Every fifteen minutes, a free shuttle is available to bring guests between the two venues.
Our outdoor screening space, the HANDICRAFT MARKET, was renovated by UNESCO in 2003. At the main intersection in town, this venue is ideal for cultural and public events and can accommodate over 1,500 people.

SOFITEL LUANG PRABANG, a five-star resort housed in stately French colonial buildings, serves as the festival’s daytime venue. Our feature film screening room can seat 75 people, while our short film screening room can seat 20 people.
**PUBLIC DISCUSSIONS**

**2 Dec 2016**

**3 Dec 2016**

**4 Dec 2016**
These screenings and performances all take place at LPFF’s outdoor Night Venue at the Handicraft Market.

These screenings all take place at LPFF’s indoor Day Venue at Sofitel Luang Prabang.

These screenings will have the filmmaker in attendance, with Q&As at the Day Venue screenings.

Minhong Mutsuwan, & The Handicraft Market Team.

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Minhong Mutsuwan, & The Handicraft Market Team.
Dear Guests,

As you will see within this program, our festival just can’t seem to stop growing. We’ve added an extra evening to our schedule, more films, more performances, and of course, more opportunities to meet some of the most talented filmmakers from throughout Southeast Asia!

Our expansion can also be seen through some exciting new partnerships. Firstly, the Lao Brewery Company’s investment in this year’s festival is the most significant we have ever received from a single company. Notably, it is also the largest amount that the Lao Brewery Company has ever given to an external project in its history, indicating its great dedication to our event. Secondly, I’m thrilled to have the Tribeca Film Institute® (TFI) joining us this year, leading a Talent Lab on pitching that will result in one film project’s invitation to the 2017 TFI Network market in New York City. And lastly, we’re immensely proud of our new relationship with HBO, for which LPFF is now curating programs of Southeast Asian cinema.

I would like to thank our sponsors, our partners, our curators, and all those who contribute to this event being realized each year. Without your support, we could not produce a festival of such breadth that continues to move audiences as it does.

Please enjoy our festival of the finest films that the region has to offer.

GABRIEL KUPERMAN
Founder and Director
We are pleased to present the 32 feature films in our showcase of Southeast Asian cinema this year, carefully selected by our Motion Picture Ambassadors. These films span many genres, and constitute some of the highest quality filmmaking from the region. In most cases, the films were directed by a national of its country of production. However, as LPFF encourages foreign filmmakers to shoot their films in this area of the world, we also have included a couple films from non-Southeast Asian directors as well.

All films are in their native languages with English subtitles.
Dayu is an aging widow who has been living on her own for the past fifteen years. After losing a housemaid who has been working since her husband’s death, Dayu hires a boy housemaid who is only 17. This film explores the relationship of two strangers who are forced to live under one roof and under unusual circumstances. Tension arises from fear, uncertainty, and awkwardness, which gradually evolves into sexual tension between the Dayu and the boy.

What if all your life you were told that you were the son of the Francis Ford Coppola? This is the story of Ford, a surfing instructor in the Philippines who has been wasting his youth as his mother petitions the famous director to acknowledge his son. As another surfing season comes to a close, he is forced to confront the myths surrounding his life.

Kong is a teenager who lives with his parents in the year 2015. Their family isn’t perfect: their father always argues about Som, a girl who had a crush on his youth. One day, Kong dials the number from a telephone booth and the impossible becomes reality. Kong is transported to 1995, a time when his parents were his age. He befriends his father and meets the girl who caused the whole mess. Kong needs to find a way to separate Som from his father — and find a way back home.
When a group of backpackers visits a small village in remote northern Laos in search of a traditional experience, the inhabitants of the village discover the attractions of the West. Two worlds meet at the crossroads of their respective desire; the one longing for authenticity, the other for modernity. In this micro-cosmos, their encounter leaves no one unchanged and tells a poetic story of friendship and how we relate to each other in a rapidly changing world.

