Dear Guests,

It is with great pleasure that I welcome you all to the inaugural Luang Prabang Film Festival. We are excited to have you celebrate Southeast Asian cinema with us and help us mark this important cultural event in Lao history.

The mission of LPFF is integral to the operation of our project. We strive to encourage and promote filmmaking in all of Southeast Asia, and as you will see from our selection of films, there is incredible work being done in the region. By looking closely at the craft of filmmaking in our neighboring countries, our domestic goal is to stimulate a more active film industry here in Laos. Before accomplishing that, we must educate Lao about media literacy and the art of film. In turn, we hope this inspires young Lao to enter the burgeoning film industry and help it to grow. For these reasons, LPFF commits not only to produce the annual festival, but also to engage Lao people in various film projects and activities throughout the year. Please know that your attendance shows kind support of our mission.

We are proud to be showcasing 23 films this year from nine different countries. These movies represent the broad range of skilled filmmaking in the region, and were thoughtfully nominated by our Motion Picture Ambassadors. (Within this program, you will find an explanation of our unique selection process.) We hope you will enjoy the final line-up determined by our local committee and the Department of Cinema.

This event has been more than a year in the making, and the LPFF team could not have done it without the kind cooperation and support of the national and local governmental bodies that have made this project possible. Additionally, the Luang Prabang community has been extremely instrumental in fine-tuning the details of this event that they have welcomed with such open-arms. Of course, were it not for our generous sponsors, this project could not have come to fruition. LPFF greatly appreciates all the external efforts put into making the festival such a success.

Thank you very much for your participation in our event. We encourage you to spread the word about our project, and get involved with our future activities.

Gabriel Kuperman
LPFF Founder & Director.
DEAR PARTICIPANTS,

The Department of Cinema was established in 2008 with the purpose of promoting the domestic film industry and responding to the governmental decrees in the development of Laos’ films. Furthermore, the Department assists Lao filmmakers in learning from other countries, both regional and further abroad, and gives the Lao PDR the ability to use its films as a means of international communication, especially in the exchange of films with foreign countries.

Therefore, the Luang Prabang Film Festival is of great importance in regards to responding to the requirements of the government. It will escalate film development in the Lao PDR, give the Lao filmmakers the chance to exchange their films with other Southeast Asian countries and thus encourage them to work harder to make the same quality films as produced by foreign filmmakers. Additionally, the festival helps Lao people understand and appreciate the value of film arts.

Lastly, the event brings more tourists to Laos, specifically to the town of Luang Prabang, and generates more income for its residents. It will also work to expose the national cultures and traditions of Laos to these visitors who may not have known of them otherwise. Thank you for your support of this beneficial project.

Sincerely,
Bounchao Phichit
It is our hope that in future iterations of all films have been shot in this part of the world, and also like to encourage foreign filmmakers to shoot their films in their country of production. However, LPFF would therefore we will be screening select films from non-Southeast Asian directors as well.

### Our 2010 Films

**Our 2010 Films**

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### Features

- **18 Grams of Love**
  - **Director:** Han Yew Kwang
  - **Year:** 2007
  - **Festivals:** Singapore International Film Festival

- **About My Father**
  - **Director:** Cambodia
  - **Year:** 2009
  - **Festivals:** Cannes International Film Festival

- **Adrift**
  - **Director:** Vietnam
  - **Year:** 2009
  - **Festivals:** Pusan International Film Festival

**Synopsis:**

**18 Grams of Love**

Ah Hui and Zhihua are long time friends. They suspect that their wives are cheating on them. In order to allay their suspicions, they decide to test their wives by having the other write a love letter to the other’s wife, to see if she will respond. But as they get caught up in their ploy, they start to ignore their own wives. Subsequently, they suspect that their wives are cheating on them.

**About My Father**

Adela, a former radio personality, celebrates her 80th birthday in the slums of Manila. Alone and without support, she longs for the family and stability of years gone by. Mundane events take on a heightened meaning as Adela gauges her life against those of the sea of humanity.

**Adrift**

A close relationship between two young women becomes complicated when one gets married. The other is jealous and pushes her friend into a affair with a married man. The woman is unable to resist his seduction. She discovers his womanly instincts but at the same time is torn by traditional morality.

**Synopsis:**

Little Popova and big Popova grow up with the dream of becoming Getai singers. Their heart-wrenching story is related by their introspective but highly sensitive friend and driver, Guan Yin. Coached by their seamstress, Aunt Ling, the Papaya sisters struggle at first because they have no “feel” in their voices. As a last resort, they appeal to Aunt Ling’s estranged twin sister, the Goddess of Getai, for help. She grants them their wish, but warns them the price will be high, especially if they do not obey the rules of Getai. Rule number 5 states that they shall not resort to “drift” and their relatives.

