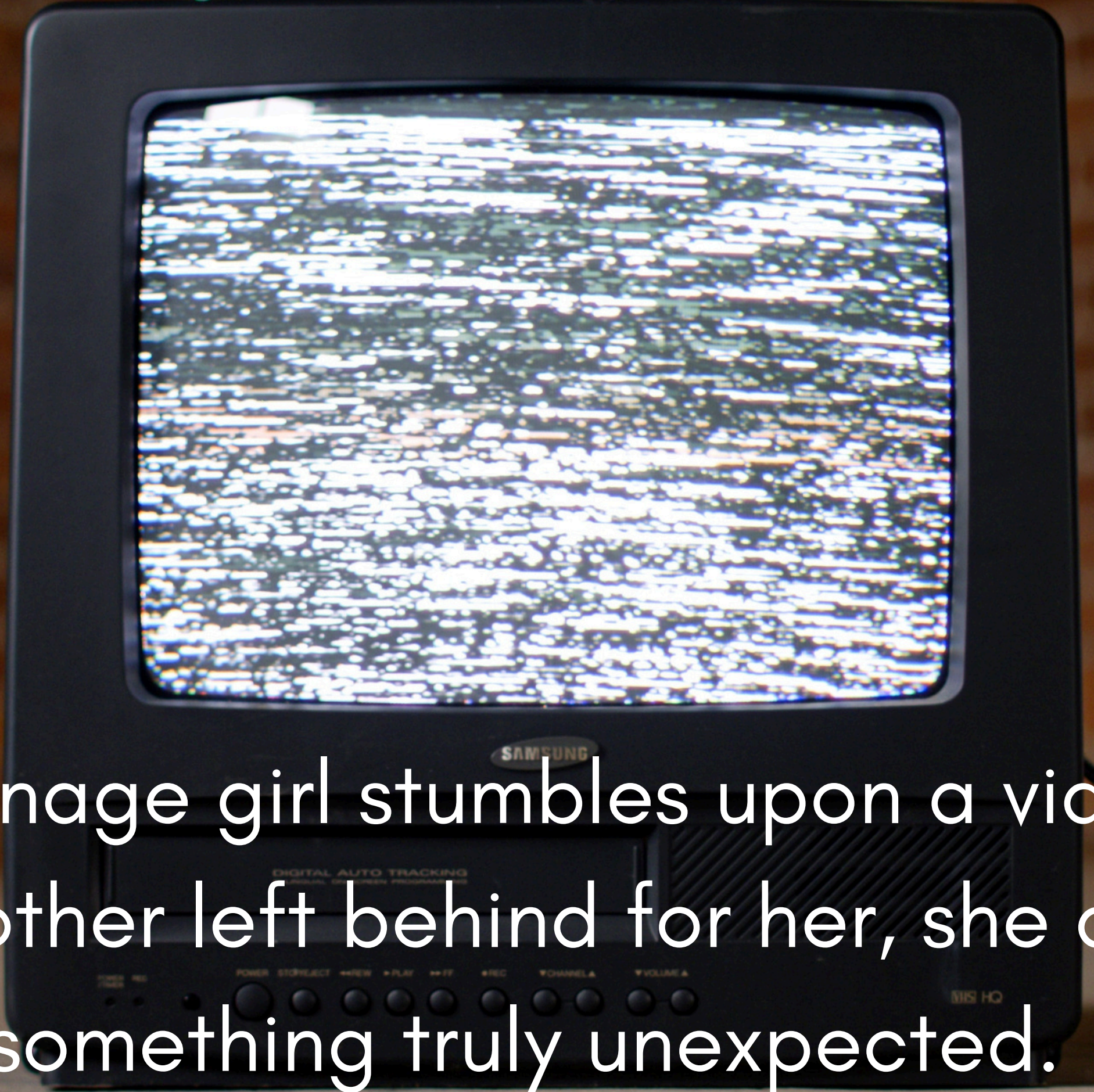


A woman with long brown hair in a braid, wearing a blue plaid shirt, is shown in a rustic wooden cabin. She has a surprised or concerned expression on her face. The background features wood-paneled walls, a small glowing window, and a framed picture of a landscape.

# Hey Kiddo

Directed by Melissa Kong



A vintage Samsung television set is shown against a brick wall. The screen displays a distorted, glitchy image of a landscape with a bright light source, possibly a sunset or sunrise. The text is overlaid on the bottom half of the image.

When a teenage girl stumbles upon a video that her dying mother left behind for her, she discovers something truly unexpected.



