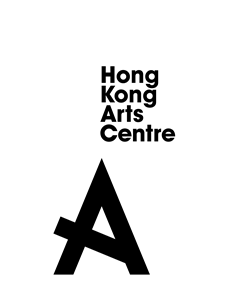
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**Appendix 1: Screenings and Guest’s Details**

**Screenings**

**Too Many Ways to Be No. 1** 12/7/2022 (Tue) & 13/7/2022 (Wed) 7:45pm | Louis Koo Cinema, Hong Kong Arts Centre

It has been said that the age of 32 is a crucial junction in one’s life, with every tick of the clock seeming to signal one’s impending demise. Small-time gangster Gau (Sean Lau) visits a fortune teller to help him make an important life choice. Whether to go to the left or right is perhaps not the main point, for even if people can choose their fate, it is perhaps their character that determines if they would take a risk or lay low. Wai Ka-fai directed this distinctively creative and darkly humorous work on the eve of the handover of Hong Kong to China. With its 360-degree turning camera and upside-down framing, the film’s duo ending is a reflection of the uncertain fate of the city and the absurdities of life.

**Decision to Leave** 15/7/2022 (Fri) 7:45pm | Louis Koo Cinema, Hong Kong Arts Centre

Kind and polite detective Haejun is entrusted with a case of unnatural death in the mountains. While investigating the case, he meets Seorae, the dead victim's wife, and can't help but both suspect and develop an interest in her.

**Dumplings** 16/7/2022 (Sat) 7:30pm | Louis Koo Cinema, Hong Kong Arts Centre

Mrs. Li (Miriam Yeung) is an aging actress with a stalling career and a cheating husband (Tony Leung Ka-fai). To rescue her career, she turns to Aunt Mei (Bai Ling), whose famous dumplings are known for their rejuvenating abilities, for help. However, the horrifying contents and amazing effectiveness of Mei’s dumplings drive Mrs. Li to take extreme measures for the sake of eternal youth. Originally made as a part of the Peter Chan-produced omnibus *Three... Extremes* (2005) – which also features a short by *Thirst* director Park Chan-wook – this slow-burn adaptation of the novella by *Rouge* and *Farewell My Concubine* author Lillian Lee (who also wrote the script) is a chilling body horror film on human vanity about youth and beauty. For her creepy turn as Mei, Bai Ling won Best Supporting Actress at both the Golden Horse Awards and the Hong Kong Film Awards.

**Thirst** 17/7/2022 (Sun) 2:30pm | Louis Koo Cinema, Hong Kong Arts Centre

Sang-hyun (Song Kang-ho) is a well-meaning Catholic priest who volunteers for a vaccine experiment in Africa. In the process, he receives a life-saving blood transfusion that also turns him into a vampire. As his thirst for blood grows, so too does his desire for Tae-ju (Kim Ok-bin), the abused wife of his childhood friend. Loosely based on *Thérèse Raquin* – Émile Zola’s novel about a doomed adulterous love affair – the deliciously macabre script by director Park Chan-wook and Chung Seo-kyung plays with traditional vampire film tropes for a provocative and darkly comical story of a repressed man’s carnal awakening and very bloody pursuit for eternal life. Winner of the Jury Prize at the 2009 Cannes Film Festival, Park’s thrilling take on the horror genre is also one of his sexiest films.

**Masterclass on Screen Adaptation: A Conversation Between Chung Seo-kyung and Fruit Chan**

People say that the script is the beating heart of any film. In this rare meeting between two fiercely creative minds, Hong Kong’s premier indie filmmaker Fruit Chan and acclaimed screenwriter Chung Seo-kyung will share their unique insights into literary adaptations, what inspired them for their groundbreaking forays into the horror genre, and what their respective film industries can learn from each other.

Date & Time: 17/7/2022 (Sun) 5:15pm

Venue: Louis Koo Cinema, Hong Kong Arts Centre

Languages: Conducted in Korean and Cantonese with Cantonese and English interpretation

Moderator: Maggie Lee (Film Critic and Curator)

Guests: Chung Seo-kyung (Korean screenwriter, filmography includes *Lady Vengeance*, *Thirst*, *The Handmaiden*), Fruit Chan (Hong Kong director)

**Guests’ Bios**

**Chung Seo-kyung**

Chung Seo-kyung is regarded as one of the best film and television writers of Korea today. Her legendary and timeless works with Korean director, Park Chan-wook, have captivated audiences around the world. These films include *The Handmaiden* (2016), *Thirst* (2009), *I’m a Cyborg, But That’s OK* (2006) and *Lady Vengeance* (2005). She has been bestowed with screenwriting awards from the Chicago Film Critics Association Awards and the Sitges Film Festival, and has also been nominated for best screenwriting awards at the Asian Film Awards, Baek Sang Art Awards, San Francisco Film Critics Circle and several other awarding bodies. Her latest film collaboration with Park is *Decision to Leave*.

**Fruit Chan**

Fruit Chan entered the film industry in the 1980s and worked as an assistant director for several films. He is an all-round filmmaker – as a director, a screenwriter, producer and editor. In 1997, he directed the groundbreaking independent fiction feature, *Made in Hong Kong*, winning the Special Jury Prize at the Locarno Film Festival, and multiple Golden Horse Awards and Hong Kong Film Awards, bringing him international recognition and acclaim. He went on to direct the *Handover Trilogy* and the *Prostitution Trilogy*, which were screened at film festivals abroad and garnered many awards. His oeuvre includes commercial fare such as *Dumplings* (2004), *The Midnight After* (2014) and *Coffin Homes* (2021). He has also made a documentary, *My City* (2015), on the iconic Hong Kong writer, Xi Xi.