It’s 1975 and Phnom Penh is essentially a city under siege. Only the last remaining US troops are keeping Khmer Rouge guerrilla forces from overrunning the town’s fragile defenses. A stunning nightclub singer engages in a battle of wits and deception with two lovers in a bid to escape the doomed metropolis. Inside this dark, dystopian setting, the actions of these three characters mirror the madness and intensity of events unfolding around them.

Set in the early 1990s — a critical period in Malaysian Indian history — this story subtly underlines the plight of the Malaysian Indian. Forsaken by the estate owners who employed them for generations and systematically marginalized them, they are forced to move to the cities and survive under harsh circumstances. Left out of the nation’s urbanization and development plans, many live in squatters and work minimum wage jobs. The plot centers on a bright but mischievous 12-year-old boy named Appoy and his relationship with his father, Maniam, and his two uncles — Bala, an ex drug addict, and Dori, a local gangster.
This film follows the life of deported poet Kosal Khiev after he is invited to represent the Kingdom of Cambodia at the London 2012 Cultural Olympiad. Kosal travels to London having flown only twice before; first, as a 1-year-old refugee whose family fled Cambodia, and then as a 32-year-old criminal "alien" forcibly returned to Cambodia in 2011. this volatile yet talented young man struggles with a new freedom, ironically granted only through his deportation. Armed only with memorized verses, he faces the challenges of being a deportee while navigating his new fame as Phnom Penh's premiere poet.

Mahmud is a conservative and devout Muslim, troubled by the fact that his son Heli upholds a more liberal lifestyle. When Mahmud decides to search for the hilal – the crescent moon that indicates the beginning and ending of the Islamic months – he and his son are forced to travel together. As the two involuntarily embark on the journey together, their differences seem insurmountable. However, the road trip soon turns out to provide the two with the perfect opportunity to finally understand each other, and perhaps even salvage their relationship.

Years after abandoning his family in search of the mythical "City of Jade," director Midi Z's brother is released from Mandalay prison. Weak, but still hoping to find a big jade gemstone and become rich overnight, he sets off again for the mines like countless others in Myanmar's war-torn Kachin state on the border with China. Midi Z accompanies him, following him with his camera through the jungle, pushing ever further into the dangerous core of an inaccessible world. This is a place where heroes, adventurers and desperate souls live and toil, digging and drilling for jade, hunted down by soldiers and plagued by malaria, with opium spurring them as they pursue their dream of great wealth.
A well-known Thai writer wonders: why aren’t people with Down syndrome a visible part of Thai society? He soon befriends five teenagers with Down syndrome. There’s Pan, the first Down syndrome student to earn a degree from Bangkok University. There’s Bank, a sales clerk at a Uniqlo shop. Then there’s Beer, a Starbucks employee. And there are the twins Om and An, two Bocce athletes in Special Olympics who recently won a gold medal. The five young people change the way he looks at the world forever.
Twenty years ago, Habiba and Eric were neighbours. When Eric revisits her home to find her still living there with her husband, what seems like a friendly reunion turns into the gradual revelation of a painful secret from the past. An unflinching look at the consequences of abuse, this film explores — without judgment or condemnation — critical issues such as trust, memory, relationships and consent.

An empowering and impassioned tale of a gang of street kids: Rashid, Jinky, Tisoy, and Moy. The foursome may be a pack of ruthless scam artists who make a living stealing from motorists, but they still have a stronger moral code than the corrupt society around them. After a heist gone horribly wrong, one of the boys doggedly arranges the funeral of another in the face of vast indifference. Meanwhile, Jinky is kidnapped and forced to work as a maid in a twisted household. Anchored by a vibrant young cast, this poetic film lays bare the sad reality of an ill-ridden society but also offers some hope for the future.
Louis is a Lao boy who grew up in France. He returns home to Vientiane to search for his missing mother, Mrs. Phone. Baitong is a specialist in finding missing persons whom Louis hires to help him find his mother. Together they go to Vang Vieng to search for people with his mother's name. Before their journey, Baitong's heart was broken, and her mission with Louis inadvertently causes their relationship to grow. They both like and admire each other, but they are not sure whether it is love. After returning to Vientiane, many obstacles to a relationship arise, and Louis struggles to overcome them.