# Festivals

- NewFilmmakers LA
- HollyShorts Comedy Film Festival
- Austin Asian American Film Festival
- Dublin International Comedy Film Festival
- Vancouver Asian Film Festival
- Asian-American Showcase
- Micheaux Film Festival





# Story

**HEY KIDDO** is a comedic short film about a teen who finds a video that her mother left for her before she passed, but, unexpectedly, cuts to a sex tape that her parents made. It's a blend of heart and humor about what we leave behind and how things don't always go as planned.





# Artistic Statement

**HEY KIDDO** is loosely based on a funny experience that happened when my dad was dying. Even during that grim time, life always had a way of finding the comedy. So my idea was to showcase two familiar scenarios we would never see together and put them in juxtaposition with one another to create something truly funny.

Similarly, the film deals with a serious matter, but then takes an amusing turn. Using misdirection, we want the audience to believe they're watching an emotional drama about a girl who finds a video her mother made for her before she passed away. We then completely upend her world when it cuts to her parents' sex tape.

We first start off with keeping the camera static to mirror the stillness and emotion of the mother and daughter moment. However, when she sees the sex tape, we go handheld using zooms, pans, and whips to emphasize the disorder and chaos.





# *Tone & Visual Style*

The tone of the film is similar to **Me, Earl, and the Dying Girl**. There is a serious tone to it because the moments between the mother and daughter are delicate, but then the sex tape is revealed.

Then we break the world, leaning toward outright comedy like **Theater Camp** and **The Office**. We incorporate a handheld style that follows our characters as they try to navigate this mortifying and uncomfortable situation.





# Melissa Kong (Writer/Director)

Melissa is a comedy writer who wears her heart on the page and probably a food stain on her shirt. She grew up watching The Golden Girls with her mom and WWF wrestling matches with her dad, so it's no wonder her writing is filled with humor, heart, and showmanship. She's a fellow in the Fox Entertainment Writers 2025 Incubator. Currently, she's a writers' PA on a new Netflix TV series. Directing highlights include **Don't Worry About It** (Slamdance Film Festival), **Hey Kiddo** (Austin Asian American Film Festival). Writing highlights include **Wonderful World** (CAPE List, WIF x Black List finalist, Nicholl quarter-finalist), **Tina Fey is My Friend** (Nicholl Fellowship top 10%), **Don't Worry About It** (Disability List, Nicholl Fellowship top 15%). She earned her MFA in Writing for the Screen & Stage from Northwestern University, studied abroad in London at LAMDA, and is a graduate of iO and Second City.





# Aimy Tien (Producer)



Aimy Tien (she/they) is an award-winning multidisciplinary artist. Aimy, a queer Vietnamese Chinese American, is driven by narrative plenitude, bringing the stories of people of color and marginalized groups to the page, stage, and screen. She is the founder of tinheart productions where they are developing multiple narrative projects centered on the intersections of race, healing, and sexuality. She produced the Cheri Oteri and Ashley Joyce led comedy series **Zen Room**. She was recently a department head on **South Side** Season 2 (HBOMax / CBSViacom). Beyond producing commercials, industrials, and narratives, Aimy is an IDC-trained intimacy coordinator who has worked with HBO, Apple TV+, and independent productions.



## David Foy (Director of Photography)



David Foy discovered his passion for filmmaking in his sophomore year of high school while in a film studies class. Originally from Hawai'i, he moved to Chicago, Illinois when he was 18 to pursue a career in filmmaking. He received a BFA degree in Cinematography from DePaul University in 2020. At this early point in his career, David finds himself increasingly interested in stories of youth, coming of age, and interpersonal conflicts. David's films have screened at festivals such as Chicago International Film Festival, Hawai'i International Film Festival, Nashville Film Festival, Heartland International Film Festival, etc. David's debut feature film, **Waiting for the Light to Change** won the Narrative Feature Grand Jury Award at the 29th Slamdance Film Festival in early 2023.



# Inclusion



- Asian-American leads
- Asian-American female director/writer
- Asian-American producer
- 75% of our department heads and crew are BIPOC, women, and/or gender-diverse, LGBTQIA



# Audience



I think it's safe to say that most people have an “ew, gross” reaction if we think about our parents doing anything more than a hug or a hand hold. It's a feeling that can resonate with just about anyone, which is why I believe this film taps into a universal experience. Even during the more somber moments of the film, the audience can connect with the loss of a loved one.

**HEY KIDDO** spans the range of human emotions with these layered moments that this comedy short film will be refreshing, especially in festivals inundated with dramas, and entertaining to audiences.



Thank you!

