

EVE & THE FIRE HORSE

A film by
Julia Kwan

(2005, Canada, 92 min.)

Distribution

mongrel
MEDIA

1028 Queen Street West
Toronto, Ontario, Canada, M6J 1H6
Tel: 416-516-9775
Fax: 416-516-0651
E-mail: info@mongrelmedia.com
www.mongrelmedia.com

Publicity

Bonne Smith
Star PR
Tel: 416-488-4436
Fax: 416-488-8438
E-mail: starpr@sympatico.ca

High res stills may be downloaded from <http://www.mongrelmedia.com/press.html>

EVE & THE FIRE HORSE

LONG SYNOPSIS

Eve, a precocious nine year-old with an overactive imagination, was born in the year of the Fire Horse, notorious among Chinese families for producing the most troublesome children. Dinners around Eve's family table are a raucous affair, where old world propriety and new world audacity mix in even measure. But as summer approaches, it seems like Eve's carefree childhood days are behind her. When her mother chops down their apple tree — a superstitious omen — bad luck worms its way into their family in unexpected, tragic ways. Forced to grow up too fast, Eve learns to take pleasure in life's small gifts — like a goldfish she believes to be the reincarnated spirit of her beloved grandmother. Meanwhile, Eve's older sister Karena is going through changes of her own, exploring a newfound fascination with Christianity. Soon, crucifixes pop up next to the Buddha in the family's house and Eve must contend with a Sunday school class where her wild imagination is distinctly out of place. Caught between her sister's quest for premature sainthood and her own sense of right and wrong, Eve faces the challenges of childhood with fanciful humour and wide-eyed wonder. Along the way, she proves that sometimes the most troublesome children are the ones that touch our hearts most deeply. A lyrical, lighthearted look at a young girl's spiritual journey, *EVE AND THE FIRE HORSE* asks the eternal question — if Jesus and the Buddha dance in the moonlight, who leads?

SHORT SYNOPSIS

Eve, a precocious nine year-old with an overactive imagination, was born in the year of the Fire Horse, notorious among Chinese families for producing the most troublesome children. When her older sister Karena becomes fascinated with Christianity, crucifixes pop up next to the Buddha in the family's house and Eve must contend with a Sunday school class where her wild imagination is distinctly out of place. Caught between her sister's quest for premature sainthood and her own sense of right and wrong, Eve faces the challenges of childhood with fanciful humour and wide-eyed wonder. Sometimes the most troublesome children are the ones that touch our hearts most deeply.

LOGLINE

Caught between her sister's quest for premature sainthood and a wild imagination that keeps getting her into trouble, a young girl faces the challenges of childhood with fanciful humour and wide-eyed wonder.

CREW BIOGRAPHIES

JULIA KWAN

Writer/Director

International award-winning filmmaker Julia Kwan is a writer, director and producer living in Vancouver, B.C. A second (or one and half) generation Chinese-Canadian, Ms. Kwan's Chinese immigrant parents laid down her working class roots. Her Father worked as a restaurant manager and her Mother folded sheets in a laundry factory. As the only one in her family to pursue a career in the arts, Ms. Kwan attended Ryerson Polytechnic University in Toronto to study film and minor in psychology. When Ms. Kwan told her Mother she was going to study (film) writing, her Mother misunderstood and told all her friends her daughter was studying calligraphy.

While at Ryerson, Ms. Kwan produced, wrote and directed, **INFLAMED** (1993), her fourth year student film. The film went on to receive several awards, including best experimental at the Canadian Student Film Festival in Montreal and The Chairman's Award (best film overall) at TVOntario Telefest.

After graduation, Ms. Kwan moved to San Francisco and worked as an Associate Producer, Co-writer and Actor for the film, **CAUGHT IN THE CROSSFIRE** (1994). Ms. Kwan worked with film professionals and a group of low-income youth, themselves at risk for delinquency, to create a drama on youth violence. The film received a Certificate of Merit Award at the San Francisco International Film Festival and is being used as part of the school curriculum in middle schools across America.

Upon returning to Vancouver, Ms. Kwan produced, wrote and directed several short films, including the experimental film, **PRIZED POSSESSIONS** (1997), which premiered at the Festival de Films de Femmes in Creteil, France and the comedy/drama, **10,000 DELUSIONS** (1999), which was honoured with the Lumiere Award (best film award) at the New Orleans International Film Festival.

In 2001, Ms. Kwan was a director resident at the prestigious Canadian Film Center, founded by Norman Jewison. There, she made her short drama, **THREE SISTERS ON MOON LAKE** (2001), which had its Canadian premiere at the Toronto Film Festival and its U.S. premiere at the Sundance Film Festival. It has garnered several best short awards and three Audience Awards in Toronto, Sao Paulo, Brazil and Arkansas(!).

EVE & THE FIRE HORSE (2005) marks Ms. Kwan's feature film debut. The script was awarded The Charles Israel Screenwriting Prize for best unproduced screenplay at the 2001 Writer's Guild of Canada's Top Ten Awards. The film is slated for a Canadian theatrical release in early 2006.

ERIK PAULSSON

Producer

Erik Paulsson is an award-winning producer/director of documentary and feature films. He is a graduate of the Canadian Film Centre for advance film study as well as Concordia University's undergraduate film program. In 1999, Mr. Paulsson founded his company Red Storm Productions for which he has produced five films to date: **EVE & THE FIRE HORSE** (2004), **ARMY OF ONE** (2003), **SAY I DO** (2002), **PROTECTION** (2000), and **ISLAND OF SHADOWS** (2000). *Eve & the Fire Horse* won the Charles Israel Award for best screenplay in Canada given by the Writers' Guild Of Canada. *Army of One* won Best Canadian Feature Documentary at Hot Docs, and was released theatrically across Canada in the spring of 2004. It was produced for the BBC and CBC. *Island of Shadows*, a one-hour documentary produced for CTV, won a Gemini Award and three Leo Awards including Best Director for Mr. Paulsson's directorial work. *Protection*, a multiple award-winning theatrical feature directed by Bruce Spangler, won many accolades including the Vancouver Film Critics Award for Best Canadian Indie Feature, Best First Feature at the Victoria Film festival, and the Silver Platter at the Figueira da Foz Film Festival in Portugal. *Say I Do*, a one-hour documentary produced for CTV, premiered Hot Docs 2003.