This film is based on the true story of Khun Pun — or Police Lieutenant Khun Puntharak Rachadej — a charismatic, mysterious and brave police detective who lived to the age of 108. Renowned for his legendary police work, in this story Khun Pun is also a master sorcerer whose supernatural ability is derived from his faith in goodness and moral conduct. He uses his magical power to arrest and defeat some of the most wanted gangsters in mid-20th century Siam.

LOVE begins with a blossoming friendship between two 10-year-old girls: Nhi and Tu. The childhood friends are suddenly separated due to the death of one of the girls' brothers, but later reunite as young adults. Nhi is now a university student and the lead singer of a girl band, with a handsome but uptight boyfriend named Hoang. Tu's father is now struggling with depression and her mother is working very long hours to make ends meet. Tu is secretly loved by Mien, Nhi's colleague. The girls soon discover feelings that they did not know they had. They must decide if their feelings for one another are just as friends, or perhaps something more.
This is the story of love that crosses the boundaries of social class. When a young man—a graduate from university abroad and the son of a wealthy businessman—falls for someone far outside his social circle, he must overcome familial and societal obstacles to pursue the relationship. The woman in question is so poor that she sifts through garbage looking for things to resell in order to provide for herself, her mother, and her younger siblings. Bolstered by goodness, compassion, and faith in love, this man must cross class barriers and reduce his social status to be with the woman he loves forever.

On Jay’s 30th birthday, a day that should be full of celebration turns into a nightmare. Jay, a top TV sports announcer, is fired from her job and replaced by a younger girl. She seeks solace from Champ, her superstar swimmer boyfriend, but catches him in bed with another girl. She drowns her sorrow in a drunken one-night stand with Aof, a handsome media executive. Jay drags her friends along as her 30-year-old hormones take them on a rollercoaster ride full of laughter and tears. Follow Jay on this yearlong journey as she nurses her broken heart and learns how much love sucks.

Ma’ Rosa has four children. She owns a small convenient store in a poor neighborhood of Manila where everybody likes her. To make ends meet, Rosa and her husband, Nestor, sell small amounts of narcotics on the side. One day, they get arrested. Rosa’s children are ready to do anything to buy their parents’ freedom from the corrupt police.
Set in Malaysia during the economically tumultuous 1980s, an unlikely team of footballers experiences internal quarrels that leave them with a streak of embarrassing losses. Personal issues have caused each of them to crack under pressure while the team slowly falls apart. They have only one chance left for international glory and this multicultural team has to find it in their hearts to overcome their differences and unite for the sake of an entire country. But unbeknownst to them, their greatest test is yet to come — one that will make or break their fighting spirit and the nation’s hopes and aspirations.

Pong is a high school geek who belongs to a group of outcasts called the “Invisibles.” He draws cartoons of a girl he likes, but he doesn’t have the guts to ask her out because she is popular. Pong befriends a girl named May-Who — also one of the “Invisibles.” May-Who likes Fame, the school's handsome student council president and star athlete. May-Who seems like an ordinary teenager, but she has a secret. Whenever her heart beats faster than 120 beats-per-minute, her body releases a powerful electric charge, making her unable to get close to Fame without electrocuting him. Pong accidently learns about her power and promises to keep it a secret in exchange for helping each other win over their crushes.

This film explores Indonesia's religious pluralism, a characteristic of the nation that can often result in conflict between people of different religious beliefs. It follows the story of the interactions between three families, each of different faiths — one Buddhist, one Muslim, and one Catholic. On a path toward potential reconciliation, they go through many hardships, including deaths of several family members due to religious violence.

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<td>INDONESIA</td>
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<td>Director</td>
<td>Director</td>
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<td>KENG GUAN CHIU</td>
<td>HANUNG BRAMANTYO</td>
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<td>TUESDAY, DEC 6 // 9:00PM</td>
<td>WEDNESDAY, DEC 7 // 12:00PM</td>
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Wen, a political detainee, is released after many years of imprisonment. Arrested for being an alleged communist, now an old man, he has an uneasy reunion with his children. Has his sacrifice come at too great a price? Wen wanders through the city of Singapore to see how his homeland has transformed into a shining metropolis. He is ready to move on but unforeseen circumstances force his journey to take a tragic turn.