This documentary follows the story of Suonthary Phum-Snyth, a woman seeking justice for her father, who was murdered in S21 prison in 1977. Phum-Snyth’s father was a noted Cambodian war criminal and her struggles come from the painful events of her father’s life, through interviews with historians and journalists, as well as her role in the trial against the prison’s former director. The film highlights the painful and difficult processes of international court proceedings for ordinary citizens. However, the film also strives to keep the collective memory of Cambodia’s past alive, so that people will be inspired to pursue justice for themselves and their relatives.
An inspiring documentary about many faces of Indonesian women who are struggling to survive in a Muslim society where the women’s bodies are still regarded as the door to sin.

Bombhunters is an eye-opening investigation from Cambodia of untrained civilians harvesting unexploded bombs as scrap metal. Part of a global economy, these individuals clear UXO from their land to protect their families and earn money to survive.

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Workaholic Sui spends most of his time mending broken mannequins. He is an outsider to his family, and he is very much affected by his broken mannequins. He is an outsider to his family, and he is very much affected by his broken mannequins.

In a small Malaysian village, Betik returns from Kuala Lumpur. He intends to build up a future back home with his mother and starts helping her with her tailoring course run by an acquaintance of the family, she leaves her home and boyfriend to pursue her dream. But it soon becomes a nightmare when she is sold into a brothel.

Three women from three different social classes and ethnic background convey their passages in dealing with polygamy. They face the same predicament of having to share their domestic life and the love of one man with several women.
Endearing comedy about a man who cannot let his daughter lead her own life. Wanting to go to university in the big bad town of Kuala Lumpur, where there are boys and there are bad things, the father decides to go undercover to ensure his daughter's well being.

All goes awry when he suddenly starts seeing his walking and talking dead wife and he is caught for seducing young girls at the university.

Sita is an escort at a karaoke bar who struggles to raise money to send her daughter out of the city to live with her grandmother and settle her debts with her pimp. She moves in with aging photographer Jan and helps him fulfill his last wishes.

Sorn, a photojournalist of mixed Lao and Australian descent, reluctantly accepts an assignment from his Bangkok-based magazine to photograph the people and countryside of Laos. He is accompanied from Pakse to Vientiane by Noi, his pretty Lao travel guide. Sorn reconnects with his father’s family who remained behind in Laos after his father emigrated to Australia. Sorn and Noi’s developing relationship is cut short when Noi learns that he has left a girlfriend behind in Thailand, and Sorn is faced with the decision of either returning to Bangkok, or following his new love, Noi, to Luang Prabang.

Souvann, a recent university graduate, returns to his agrarian village determined to bring sustainable farming practices and a higher quality of life by reopening the village community center and by constructing an irrigation system. Namphet works to sabotage both Souvann’s efforts to reopen the center and Souvann’s relationship with his childhood sweetheart, Duongchai. When the community center fails to qualify for an important bank loan and a sudden storm results in an injury that places Duongchai’s family at the mercy of Namphet, Souvann turns to his father for advice and support in order to achieve his goals.

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Sor's younger siblings, Por fails to woo Sorn, but the bridesmaids, Sorn. Despite having help from the situation, Por becomes captivated with one of Thai Baht. Determined to make the best of a bad in relatively worthless Lao currency rather than...
Prima Rusdi - Screenwriter/Writer - Indonesia

Prima Rusdi was born in West Germany and brought up in Jakarta, Indonesia. In 2000, Prima joined Miles Production and was involved in writing the feature film Ada Apa Dengan Cinta? (2002), then co-wrote Eliana with director Riri Riza (2002). In 2005, she and fellow writer Rayya Makarim wrote a feature length film Banyu Biru. In 2006, she wrote a coming of age film called Garasi. Amongst other things, she has written three books, the latest one is called Indonesian Films According to 40 Filmmakers. She was a jury member at the 2007 International Film Festival at Bratislava, Slovakia. In 2008, Prima along with Edwin (director) and Hafiz (visual artist) initiated Proyek Payung (the Umbrella Project), an informal organization consisting of filmmakers/documentary filmmakers and artists/musicians from various background to make 10 self funded short films to commemorate 10th year of Indonesian political reform era. This omnibus is called 9808 An Anthology of 10th Year Indonesian Reform. 9808 was selected by film festivals in Pusan, Rotterdam, Bangkok, Singapore and the Netherlands.