SHAN TAM

Producer

Born in Hong Kong and living in Canada, Shan Tam has been active in the film and TV industry on both sides of the Pacific Ocean for two decades. Her produced work has earned her multiple awards and numerous nominations. With her solid working relationship with Asian producers, Ms Tam produced the first Canada-Hong Kong feature co-production, **YOUNG OFFENDERS** in 1993. She has produced a second HK-Canada co-production, **LUNCH WITH CHARLES**, a Genie Award-nominated film that won three Leo Awards. It has been commercially released in several countries and was well received at festivals around the world. She also produced **FLOORED BY LOVE**, a one-hour drama for CHUM Television. Additionally, Ms Tam has produced the one-hour

documentary **MADE IN CHINA**, which was honoured with the Canada Award at the 16th Gemini Awards and was awarded Best Feature Documentary at the San Diego Film Festival. She has also recently produced two more docs: **CALL IT KARMA** and **HONG KONG EXPRESS**, both shot mostly in Asia.

Over the years, Ms Tam has line produced for a number of international film productions including Jackie Chan's blockbuster movie **RUMBLE IN THE BRONX** and Andy Lau's **SAVIOUR OF THE SOUL II**. She has worked with acclaimed filmmakers such as Michelle Yeoh, Chow Yun-Fat, Yuen Wo-Ping and Cory Yuen. Her work has brought her to numerous countries including Russia, Europe, Japan, China, Korea, North and Central America. Ms Tam continues to promote film cultures across the Pacific. She has co-organized two national tours of the Chinese Film Festival and serves as a committee member for the Chinese Cultural Centre organizing their annual film festival. In 1999, Ms Tam organized a Canadian Film Showcase which sold-out at the Shanghai International Film Festival. She is recently the honorary adviser for the *Hong Kong Kung Fu Film Series* and the *John Woo Film Series* organized by the Hong Kong Economic and Trade Office in Canada.

YVES J. MA
Producer

Yves J. Ma is the founder of Firelight CineMa (2002), a film and documentary production company based in Vancouver. He has studied and earned degrees and diplomas at the University of British Columbia, Vancouver Film School, Concordia University and Langara College in film, theatre, and business in addition to also being an alumnus of the Berlin Talent Campus where he attended as a producer. With significant experience as a production manager, he joined Blackwatch Productions in 1994 as associate producer on the feature film, **OBSTRUCTION OF JUSTICE**, which premiered at the 1995 Montreal World Film Festival. He then produced a short dramatic film and produced and directed a broadcast hour drama which was broadcast on the CBC and premiered at the 1998 Figueira da Foz International film festival in Portugal respectively. In 2000, Mr. Ma was associate producer on the Leo Award-winning feature film, **LUNCH WITH CHARLES**, a Hong Kong/Canada co-production. Recently, he has completed production on the documentary **A SYMPHONY OF SILENCE** for the CBC.

Mr. Ma is currently in development and production of several projects which include feature films and documentaries. **EVE & THE FIRE HORSE** is his feature producerial debut. Mr. Ma is the recipient of producer fellowships from both the National Film Board and from British

Columbia Film. In 2004, he was awarded with a CTV Fellowship for the Banff International Television Festival. His work in the film industry has taken him across Canada, to the USA, Asia, as well as to France and Germany.

MARY-ANN LIU

Production Designer

Born in Hong Kong, Mary-Ann Liu is a sculptor, graphic designer and production designer now living in Vancouver, B.C. After graduating with top honours at Emily Carr Institute of Art and Design, Mary-Ann began to work in the local film industry as a graphic designer, art director and production designer. Ms. Liu has worked as a graphic designer on the television series, James Cameron's **DARK ANGEL**, John Woo's **LOST IN SPACE** and **JOHN DOE**. Her feature film credits as production designer/art director include Stanley Tong's **RUMBLE IN THE BRONX**, **ENEMY AMONGST US**, **NEW YORK TEMPEST**, and David Tamagi's **PAPER MOON AFFAIR**. Her latest feature as a production designer is Julia Kwan's *Eve & the Fire Horse*. Ms. Liu is also an award-winning sculptor and created the dragon sculptures in Vancouver's Chinatown as well as the monument, Tomb of the Unknown Soldier, which is prominently displayed in the nation's capital.

Ms. Liu was immediately drawn to the project, *Eve & the Fire Horse*. She states, "Upon reading the script of E&F, I was excited from a very personal point of view. Having grown up in Vancouver in the seventies as was described in the script, I felt that the story was one of MY people. Rarely would I have a chance to work on a story so intimate to my own culture and environment. I wanted to give poignancy and dignity to the people portrayed and I wanted to give credence and warmth to the world that the characters live in. Most of all I wanted to help tell the story of a time and place that was innocent and loving."

MYCHAEL DANNA

Composer

Mychael Danna has been scoring films since his 1987 feature debut for Atom Egoyan's **FAMILY VIEWING**, a score which earned Danna the first of his eleven Canadian film award nominations. Mychael is recognized as one of the pioneers of combining non-Western sound sources with orchestral and electronic minimalism in the world of film music. This reputation has led him to work with such acclaimed directors as Atom Egoyan, Scott Hicks, Ang Lee, Gillies MacKinnon, James Mangold, Mira Nair and Joel Schumacher.

He studied music composition at the University of Toronto, winning there the Glenn Gould Composition Scholarship in 1985. Mychael also served for five years as composer-in-residence at the McLaughlin Planetarium in Toronto (1987-1992). Works for dance include music for *Dead Souls* (Carbone Quatorze Dance Company, directed by Gilles Maheu 1996), and a score for the Royal Winnipeg Ballet's *Gita Govinda* (2001) based on the 1000-year-old classical Indian erotic poem, with choreographer Nina Menon.

Selected projects include Ang Lee's **THE ICE STORM** (Sigourney Weaver, Kevin Kline), Mira Nair's **MONSOON WEDDING** and **VANITY FAIR** (Reese Witherspoon), Istvan Szabo's **BEING JULIA** (Annette Bening, Jeremy Irons), and Atom Egoyan's **ARARAT**. Mychael recently completed work on Deepa Mehta's **WATER** and Atom Egoyan's **WHERE THE TRUTH LIES**.

NICOLAS BOLDOC

Director of Photography

Nicolas Bolduc is an award-winning cinematographer/director living in Montreal, Quebec. After graduating from the film program at Concordia University, he immediately began his career shooting music videos for artists based in Montreal and France. Bolduc's bold visual style and sensibility became sought after in the commercial world, where he was soon hired to shoot as well as direct numerous spots for Quebec and international television. In 1999, Bolduc shot his first feature, **L'INVENTION DE L'AMOUR**, directed by Claude Demers. The film went on to win the Grand Prix des Amerique at the Montreal World Film Festival in 2000.