Noy has runaway from home to chase her dream of living in the big city. One day, while on vacation with her hi-so friends, she accidentally travels back in time to the year 1960 — a time when Laos was in a civil war. There she meets Kawai, a young Japanese man doing research for the first dam project in Laos. When Noy meets him, Kawai has been parted from his crew. Noy and Kawai are saved by Din, a young Lao boy who brings them to his welcoming parents. While Noy struggles to find her way home, she has to re-learn the way of life in the countryside.

A pair of detective buddies from different dimensions team up to solve a murder that took place half a century ago. One of them is Adhiti, a grade-12 student from a convent boarding school. Adhiti has a secret sensory talent: she can smell the spirit of the dead. The other detective is a ghost who is the spirit of a high school senior who passed away years ago. No one can see him, including Adhiti. But that's not a bad thing, because according to the rule of the spirits, the only people who can see dead people are those who are about to die.

Director in attendance.

Director in attendance.
Mrs. Dai is a foul-mouthed widow living with her only son’s family. She is proud of her son and always indulges her grandson, but she is strict with her depressed daughter-in-law. One day, Mrs. Dai is shocked to discover that her son wants to send her to the countryside to help cure his wife’s depression. Heartbroken, Mrs. Dai wanders the streets and stumbles upon a mysterious photo studio. Stepping out of the studio, Mrs. Dai soon realizes that she has magically turned into a beautiful 20-year-old girl. Mrs. Dai takes a new name after her idol, Thanh Nga, and decides to take advantage of the magic to make her dreams come true.

Y/Our Music immerses itself in Thai musical expression, from traditional music to labor songs, from classical pop to urban indie, spanning generations and locales. From the noisy streets of Bangkok to the arid fields of Isan, nine musicians reveal the juxtaposing environments that influence their sounds: the hands that play traditional instruments amid red dust clouds; the work songs hummed among rice awaiting harvest; and the indie music born of concrete basements. While inhabiting very different worlds, the musicians are united by a similar passion: to bring their artistic aspirations to the fore and survive outside the mainstream.
To celebrate the best of the best that Southeast Asian cinema has to offer, LPFF enlists our Motion Picture Ambassadors to help curate our festival. It is the responsibility of these film experts to suggest around ten films made within the past five years, which represent the finest filmmaking from their respective countries. From those lists, LPFF procures screeners from the regional distribution companies that are interested in participating in our non-traditional festival. A small committee of Lao nationals and foreigners (alongside the Department of Cinema) decide on the final films to be screened. LPFF is quite indebted to our volunteer Motion Picture Ambassadors, all of whom spent a great deal of time carefully preparing their suggestions and promoting our festival in their respective countries.
The Vientianale International Film Festival celebrates the art of film and the diversity of Lao culture in Laos’ capital city. The annual festival showcases an exciting program of international feature and short films, while emerging as an important platform for local filmmakers to screen their works. One of the highlights of the festival is its annual short film competition to promote filmmaking in Laos. This year’s competition saw a record 39 entries received from filmmakers across Laos. For the first time, there was no competition theme, allowing filmmakers to demonstrate their talents and imaginations on a subject of their choice.

All films are in their original languages with English subtitles.

The full collection will be screened every day at 10am.
Viddsee is an online video platform that enables a global audience to easily discover, watch, and share short films from Asia anywhere on their desktop and mobile devices. Their team strives to empower filmmakers and storytelling with Viddsee’s programming and its network, which includes some of the biggest internet media companies in the world. Their filmmakers come together via a unique platform to cross-promote, collaborate, and grow the audience for Asian film.

The selection of films shown at this year’s Luang Prabang Film Festival is made up of recent Viddsee Shortee winners. This award celebrates the most watched, shared, and talked about Asian short films on Viddsee each month.