Somsanouk Mixay - Journalist and Writer - Lao PDR

Somsanouk Mixay has been in the media for more than 30 years. He started foreign language transmissions at the Lao National Radio and was deputy Director General of Lao National Radio and Television. In 1994, he started the Vientiane News, an English language weekly, which later became a daily. In 1998, Somsanouk Mixay inaugurated Bophana Audiovisual Resource Center in Phnom Penh (www.bophana.org). This center seeks to collect, save, and make Cambodian audiovisual testimonies more accessible and also to strengthen the Cambodian audiovisual sector. Somsanouk Mixay has also supervised the trainings that have been offered to Bophana’s Center’s audiovisual team since the center’s creation.

Rithy Panh - Film maker and Founder, Bophana - Cambodia

Mr. Rithy Panh is a Cambodian film maker who graduated from IDHEC (Institute for High Cinematographic Studies) in Paris. He has directed numerous documentaries and fiction films. In 1994 his film Les Gens de la Riziere (People from the Rice Fields) was selected for the Cannes Festival. His documentary S21, Khmer Rouge Death Machine, which features a former Khmer Rouge prison and torture center, won numerous international awards, including the prestigious Albert Londres Award in 2004. In 1998, Mr. Rithy Panh directed Dreams of the Gold Hat, a documentary on the Cambodian Diaspora. In 2001, Rithy Panh’s film Sisters of the S21 was selected for the prestigious Albert Londres award in 2004. In December 2006, along with Cambodian cinema director Eun Panhker, the former editor of King’s movies, Rithy Panh inaugurated Bophana Audiovisual Resource Center in Phnom Penh (www.bophana.org). The center seeks to collect, save, and make Cambodian audiovisual testimonies more accessible and also to strengthen the Cambodian audiovisual sector. Rithy Panh has also supervised the trainings that have been offered to Bophana’s Center’s audiovisual team since the center’s creation.
**Wahyun I Hadi** - Partner, Objectives Centre for Photography & Filmmaking - Singapore

Wahyun I Hadi has programmed and curated with film festivals and organisations both locally and overseas to promote Singapore film. Her career began in the visual arts and led her to work in an animation studio, television and at The Substation, where she has been widely credited for the success of the film programme. She also co-founded the Fly By Night Video Challenge.

Wahyun I Hadi is a partner at Objectifs - Centre for Photography and Filmmaking, and was responsible for setting up its film distribution arm (Objectifs Films), creating more awareness for Asian short films internationally. She was appointed co-director of the Singapore International Film Festival in 2009 and Festival Manager in 2008, where she was noted for her strong leadership in the community that helped revive the festival. In 2010, Wahyun I Hadi curated the dance/film programme for the Singapore Arts Festival. She currently continues to curate and manages film related projects, including the first film residency in Singapore that has been running for five years. She holds an MA in Arts Management from Lasalle College of the Arts.

**Kon Grit Dee** - Film critic - Thailand

Mr Rithdee has been Bangkok Post's film critic for around 14 years, in addition to his prolific writing about Thai film and culture for publications worldwide. For years he has attended and written about film festivals throughout Asia and Europe, with a great commitment to introducing his readers to the diversity of independent and arthouse filmmaking in and outside Thailand.

**Dr. Ngoc Phuong Lan** - Film expert and writer - Vietnam

Oggs would love to write about film for a living, but he knows this is not possible. So, he litigates cases during the day, and spends the night watching, writing, and living. He contributes articles and reviews to print publications such as The Philippine Star and the Philippine Free Press. He is also the Philippine correspondent for Twitch (www.twitchfilm.net), a website that specializes on genre cinema from around the world. He writes about film and all things betwixt and between in his film blog, Lessons from the School of Inattention (oggsmoggs.blogspot.com), which won best entertainment blog at the 3rd Philippine Blog Awards. He has also served as panelist for Annual Southeast Asian Cinemas Conference and Cinemalya Congress.

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Since 1987, Than has worked for the Myanma Motion Picture Enterprise, a division of the Ministry of Information of the Government of Myanmar. He currently serves as the organisation’s Deputy Director, responsible for the production and exhibition of documentary films in particular. He has travelled to Hong Kong to attend film festivals and has undertake professional film production training in Malaysia.

**Francis Joseph “Oggs” Cruz** - Lawyer and film blogger - Philippines

Francis Joseph “Oggs” Cruz is a lawyer and film blogger. He has been contributing articles and reviews to print publications such as The Philippine Star and the Philippine Free Press. He is also the Philippine correspondent for Twitch (www.twitchfilm.net), a website that specializes on genre cinema from around the world. He writes about film and all things betwixt and between in his film blog, Lessons from the School of Inattention (oggsmoggs.blogspot.com), which won best entertainment blog at the 3rd Philippine Blog Awards. He has also served as panelist for Annual Southeast Asian Cinemas Conference and Cinemalya Congress.