In 2003, Bolduc lensed Sebastien Rose's debut feature film, **COMMENT MA MERE ACCOUCHA DE MOI DURANT SA MENOPAUSE**. The film received a 2004 Genie nomination for best screenplay, a Genie win for Micheline Lanctot for best performance by a lead actress and the prestigious Claude Jutra award for best first feature. Bolduc worked with Micheline Lanctot once again when he shot her feature film, **LE PIEGE D'ISSOUDUN**. As well, he continued his collaboration with Sebastien Rose and shot his second feature film, **LE VIE AVEC MON PERE**, in 2004. Most recently, Bolduc was director of photography on Julia Kwan's debut feature, **EVE & THE FIRE HORSE**. This film marks Bolduc's first feature film shot in English Canada.

MICHAEL BROCKINGTON

Editor

Michael Brockington has been a film and video editor since 1995, working on material ranging from short dramas to indie features, documentaries and performance videos. Highlights include the feature films **ON THE CORNER**, by Nathaniel Geary which received many awards including a special jury prize at the Mannheim-Heidelberg Int'l Film Festival and Bruce Spangler's Genie-nominated film, **PROTECTION**. Brockington also edited the second season of the television series **ALIENATED**, the dance films **6 POSSIBILITIES** and **SUBWAYS**; and Erik Paulsson's Leo award-winning documentary **ISLAND OF SHADOWS**. In addition to editing, Michael has written and directed a handful of short films, and has published fiction and articles in various magazines and newspapers. Michael is a graduate of the film production program at Simon Fraser University, where he also worked for a number of years as a research assistant in the field of computer vision.

CAST

Vivian Wu

May Lin

Born in Shanghai, China, to renowned Chinese actress, Zhu Man Fang and college professor Wu Cheng Ye, Vivian started her film career. After a series of notable movie and television roles, and while completing her high school education, Ms Wu was chosen by award winning Italian director Bernardo Bertolucci for his epic, **THE LAST EMPEROR**, to play opposite John Lone as the courageous young consort, Wen Xiu. The role marked Ms Wu's first English speaking engagement and she has not looked back ever since.

The Last Emperor went on to receive nine Oscars from the Academy of Motion Picture Arts and Science, as well as, many other international nominations and awards. For her role of Wen Xiu, Vivian received the "best supporting actress" nomination at the internationally famous David Donatello Film Festival.

In 1987 Vivian left China bound for Hawaii having received a scholarship in Travel Management from Hawaii Pacific University. Two years later,

however, her acting career began to flourish having starred in such internationally successful films **Iron and Silk** and **Shadow of China**. Her busy acting career made her University schedule almost impossible so in 1989 she moved to Hollywood, California to pursue her acting career full time.

Since her move to Hollywood in 1989, Ms Wu has appeared and starred in numerous film and television projects. Most notable amongst her many works are: **HEAVEN AND EARTH** (directed by Oliver Stone), **THE SOONG SISTERS** (directed by Mabel Chung) and **JOY LUCK CLUB** (directed by Wayne Wang). In 1995 eccentric English director Peter Greenaway picked Vivian to play the role of “Nagiko” in **THE PILLOWBOOK**. Vivian portrayed an obsessive Japanese woman who indulged her erotic fantasies by brush painting her lovers’ nude bodies. *The Pillowbook* won the “Certain Regard” award at the Cannes Film Festival in 1996. Her dedication and courage in the role of “Nagiko” reassured audiences around the world that Ms Wu was one of the top leading Asian actresses. In 1998 she collaborated with Mr. Greenaway again in **8 AND 1/2 WOMEN**. The film became an official selection at the Cannes Film Festival. Vivian was the only actor to have ever worked on two different film projects for Mr. Greenaway.

The success of *The Soong Sisters* brought Ms Wu back to China to work on several Chinese film projects. At the end of 2003 Vivian finished filming Ann Hu’s **Forgive Me Not** in Qingdao, China, a story about two half sisters in early forties China who fall in love with the same man. The film is scheduled to be released in the spring of 2005.

Ms Wu also recently wrapped filming on the Danish film **CHINAMAN** directed by award winning and OSCAR nominated, Danish director Henrik Ruben Genz. Vivian stars in the role of the fateful, melancholy Chinese immigrant, Ling, who falls in love with a Danish man who is down and out on his luck.

During filming of the Universal television mini series **VANISHING SON**, Vivian met her future husband Oscar Luis Costo. The couple wed in December of 1996. Their Shanghai banquet was featured in PEOPLE magazine and Vivian was chosen as the best-dressed celebrity bride of the year. Ms Wu was also previously selected by PEOPLE magazine as one of the most beautiful people in the world.

She and Mr. Costo are currently producing their first feature film together, **SHANGHAI RED**, through their company MARdeORO Films, Inc. The film is written and to be directed by Mr. Costo and Ms Wu will star in the leading role of Meili. *Shanghai Red* is a film about the journey of a modern Chinese mother who suffers the loss of her husband and

how she comes to term with her state of depression and her angst for revenge. It is set in a backdrop of a contemporary Shanghai, China and its struggles to accept western modernization into the mainstream of its historic culture. Co-financed by Shanghai Film Studios, Shanghai Red will be the first in a series of Chinese/American themed cross-culture, joint-venture films Ms Wu and Mr. Costo are planning to produce through their company MARdeORO Films Inc.

Lester (Chit Man) Chan

Frank

Lester Chan was born in Hong Kong, but received his Master of Fine Arts in theatre at Brooklyn College, City University of New York, majoring in acting. Since graduation, Mr. Chan appeared on screen and stage across U.S., Hong Kong, Taiwan and China. He was as the Bohemian lover Raymond in **EAT, DRINK, MAN, WOMAN** (1995 Oscar Best Foreign-Language Picture Nomination), of which he also helped coach the acting of the cast. The film **COMBINATION PLATTER** in which he played the second lead Sam was awarded Critics Award in 1993 Toronto International Film Festival. His first leading role in a TV drama, *Glass Wall* (RTHK, Hong Kong) was awarded Silver Award in 17th International Disabled Drama Film Festival. He also played artist Liu Mu, in **FAREWELL CHINA**, which won a Golden Horse Award in Taiwan.

On TV, Mr. Chan played such popular and demanding roles such as the disloyal husband, Sunny in **KNOTS TO TREASURE** (HK-TVB), the legislator Fu Lap-Ming in **MEMORIES OF HONG KONG** (RTHK, HK), and the double lead in which he created two wholly different characters in **SEARCHING FOR PENG JIAMU** (Gansu TV, China). On stage, Mr. Chan led one of the most demanding roles, James Leeds, in *Children Of A Lesser God* (HK Repertory Theatre), which toured Hong Kong & Beijing as the Opening Performance of First Chinese Theatre Festival & Conference. The role demanded a simultaneous expression in Mandarin and sign language.

Beyond acting, Mr. Chan also directs, writes and teaches. His directorial credits include: *A Love of 50 Years* (which he also wrote and acted), *Ten Brave Passionate Monologs* (a multimedia show of monologs and images), *Desiring Belly Button* (an original surrealistic musical), and *Dangerous Corner* (a one-man show written and performed by him). He is the editor and co-author of a monolog collection *Workin'*.