<table>
<thead>
<tr>
<th>Film</th>
<th>Director/Producer</th>
<th>Country</th>
<th>Duration</th>
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<tbody>
<tr>
<td>Fitri</td>
<td>Sidi Saleh</td>
<td>Indonesia</td>
<td>20’</td>
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<tr>
<td>THE APPLE OF MY PIE</td>
<td>Tarig Mansor, Zulkairi</td>
<td>Singapore</td>
<td>6’</td>
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<tr>
<td>Happy Birthday</td>
<td>Thanira Jang-arunyik</td>
<td>Thailand</td>
<td>16’</td>
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</table>

All films are in their original languages with English subtitles.
As part of our Spotlight on the Philippines, LPFF presents a collection of Philippine short films. The task of mapping the diverse cinema of the Philippines through short films is daunting, given that the country is composed of thousands of islands, hundreds of languages and dialects, and several religions and ideologies. The nation has given rise to a myriad of flavors and experiences that are simply impossible to encapsulate, but this program aims to offer a glimpse of the landscapes, contexts, and motivations that impassion Filipino artists to tell their stories through film. These filmmakers show us how the eclectic cinematic culture of the Philippines is very much a product of its past—its history, religion and traditions—as well as its present.

**OUTSIDE** // Danielle Chuatico // 15'
A millennial who has lived most of her life inside her apartment decides to give love a chance.

**SANCTISSIMA** // Kenneth Dagatan // 15'
A doctor will do anything to protect her dark secret.

**WAWA** // Ani Macalanda // 10'
A young boy deals with loss and uncertainty after his father's death.

**JUNILYN HAS** // Carlo Manatad // 15'
A nightclub dancer has to learn new moves when the Pope's visit to the Philippines puts her out of work.

**PRÓLOGUE TO THE GREAT DESAPARECIDO** // Lav Diaz // 31'
A widow looks for the lost body of her dead husband, Andrés Bonifacio, the father of the Philippine Revolution.
The short films in this series examine the manmade landscapes, both historic and contemporary, that make up Southeast Asia. The filmmakers behind these shorts tell stories of their surroundings, using the camera lens to capture architecture in ways that no other medium can. Buildings are often characterized by their permanence and stability, but cinema can reveal how buildings are in flux. These filmmakers show us structures being enacted and remembered by human beings. They touch on everything from the art of architectural design to the politics of space, telling the human stories that emerge through interaction within these spaces.

The collection will be screened in two parts, at 2pm and 3pm.

**STRUCTURE AND SPACE I — 2 pm**

- The Man Who Built Cambodia / The Man Who Built Cambodia
  - 2pm

- The Scal掂 / The Scal掂
  - 2pm

**STRUCTURE AND SPACE II — 3 pm**

- Lost But Not Forgotten / Lost But Not Forgotten
  - 3pm

- Watchmen of Rochor / Watchmen of Rochor
  - 3pm
PITCHING YOUR PROJECT

A good project pitch can make or break a film’s chance at securing funding or other forms of support. Led by the Tribeca Film Institute®, panelists will offer tips and tricks for project pitching, covering both the proper technique and ideal content for a pitch. Discussion will also address funding opportunities available within the organizations represented.

PANELISTS

Bryce Norbitz, Tribeca Film Institute®
Jeremy Sim, Aurora Media Capital
Stephane Lambert, Asian Side of the Doc

THE RISE OF VIDEO ON DEMAND

Is video on demand the future of cinema? The way people consume film has changed significantly in recent years with the rise of several varying modes of video on demand, including the pay-per-screening, subscription-based, and free streaming video models. Panelists will discuss the viability of these distribution methods in the future and in the Southeast Asian market more specifically.

PANELISTS

Ho Jia Jian, Viddsee
Jeffrey Calman, Siam Film Associates, Aggregator for Netflix
Weerada Sucharitkul, FilmDoo
Public Discussions

SPOTLIGHT ON THE PHILIPPINES

5 December 2016, 10:00 AM - 6:00 PM

Francis “Oggs” Cruz, LPFF’s Motion Picture Ambassador for the Philippines, will lead us during this daylong glimpse into the film industry in his home country. Cruz will use his expertise and experience as a film critic to contextualize the wildly diverse and energetic culture of film production in the Philippines. Discussion will accompany a program of his recommended feature and short films.