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**Amir Muhammad** - Film maker, writer, publisher - Malaysia

Amir Muhammad is a Malaysian writer, publisher and occasional movie maker. He has been writing for the Malaysian print media since the age of 14. His films and documentaries have been shown in many international film festivals including Sundance and Berlin. Two of them, The Last Commune and A Man Named Donald, have won awards and been widely好评 in Malaysia. He has also published film criticism and film related books on Malaysia. His latest book is My Malay Advice - A Look at the Critics of the Studio System of 1948-72.
This year, LPFF joined forces with Unicef and @ My Library to present the OneMinutesJr program. This international, arts-based initiative brought together 15 12-20 year-olds for 5-day workshops where the youth were taught basic camera and directing skills, storytelling, teamwork and how to think creatively about issues and representation. The culturally and ethnically diverse students were selected from @ My Library, the Children’s Cultural Center, and the Lao Youth Union.

Instructed by experienced video artists from abroad, each participant developed his or her own story based on the workshop theme of ''Daily Life and Dreams'' and produced a sixty-second video that was screened at the conclusion of the workshop. For many of these students, it was the first time they had ever touched a video camera, and seeing their films on a big screen was a special treat for them and their families.

The short films from our workshop in November can be seen on the OneMinutesJr website: www.oneminutesjr.org.

Project Growth

It is our hope that LPFF will start with humble beginnings and grow into an active and engaging project, the main (or most immediately visible) product of which is the annual festival. LPFF is taking its cue from other festivals that have walked similar paths. The Panafro Film and Television Festival of Ouagadougou, based in Burkina Faso and focused mainly on African film and African filmmakers was founded in 1969. In its first year, the festival featured just two dozen films and has now grown into the biggest film festival in Africa, as well as the largest regular cultural event on the continent. Closer to our base, the Bangkok International Film Festival has quickly turned into a red-carpet, star-studded event since its founding in 2003 (not without its fair share of headline-making news). LPFF hopes to grow from a conservatively sized event in 2010 into a much bigger one in years to come. In future iterations of this project, we would like to take a small selection of our films on a travelling circuit to different provinces. The goal is to be able to provide those more rural communities with an opportunity to interact with an international cultural event, something that they rarely have the chance to do, given their socio-economic disadvantage and remote locale.

In addition to our annual festival, we hope that our educational activities grow as well. Please visit our website for more information on the many potential partnerships and film projects we would like to pursue. LPFF welcomes your ideas for collaboration, and your assistance in finding the necessary support to fund these meaningful projects.

A Tribute to Yasmine Ahmad

Earlier this year, we asked all of our Motion Picture Ambassadors to nominate an individual from their respective countries who has made an outstanding contribution to filmmaking. It may have been a director, actor, writer, producer, academic, technical, journalist, or anyone who has demonstrated commitment, leadership and advocacy for local filmmaking. From these suggestions, the LFF team chose the late Malaysian filmmaker Yasmine Ahmad to receive our Achievement Award this year.

Yasmine Ahmad was a prolific maker of movies, commercials, printed and ideas. Although she passed away quite suddenly in July 2009, her influence on Malaysian cinema is still felt. She was a true artist who made her own brand of films that reached a mass audience and who was starting to make a name abroad as well. She went against the current of commercial filmmaking by insisting on poetic (even sentimental) simplicity rather than bombast or effects, and did not shy away from controversy. She saw the multicultural heritage of Malaysia as a divine blessing rather than a burden. Her radical, even naively, visionary brand of filmmaking won the hearts of people. How can you lose God if you can’t even love human beings? And as the feature film of hers you will see make clear, she also laughed loudly, and laughed well.

YASMIN AHMAD

We pay honor to Yasmine Ahmad with screenings of her films Mukhsin and Talentime on Thursday, December 9th.

OneMinutesJr

This year, LFF joined forces with Unicef and @ My Library to present the OneMinutesJr program. This international, kid-based initiative brought together 15 12-20 year-olds for 5-day workshops. The youth were taught basic camera and directing skills, storytelling, teamwork and how to think creatively about issues and representation. The culturally and ethnically diverse students were selected from @ My Library, the Children’s Cultural Center, and the Lao Youth Union.

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Very best wishes for the 2010
LUANG PRABANG FILM FESTIVAL

The Asia Foundation

Indochina Film Arts Foundation

congratulates the participants of

LUANG PRABANG
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