Mr. Chan received his Ph.D. in Electrical & Electronic Engineering (major in computer speech recognition) from University of Hong Kong prior to

his theatre study. He is now an Assistant Professor in School of Creative Media, City University of Hong Kong. He is also the Artistic Director of a multimedia arts group, Creative Horizon, and an advisor/assessor of the Hong Kong Arts Development Council.

PHOEBE JO JO KUT

Eve

Phoebe Kut was a film neophyte when she was cast as the title character in *Eve & the Fire Horse*. At nine years old – with no prior acting experience – she took to the task of portraying the imaginative and slightly precocious youngster like a duck to water. She won the role after auditioning on a whim while accompanying her sister to the open call.

“It was a great way to spend summer vacation,” Phoebe recalls. “It’s fun to work on a film and when I got back to school in September the teachers had cut out articles from the newspaper and taped them to the board for everyone to see. It was weird, but good-weird!”

Phoebe says she’s definitely been bitten by the acting bug. “I want to do more, but I’m not in any hurry. I don’t go out to auditions or anything, but if the right role is offered I’d be very excited to keep acting.” So far, she has appeared in one other project: a television series called *Godiva’s* by director Gary Harvey for CHUM Television.

Phoebe’s various accomplishments since the tender age of nine include the “*Got Most Rhythm*” baby award at four years old, and several first place awards in poetry reciting and drawing. In fact, her exceptional artwork was used as set decoration for the girls’ bedroom in the film. Phoebe’s extracurricular activities include track and field, debating, choir and Chinese dancing. She’s also in Grade 3 in piano.

HOLLIE LO

Karena

Hollie Lo is thrilled with her acting debut in *Eve & the Fire Horse* and can’t wait to have the chance to dip her feet into the film-making pond again soon.

“I would love to be in a scary movie,” says Hollie, and admitted fan of reality shows like Fear Factor. “I don’t really enjoy watching them, but I think of all the kinds of movies there are those would be the most fun to make.”

Hollie was 11-years-old when she starred as Karena, and found the experience to be more fun than work. “I made a lot of friends and really enjoyed the whole experience. My friends were really interested too, but they still treat me the same, which is great. They asked a lot of questions when I got back to school in the fall. I think it was fun for all of us.”

Her experience being cast wasn't unlike her co-star Phoebe Kut's.

“When I auditioned for *Eve* it was just for fun – a friend made me go with her. I was shocked when I got it. Now that I know how much fun it is, I'd like to do more!”

Hollie's favourite subject in school is art and she is in Grade 4 in piano.

DIRECTOR'S NOTES

ON THE GENESIS ...

The story first took shape when I imagined a scene between two little girls preparing for sleep. One little girl, kneeling at her bedside, says a prayer. This girl has decided her sole purpose in life is to become a saint, and for an entire year, she wants nothing more than to ride the Number 14 Hastings Bus everyday just so she could relinquish her seat to an elderly person. The other little girl, younger, clasps her hands together while she is tucked underneath her blanket, and says a cursory prayer in her head. She says this even though she knows any prayer she makes in bed, in a horizontal position, doesn't count. Her sister has told her this. At the moment I started to focus on these two girls, memories from my own childhood came flooding in, and the story started to unfold. *Eve & the Fire Horse* is a personal story that stems from memories and imagination.

I have a memory of our mantels being filled with statues of Buddha, fat and happy, alongside pictures of Jesus, emaciated and suffering. I believed that they were friends and they danced at night.

I have a strong memory of the first time I ever got down on my knees and prayed to God. I was eight years old and I had yet to attend my first Sunday School class. I remember the purity of that gesture, so filled with good intentions and faith. I was in love with the idea of absolute goodness and believed unequivocally that God existed. It was the one time I ever felt that I was not alone in this world. I did not feel this way for very long.

Another strong memory is the death of my grandmother when I was five years old. I believed unequivocally that my grandmother was reincarnated into a goldfish.

Looking back, I realize I found strength in my beliefs and that's what moves me so much about children. There is such a purity in their beliefs and an ability to simplify complex issues and reinvent them. I wanted to explore the way children, especially sensitive and imaginative ones, deal with heavy adult issues like death, faith, guilt, superstition and religion. I was also moved by the way children internalize guilt and take on the burdens of the world. I remember, as a child, I thought I could affect the results of a hockey game just by watching it and I felt extreme guilt if the team lost. It's a very child-like, self-centered way of thinking.

Because of a child's ability to believe so deeply, there is nothing more evocative and powerful than the imagination of a child. In some sense, growing up in a deeply superstitious family added fuel to my imagination. What an idea that if I dropped a pair of chopsticks on New Year's Eve, I would curse the entire year! Or if I left grains of rice in my bowl, my future husband would be pockmarked! With the sisters, Karena and Eve, it was easier for them to believe and take those leaps of faith throughout the film, because their family consistently did.

Karena, the older sister, is a noble yet somewhat tragic character. She is content with the explanation, "the Lord works mysterious ways", whenever her faith comes into question. However, her sister, Eve, is the questioning one and feels a childish indignation at what she perceives as injustices. When Moses parts the Red Sea, she cannot understand why God would drown all the horses, too. When she finds out at Sunday School that her parents are going to Hell because they worship another idol, this realization tears at her heart.

I was also fascinated by the idealism of children and their simplistic notion of kindness. It's interesting to me how many women I know who had wanted to be a saint as a child.

The script evolved over the course of nine years. I tend to think that the process has been so long because my own spirituality continues to evolve. The film is part truth, part imagination. The Eng family bears only a slight resemblance to my own family, but the characters are fictional or composites of people that I've known in my life.

ON THE OVERALL LOOK ...

The style of the film reflects a lyrical realism. I drew my influences and inspiration from such films as Lynne Ramsay's **RATCATCHER**, Wong Kar Wai's **IN THE MOOD FOR LOVE** and Truffaut's **SMALL CHANGE** and **400 BLOWS**.

Unfolding like an odd fairytale, the film is very much filtered through the eyes of a young girl. As such, the sensory experience is heightened as each new experience is seen through a child's purity of gaze. The colours are richer, the sounds are sharper. The reds in the Buddhist temple pop, the earthy tones in the Catholic Church mute the overall mood. Using the palette of the colours from the 70's, Mary-Ann Liu, the production designer, chose warm tones such as oranges, browns and their compliments to enhance the overall mood. It was important that the film exuded warmth but without being overly sentimental. Nicolas Bolduc, the cinematographer, is a master at lighting and composition and has the visual sensibility of a lot of films that I admire from Quebec. Being a huge fan of Quebecois films as such *Leolo*, *Jesus of Montreal*, *Maelstrom*, *Emporte Moi* and *La Turbulence des Fluids*, it was important that the film had a strong visual sensibility that enhanced the emotionality of each scene.