Panelists

Francis “Oggs” Cruz, LPFF Motion Picture Ambassador

MARIO CORNEJO, Apocalypse Child

MARTIN MAYUGA, Haze

Film Commissions

6 December 2016, 2:00 PM - 6:00 PM

In partnership with the Asian Film Commissions Network, regional film commissioners will discuss their activities that support and promote their national artists. Such a discussion will be particularly relevant for Laos, which is in the process of building its own film commission. Topics to be discussed include what a commission can do for its filmmakers, why film commissions are useful or necessary for industry growth, and how ASEAN commissions could work together in the future.

Panelists

AZRINA ZAINAL ABIDIN, FINAS

AZARIAH ALODY, International Advisor to Film Commissions

CHANDARA SO, Cambodian Film Commission

LIZA DINOS-SEGUERRA, Film Development Council of the Philippines

VITHOUN SUNDARA, Lao PDR’s Department of Cinema
Several organizations in Luang Prabang have chosen film as a medium to convey their message. Whether for dissemination, art, documentation, training, or for promotion, these short films have been produced with the intent to share a story via moving image. The organizations listed welcome you to watch their films and learn more about their activities.

Please see our festival map to find the organizations listed. Entrance to all locations is free, except where noted. Many of these films will be on display throughout December or longer.

**Films Around Town**

- **Great Photographers (10’)**
  Pictured: Adi Berger // Director: Adi Berger

- **I Know Why the Caged Bird Sings (5’)**
  Pictured: Adi Berger // Director: Adi Berger

- **Birth in the Health Centre (10’)**
  Pictured: Adi Berger // Director: Adi Berger

- **A UNESCO World Heritage Site (54’)**
  Pictured: Adi Berger // Director: Adi Berger

- **Song of the Lao Elephant (50’)**
  Pictured: Hyun Cheol Son

- **Celebrating 20 Years of Friends Without a Border (8’)**
  Pictured: Adi Berger // Director: Adi Berger

- **Lao Friends Hospital for Children Opens the ER (5’)**
  Pictured: Adi Berger // Director: Adi Berger

- **Running Home (20’)**
  Pictured: Emily Vidal

- **Real Friends (7’)**
  Pictured: Pa Nya Thor // Director: Saimon Hur

- **Love on Facebook (10’)**
  Pictured: Novice Vongkham Mittapo // Director: Saimon Hur

**For Full Synopses of Each Film, Please Visit Our Website: www.lpfilmfest.org**
Discover Laotian Textiles: Ock Pop Tok Village Weaver Project (4’)
Director: François Yazbeck, Thibaud Vinant

Ock Pop Tok Village Weaver Project: In Their Own Words (3’)
Director: François Yazbeck, Thibaud Vinant

Women and Folktales: Traditional Stories from Ethnic Villages in Laos (22 shorts: 2’ – 13’ in length)
Various Directors

Laotian Cinema: chairs and screen
Women and Folktales: Traditional Stories from Ethnic Villages in Laos (22 shorts: 2’ – 13’ in length)
Various Directors

Crossing the Thai-Lao border (5’)
MOTOLAO DIARIES | Khammouane Province (5’)
Director: Cyril Eberle, Aaron Minks
Because of Myanmar’s economic isolation in recent history, most of the architecture in its cities dates back to the early to mid-20th century. This is not so in most ASEAN nations, where globalization and development have led to the replacement of the kinds of “outmoded” structures that remain in Myanmar. One such structure that has endured in Myanmar is the stand-alone movie theater. Contemporary movie-going trends in Southeast Asia’s more advanced economies have made it difficult for stand-alone cinemas to survive. And yet Myanmar’s cinemas have lingered on in spite of dwindling attendance. However, as Myanmar integrates itself with the world’s economy, the stand-alone cinema is rapidly disappearing — and with it goes an entire culture.