Ozu films influenced my idea about camera positioning, as he always positioned his camera at the height of someone who was sitting cross-legged on the floor. In keeping with the perspective of a child, Nicolas often positioned the camera at the height of a child, stealing glimpses.

Both Mary-Ann and I were intrigued by the duality of the film – East vs. West, Buddhism vs. Catholicism, reality vs. imagination. Mary-Ann felt that “layering of the two cultures made the visual components exciting. One served to enhance the other because there is comparison and contrast.”

ON WORKING WITH THE PRODUCERS ...

In 2001, my producers, Shan Tam, Erik Paulsson, Yves Ma and I embarked together on this journey. I had written the script five years earlier. It was originally titled, *Karena and Eve* and had received a Charles Israel Screenwriting Prize for best unproduced screenplay at the Writer's Guild of Canada Awards. When I sat down to write my polish draft, my producers told me to stay true to my vision and set the film in the 1970's, as it was in the original draft. I had been concerned about the budget at the time, but their unwavering support and creative feedback allowed me to write the next draft freely, without any artistic constraints. Little did they know the script would suddenly include

images of horses swimming underwater and a Chinese opera singing goldfish!

Concerned that the title didn't reflect the lyrical qualities of the film, my producers suggested we come up with a different title. (Some irreverent suggestions – *All the Pretty Horses Drowning*, *Time of Drowning Horses*, *They Drown Horses*, *Don't They?*) Ultimately, we settled on *Eve & the Fire Horse*, which more reflects the magical qualities of the story.

Shan, Erik and Yves worked tirelessly, with passion and great commitment, to put together the finances. None of us thought it would take another three years. They made many sacrifices for the sake of the film.

Three years and many Buddha belly rubs later, we were in a favourable financial position with the generous support of Telefilm, BC Film, Mongrel Media, CWIP, City-TV, Movie Central, The Movie Network, and Harold Greenberg Fund. Even though every funding agency came through for us, we were still short of the budget by 15%. Ultimately, a friend and extremely generous entrepreneur from Edmonton filled in the financial gap. At long last, we were ready to go into pre-production.

ON CASTING THE GIRLS ...

We knew that finding the two lead girls would be a great challenge. Very early in the process, we worked with a casting director, Sue Brouse, and scoured the country for two Chinese girls. As well as going through talent agencies, we put up posters at elementary schools, performance schools and Chinese community centers. We held auditions in Toronto, Vancouver and Edmonton. We finally found our leads, Phoebe Kut and Hollie Lo, both of whom lived in Richmond, BC and have never acted before. They both responded to a poster at their school. In fact, it was Phoebe's older sister who really wanted to audition for the role of the cousin and their Mother signed Phoebe up as a lark. Phoebe had no real desire to act. I loved that about her. During the second audition, we knew we were looking at a girl with an exceptional talent. During a reading of a particularly emotional scene, Phoebe locked eyes with her reading partner, and when her partner started to cry, she teared up as well. I was overwhelmed. Phoebe has a great capacity for feeling empathy, an important characteristic to have not only as an actor, but also as a human being in general.

We brought on Sarah Kanter, an acting coach, for the girls and we basically had four weekends to arm the girls with some basic acting tools

and to rehearse all the scenes. Luckily for me, the girls are very smart. Hollie's process was more cerebral – she has to think about it before she feels it whereas Phoebe has more natural instincts as an actress. She works very intuitively. For many lines, I gave the girls a subtext, and all that preparation paid off during the shoot. They understood each scene and rarely ever dropped a line. I also loved the fact that the girls completely bonded through this experience and looked out for each other. From the very beginning, they were bonding, giggling in the corner, whispering secrets – just like sisters ...

ON CASTING VIVIAN WU ...

Not only did finding the girls prove difficult, finding actors for the adult characters proved just as challenging. We needed our actors to speak fluent Cantonese. For the role of May Lin, I always thought of actresses like Joan Chen or Sylvia Chang to play the mother role. When my producer, Shan Tam, put forth Vivian Wu as an option, I was surprised but intrigued by the idea. Vivian Wu has oftentimes played the glamorous, seductress role, but never a working class immigrant mother. After watching several of her films, I realized that the characters she played very much embodied the spirit of the character, May Lin. She often played strong, fiercely independent women. We forwarded a copy of the script to her, and she immediately responded to the material. She felt a very deep connection to this character and she is also a fire horse. Oddly enough, we both had the same name for our production company – Fire Horse Productions. With a two-week window in her schedule, Vivian came on board. I couldn't have been happier.

Vivian brought so much to the character of May Lin. From the beginning, Vivian was afraid to discuss this character too much, as if saying the words out loud would take away its power. On set, we maintained this synergy to the point where we would show up wearing the same coloured top or we finished each other's thoughts. For some scenes, her performance mirrored exactly how I had imagined it in my head. This rarely ever happens without giving much direction. We attributed it to the strength and kinship of the fire horse.

ON CASTING IN HONG KONG ...

After an unsuccessful search in Canada for the characters of Frank and Uncle, we held auditions in Hong Kong. There, I met Lester Chan, an actor who held a masters degree in engineering and studied film at NYU, where he met Ang Lee. Lester had a lead role in Lee's *Eat, Drink, Man, Woman*. Lester was perfect for the role of Frank and luckily for me, he

spoke fluent English. (I speak “Chinglish” – half Chinese, half English) Joseph Siu was hired to play the Uncle. As his English is minimal, we had an interpreter/dialogue coach on set. At the end, we had an international cast. Actors came from Canada, the States and Hong Kong.

ON CULTURAL AUTHENTICITY ...

Hiring actors who spoke fluent Cantonese was an important issue for us because we wanted to make a film that was authentic to the Chinese culture. Some felt that the adults should speak pidgin English as subtitled films are deemed less commercially viable, but we wanted to maintain the integrity of the work. For cultural authenticity, we hired a Chinese production designer, who paid attention to the minute details of a working class immigrant environment. Throughout the production, Lester Chan, Joseph Siu and our dialogue coach, Margaret Cheung, provided lots of information on cultural practices such as praying and other Chinese rituals. At the end, the production had a very international feel to it. At one point, four different languages were being spoken – English, Cantonese, Mandarin and French. One of the producers, Yves Ma, is Chinese-French from Paris; our director of photography is French from Quebec as is my director mentor, Lea Pool, who came on set for a few days.

ON FINDING LOCATIONS ...

After securing our cast, we were presented with the challenge of finding neighbourhoods with houses that were built before 1974. The film is a period piece. We ended up shooting mostly in New Westminister, BC, as it is an older community than Vancouver. Driving through the New Westminister neighbourhood, we came across this three-story run-down house. The floors were wooden and creaky and the original wallpaper was peeling off. We had found our Eng house.

One of my producers found the location of the Chinese restaurant where the character of the Father worked in the East end of Vancouver. She was acquainted with the owners and they offered the use of their establishment, free of charge. By pure coincidence, the restaurant was the exact same one that my own Father had worked at for many years. It became a Szcheuan restaurant after his retirement.

ON PRODUCTION CHALLENGES ...

Because we had to juggle many of the actors' schedules, we were working with an arduous and challenging production schedule. We shot the film in 27 days – a very hectic and pressure-filled schedule, as we were also limited to 8-hour shooting days because of child labour laws.

This was the film first film I directed without a storyboard. In the past, I have gone into my short films with a ridiculously meticulous plan and storyboards. I did not have this luxury because of the time constraints and I found the first day of production to be a profoundly frightening experience. However, as the production progressed, I found this process to be completely freeing and organic.

A big challenge for the girls on set was the wardrobe. Because it was a period piece, they had to wear a lot of polyester and wool on scorching hot August days. Overall, it was a harmonious set and quite serendipitous. In keeping with the luck/superstition theme of the film, Vivian Wu suggested the cast and crew purchase lottery tickets. We actually won 150 dollars! We were lucky in other ways as well. The day after we wrapped on our location at Riverview Hospital, the entire location was shut down for a week when the police found a huge marijuana grow-op in the attic. Only in British Columbia!

TWO FINAL NOTES ...

(My note to Vivian dated June 8, 2004)

Dear Ms. Wu:

As we approach the final stages of our negotiation, I just wanted to get in touch with you and express my desire to collaborate with you on this very personal project. Although I have never met you, I feel like I've gotten to know you through your spirited work over the years. Your choices of film roles truly reflect the spirit of a fire horse. I admire that you don't choose the typical, traditional Asian woman roles. Instead, you choose to play women who have the characteristics of a fire horse - strong-willed and fiercely independent. You created these unforgettable, indomitable portraits of women in films like *The Soong Sisters*, *The Joy Luck Club* and *The Pillow Book*. (I can never forget the fierce determination in which you sliced the flesh off her arm in *The Joy Luck Club* ...) I am happy to hear that you connect with the character, May Lin from *Eve and the Fire Horse*. She is one of those strong, complex

characters. It is very easy to imagine you embodying this character.

It would be a privilege to work with you in bringing May Lin to life and creating this film that is such a labour of love for me. The script was borne from two pieces of memory from my childhood - the death of my Po-Po and the first time I ever kneeled down and said a prayer to God. The film speaks of suffering, of kindness and compassion and what it means to be a good person. The script continues my goal to explore humanist themes. And I hope it will be funny, too.

From one fire horse to another, I hope you will give this offer serious consideration.

With warmest regards,
Julia Kwan

JOURNAL ENTRY – July, 1996

(The one and only journal entry I ever wrote regarding the film.)

“I’ve become like a person obsessed. Last night, when my fever broke, I began to write this script at a feverish pace. No story has ever beckoned me as much as this one. The characters were loosely based on real people, but now they have become their own, and, I dare say, I like them better than the factual people. I absolutely adore this fictional family, their strange quirks, and complexities. The character, Eve, who is to be my altar ego, has become less and less defined as I am writing. Do I have an identity in my real life? It has been a year since I got my first grant, and began writing this thing, without any success. But two days ago, I induced labour, and the story is bursting forth, like a dam. At times, I feel like I’ve become mad crazy, like the walls that hold me in should be padded and pink. In this world I have created, I laugh aloud at my character’s peculiar predicaments, I feel their pain when they are lonely, or suffer a loss. It’s a strange experience. I am still wracked with an abiding self-doubt. Sometimes I feel like I’m trying to write a serious Bergmanesque script, but it keeps ending up like Woody Allen, or worse, Woody Allen doing Bergman. At this point, though, I am feeling as good about this script as I ever had in the last year. A strange, yet not wholly unpleasant birthing experience. I pray for a beautiful baby.”

CREDITS

Cast

Eve	Phoebe Jojo Kut
Karena	Hollie Lo
May-Lin	Vivian Wu
Frank	Chan Chit Man Lester
Grandma	Ping Sung Wong
Uncle #8	Joseph Siu Kin Hing
Auntie #8	Shirley Ng
Cousin Colleen	Diane Buermans
Cousin Edward	Franco Maravilla
Sally	Jessica Amlee
Surinder	Pawan Gill
Sister Agnes	Wendy Russell
Becky	Julia Tortolano
Karena's Teacher	Matias Hacker
God's Witness #1	Chris Shields
God's Witness #2	Todd McGowan
Goddess	Jennifer Cheon
Jesus	Gary Young
Buddha	Francis Mah
Priest	Alan Cedargreen
Sally's Dad	Jan Bos
Eve's Teacher	Tanya Champoux
Sunday School Girl #1	Alexus Dumont
Dr. To	Sammy Fattedad
Mr. Wicker	Herb Beaverstone
Mahjong Player	Kam Lai
Boy #1	Keanu Pires
Boy #2	Alexander Ludwig

Produced With The Participation of:

Telefilm Canada

British Columbia Film

Thomas Brown

Mongrel Media

Astral Media the Harold Greenberg Fund

**CanWest Western Independent
Producers Fund**

Produced In Association with:

CHUM Television

Astral Media - The Movie Network)

www.themovienetwork.ca

Movie Central, a Corus Entertainment Company

Writer and Director Julia Kwan

Producers Shan Tam
 Erik Paulsson
 Yves J. Ma

Executive Producer Thomas Brown

Associate Producers Eunhee Cha
 Julia Kwan

Production Manager Michael Williams

Director of Photography Nicolas Bolduc

Production Designer Mary-Ann Liu

Costume Designer Sandy Buck

Editor Michael Brockington

Co-Editor Kerry Davie

Casting Susan Taylor Brouse

Original Music by Mychael Danna
 Rob Simonsen

Location Manager Scott Harper

1st Assistant Director David Mills

Director Consultant	Léa Pool
Post-Production Supervisors	Judi Babcock Natasha Nystrom
Sound Supervisor	Gashtaseb Ariana
Re-Recording Supervisor	Daniel Pellerin
Production Accountant Pre-Production Accountant	Patrick Mokrane Shelley McGaw
Production Coordinator Assistant to the Producers	Corine Buffel Deanne Esdale Roslyn Muir
Office Assistant	Clif Prowse
2nd Assistant Director	Kryssta Mills
3rd Assistant Director	Dave Nall
AD/PA	Evelyn Aranda
AD/PA	Tammi Bannister
Assistant Location Manager	Jason Durocher
Key PA	Jonathan Leduc
PA's	Jason Grunsell Jason Lau Reggie Hubble Elaine McChesney Katie McMitchell Christena Zatylny
PA Dailies	Dong Zhu Feng Josh Hillrich Olivia Pfaff Kryshan Randel Dennis Ryan
Location Scouts	Reggie Hubble Jill McQueen
Script Supervisor	Claudia Morgado
Additional Script Supervisor	Marjorie Fossum
Art Director	Michael Cook
Set Decorator / Buyer	Athena Wong
Assistant Set Decorator	Curt Maze
On-set Dresser	Dawn Grey
Set Dressers	Niao Niao Chen Richard Xu Hu Conny Klassen