This past February and March, photographer and preservation advocate Philip Jablon made his third survey of Myanmar’s historic stand-alone cinemas. Traveling through Irrawaddy, Sagaing, and the northern Shan State, Jablon’s lens captures the loss of moviegoing in much of Myanmar. Nevertheless, it also reveals a surprising deviation from this decline: a culture of revivalism beginning to take root.

Jablon’s photographs make visible this contrast in Myanmar’s movie theater ecosystem. From the forlorn appearance of recently shuttered movie palaces, to the effervescent hope filling renovated cinema halls, his series is an odyssey through the past, present and future of Myanmar’s cinema that highlights the magic of moviegoing at its most charming and human scale.
In Laos, awareness about the environmental effects of improper waste disposal is not yet widespread. To address this problem and promote sustainability, the Asia Foundation and LPFF have teamed up for a new video campaign surrounding waste management in Laos called “Love Laos: Keep it Clean.” We selected the campaign’s videos through a short film competition, for which we received many applications of short films in the Lao language made by young Lao filmmakers. These films and public service announcements address waste, litter, and proper disposal in Laos in an effort to encourage the public to develop more sustainable habits.

The top three films from the competition, as well as one film that went the most “viral” online, will be shown on the big screen at the Night Venue in between screenings of feature films. For those interested, all of the shortlisted films from the competition can be viewed on the LPFF Facebook page.
We are pleased to present our Hotel Partners for the 2016 year. All of the hotels below have contributed generously to the Luang Prabang Film Festival, and many have provided discounted rates for visitors to the festival. On your next stop in Laos, please consider staying with one of the supporters listed here.
YOUR PURCHASE SUPPORTS THE ACTIVITIES OF OUR NOT-FOR-PROFIT PROJECT.

**COTTON T-SHIRT** (XS-XXL)
50,000 kip | 40,000 kip (2+)

**STERLING SILVER CHAIR NECKLACE**
(2 styles)
290,000 kip | 275,000 kip (2+)

**PVC NECKLACE WITH SILVER CHAIR**
190,000 kip | 175,000 kip (2+)

**STERLING SILVER EARRINGS**
390,000 kip | 375,000 kip (2+)

**KEYCHAIN**
10,000 kip

All items are available for purchase at the Night Venue from 9am – 11pm.
ABOUT THE LUANG PRABANG FILM FESTIVAL

WHAT WE STAND FOR

• Cultural Expression: With support from like-minded organizations, we seek to inspire expression and cultural diversity through film. LPFF offers a venue for the best of Southeast Asia’s most distinct and unique voices.

• Mutual Exchange: LPFF is an exciting forum for international exchange where filmmakers share ideas, trends, and techniques. We all know that great films start with great ideas, and so LPFF cultivates the sharing of great ideas and discussion through our many panels and activities.

• Sustainable Industry: We aim to create jobs and income for filmmakers by building connections and supporting a sustainable regional film industry with a particular focus on building capacity in Laos.

• Diversity: We believe strongly in equal representation of all perspectives and take pride in including content that reflects differences in opinion, ethnicity, gender, and belief.

OUR MISSION

The Luang Prabang Film Festival is a charitable cultural organization committed to the celebration of Southeast Asian film and to the growth and support of local and regional film industries and filmmakers.

OUR PROGRAMS

LPFF is much more than an annual film festival. Our year-round programs offer many unique opportunities for filmmakers and industry professionals. Through these programs, we inspire new ideas and support local artists by giving them the skills and experience to be their own media makers.

• Educational Activities: Partnering with local embassies, NGOs, and production companies, LPFF holds workshops and panels that provide filmmakers with the knowledge and tools to develop their own self-sustaining careers or creative passions.

• Special Screenings & Film Events: LPFF regularly organizes public showings of films. We do this to encourage a more engaged movie-viewing culture and to inspire critical discussion of cinema.

• The Lao Filmmakers Fund: Operated by LPFF, this publicly generated Fund allows local artists to apply for small grants to help make their film projects possible.

OUR VISION

Southeast Asia is a magical part of the world, its cultures are many, and its plot lines are richly diverse. Our vision is to see these stories told, and told well, and we want everyone watching.

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