	Heather Wellik
Paint Coordinator	Doug Currie
Painter	Skai Fowler
Construction Coordinator	Chris Thompson
Food Stylist	Dawn Grey
Property Master	Jordan Roberts
Assistant Costume Designer	Ivan Lehner
Truck Costumer	Jessica Judd
Wardrobe Assistants	Norma Bonnell
	Summer Eves
	Celeste Morris
First Assistant Camera	Robert Simpson
Second Assistant Camera	Wynne Keing
Camera Trainee	Jenny Chen
Steadicam Operator	Pieter Stathis
Gaffers	Kim Miles
	Dylan Akio Smith
Best Boys	Blaine Ackerly
	Brett Bird
Genny Operator	Craig Forsberg
Lamp Operator	Jerry Sohr
Daily	Joseph Hellyer
Key Grip	Mike Branham
Best Boy	Andy McLeod
Dolly Grip	Micah Dance
Grips	Harvey Thomison
	Graham Zwicker
Grip/Electric Dailies	Dave Gray
	Peter Hagge
	Jordan Johnson
	Martin Kostian
	Doug Stoves
Production Sound Mixer	Jeff Carter
Boom Operator	Roderick Matte
Additional Boom Operator	Jean-Luc Perron
Daily Boom Operator	Tricia Boer
Key Make Up Artist	Christina Furuya
Make Up Artist	Dorota Ergetowski
Assistant Make-up Artist	Kathy Pedde
Hair Stylist	Lin Tai Lee
1st Assistant Hair Stylist	Trina Rossell
Transportation Coordinator	Randy Caine
Captains	Ray Waechter
	Rick Mackay

Drivers	Peter Dixon Ian Houghton Shawn McGarvey Brian McRae Geoff Obadia Gary Young
Driver Dailies	Anthony Bryant Serena Caine James Comerford Dennis Eely Wes Harmer Eric Houle Kelly Makowski David McDonald John Sorensen Collin Stone Robert Unrau Gary Zylan
Caterers Chefs	Untouchable Caterers Michael Tse Brian Boyd
First Aid/ Craft Service Assistant Craft Service	Ken Forsberg Darci Lawless
Animal Trainer Wranglers	Danny Virtue Greg Hanson Kevin Schartner
Location Liaison for the Virtue Studio Ranch	Eli Zagoudakis
Security Security Dailies	Gord Bergh Than Hadjioannou Darren Howard Steven Kronstein Daniel Mackle Joe Peters Wesley Rawlings James Wood
Special Effects Coordinator 1st Assistant SPFX Assistant SPFX Assistant SPFX	Tom Blacklock Sr. Eric Vrba Steven Michael Adams Tom Wilson-Blacklock Jr.
Choreographer Assistant Choreographer	Shelley Winfield Leslie DeSchutter
Children's Acting Coach Dialogue Coach	Sarah Kanter Margaret Cheung
Casting Assistant	Larkin MaKenzie-Ast
Toronto Casting Associates	Marjorie Lecker

	Gail Carr
Hong Kong Casting	Margaret Cheung
Extras Casting	L.A. Hilts
Extras Wrangler	Anya Gadison Richard Kopycinski
Unit Publicist	Kirsten Andrews
Stills Photographer	Chris Helcermanas-Benge Bob Akester
Additional Stills Photographers	Ed Araquel Tallulah
EPK Camera	Clancy Dennehy Brett Harvie
2nd Unit Crew:	
Production Manager	Scott Harper
1st Assistant Director	Kryssta Mills
2nd Assistant Director	Dave Nall
Director of Photography	Pascal Provost
Best Boy Electric	Eduardo Meneses
Key Grip	Jim Swanson
Best Boy Grip	Martin Kostian
ALM Transportation Coordinator	Jason Grunsell Brian McRae
1st Assistant Editor	Scott Gubbels
Visual Effects Provided by	Artifex Studios Ltd.
Visual Effects Supervisor	Adam Stern
Visual Effects Coordinator	Cara Grimshaw
Digital Artists	Paul Hegg Jeremy Kehler Jason Nystrom Adam Stern
Opening Credit Design	Bienvenido Cruz
On Line Editor (EQ)	James Cowan
Colourist	Claudio Sepulveda

Script Translation Ben Lu
Margaret Cheung

Dialogue Interpreter Chi-Toa So

Story Editors John Frizzell
Bill Hurst
K. C. Bransford

Script Transcription Linda LaPlace

Stock Footage Researchers Corinna Hagel
Paula Sawadsky

Stock Footage Provided by Getty Images
Howard Hall Productions
OceanFootage.com
Snakehead Pictures Inc.

Music Supervisor Sarah Webster, SL Feldman & Associates

Additional Stock Music Provided by Chris Stone Audio Productions

Score Produced by Mychael Danna and Rob Simonsen

Scoring Engineer Brad Haehnel
Assistant Engineer Ian Suddarth

Score recorded at Ameraycan Studios, North Hollywood, CA

Musicians:

Violin Abram Moder
Fawn Knudsen
Viola Stacey Regina
Cello Basil Gurney-Smith
Mallets Topher White
Flute Sara Wass
Soprano Ani Maldjian
Erhu Chi Li
Dizi Pabo Blaustein

Musicians appear courtesy of Awesome Power Worldwide Power Inc.

Audio Post-Production Services Provided by Leo Sound, Vancouver

Sound Designer Velcrow Ripper
Dialogue Editor Glen Noseworthy
Supervising Sound Effects Editor Gordon Durity
Sound Effects Recording Aleksander Zecevic
Foley Recording/Editing Glen Noseworthy
Foley Artist Michael P. Keeping
Foley Assistant Hennie Briton
ADR Recording Glen Noseworthy
Re-Recording Mixers Daniel Pellerin

Gashtaseb Ariana

Additional ADR Provided by Monkeyland Audio Inc., Glendale CA
ADR Recording Mike Fox

Voice of Chinese Moses Ko Fung
Voice of Chinese Woman Yee Wah Lau

Closed Captioning Provided by Line 21 Media Services, Vancouver

Legal Counsel Ori Kowarsky, Kowarsky & Company
Additional Legal Roberts and Stahl Barristers and Solicitors

Insurance provided by Jones Brown Inc.

Chartered Accountants Paul Websdale,
Wolridge Mahon Chartered Accountants

Payroll Service Entertainment Partners Canada

Completion Bond Provided by Film Finances Canada

Script Clearance The Clearance House

Video & Laboratory Services provided by Technicolor Creative Services Canada,
Vancouver
Facilities Manager Michelle Grady

Dailies Syncing by Western Post
Optical Sound Track Negative by DJ Audio, Inc., Studio City CA
Grip/Electric gear provided by PS Production Services
Cameras Provided by Clairmont Camera
Film Stock provided by Kodak Canada
Tape Stock Provided by Western Imperial Magnetics

Music:

"The Red Chamber Dream"
From the recording "The Red Chamber Dream"
Songs Belong to the Chinese People
Digital re-master provided courtesy of
HUGO Media Group, Inc.
©1991 HUGO Productions
www.hugomedia.com

"Nanni Bay"
From the recording "Nanni Bay"
Songs Belong to the Chinese People
Digital re-master provided courtesy of
HUGO Media Group, Inc.
©1990 HUGO Productions
www.hugomedia.com

"Underneath The Stars"
Written & Performed by Kate Rusby
Licensed Courtesy of Compass Records
/Pure Records

"Beautiful People"
Performed by Melanie
Written by Melanie Safka
Published by Music Sales Corporation &
Freddy Bienstock Music Co.

"O Bless the Lord My Soul"
Performed by Lynne Thigpen & Company
From the musical, Godspell
Written by Stephen Schwartz
Publishing by Range Road Music Inc., Quartet Music
& New Cadenza Music Corp

Licensed with permission from BMG
Music Canada

"Daban Maiden"
From the recording Nanni Bay
Songs Belong to the Chinese People
Digital re-master provided courtesy of
HUGO Media Group, Inc.
©1990 by HUGO Productions
Administered by www.hugomedia.com

"Magic"
Performed by Pilot
Words & Music by David Paton & William Lyall
Courtesy of EMI Music Canada,
©1974 Robbins Music Corp. Ltd.
All Rights for the U.S. & Canada Controlled &
Screen Gems-EMI Music (BMI)
All Rights Reserved. Used by Permission

"Fisherman's Song"
From the recording "Nanni Bay"
Songs Belong to the Chinese People
Digital re-master provided courtesy of
HUGO Media Group, Inc.
©1990 HUGO Productions
www.hugomedia.com

"Ave Verum Corpus"
Written by Wolfgang Amedeus Mozart
Performed by The Notre Dame Liturgical Choir

Special Thanks To:

Arlene Ami	Sandra Green	Raymond Massey
Hussain Amarshi	Jeannette Hart	Robin Mirsky
Nicole Audy	Theresa Ho	Jennifer Moore
Steve Bates	Claire Hodge	Aidan Parker
Jason Berman	Scott Kennedy	Callan Parker
Karla Bobadillia	Dan Kupetz	Jenny Parker
Diane Boehme	The Kwan family	Michael Parker
Lodi Butler	Emma Kwan	Judy Robinson
Chongqing Restaurant	Hugh and Mee Yin Kwan	The Schneider family
Paul Clausen	Dennis Kwok	Josa Schneider
John Dippong	Corey Lambert	Bruce Spangler
Rob Egan	Woody Lo	Pamela Taylor
Fairchild Radio	Yipeng Ben Lu	Kathrin Teh
Fairchild TV	The Ma family	Ingrid Veninger
Kuan Foo	Saphren Ma	Anna Walker
Shelley Gillen	Wendy MacKeigan	Peter Wetherell
Michelle Grady	Michelle Marion	Bob Wong

Thanks To:

Diana Bang	Renne Giesse	Ileana Pietrobruno
BC Buildings Corp - Joy Bissonette	Dave Grandy	Sandra Poon
Terri Bishop	David Hamilton	David Ray
Michelle Bjornson	Marilyn Hindmarch	Roger Reid
Bodhi Choi Heung Restaurant	Roger Hughe	Richard Reza
Josef Bomback	Andrew Jha	Chick Rice
Jessica Bradford	Greg Klymkiw	Cindy Rose
Heather Brown	Rita Knight	Randy Rotheisler

Geoff Browne	Mary Kornelsen	See Props
Rob Bruner	Thomas Kut	Pauline Seto
Canadian Mist Water	Luis Lam	Joanne Shi
City of Coquitlam	Prinnie Lau	Sim Video
City of New West- Colleen Gould	Karin Lee	Sandra Smolski
Terry Clairmont	Delon Lew	Marc Stephenson
Shari Cohen	Amy Lo	Jim Sternberg
Anthony Couture	Jeffery Lo	The Sutton Place Hotel
Derbyshire Crewe	Dylan Macleod	Ivan Tam
Florence Cuthbert	Larry McAllister	Ruby Ka Po Tam
Nancy Cuthbert	Shannon McFarlane	Nicole Thompson
Robert Cuthbert	Keith McMitchell	Tracey Traeger
Carole Ducharme	Chris Meakes	Cindy Tsong
Anneli Ekborn	Charlotte Mickie	Bob Utsunomiya
Elaine Flemming	Mark Mizgala	Laurel Waterman
Jill Franklin	Mt. Pleasant Furniture	Diana Wilson
Jessica Fraser	Brian Murdock	Allison Williams
Barbara Gee	Edgar Ng	Anita Wong
John Gee	John Paizs	Peter Wong
	Steve and Gael Paulsson	

Interim Financing Provided By

Thomas Brown

Rogers Telefund

Developed with the Participation of:

Astral Media - The Harold Greenberg Fund

Department of Canadian Heritage,
Multiculturalism Program

Telefilm Canada

CHUM Television

Movie Central
A Corus Entertainment Company

British Columbia Film

New Initiatives in Film Program,
Studio D of the
The National Film Board of Canada

The Canada Council for the Arts

Produced With the Assistance of:

Cineworks Independent Filmmakers Society

The Canadian Film or Video Production Tax Credit

The Province of British Columbia
Production Services Tax Credit

DOLBY LEO SOUND TECHNICOLOR

Filmed entirely in Greater Vancouver, British Columbia

This film is protected under the laws of Canada, the United States and other countries.
Any unauthorized reproduction, distribution, or other use of this film in whole or in
part including the sound track will result in civil and/or criminal liability.

The characters and events depicted in this photoplay are fictitious
and similarity to actual persons living or dead is purely coincidental.

No animals were harmed during the making of this production.

For my Grandma Po Po

© 2005 GOLDEN HORSE PRODUCTIONS