CELEBRATING SOUTHEAST ASIAN CINEMA

1-5 December 2012

www.lpfilmfest.org  www.facebook.com/lpfilmfest
<table>
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<th>Time</th>
<th>Event</th>
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<tr>
<td>10:00am</td>
<td>Garuda in my Heart</td>
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<td>12:00pm</td>
<td>Bunohan</td>
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<td>2:00pm</td>
<td>Six Degrees of Separation from Lilia CuntaPay</td>
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<td>4:00pm</td>
<td>The Cheer Ambassadors</td>
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<td>OPENING CEREMONY</td>
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<td>7:00pm</td>
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<td>The Cheer Ambassadors</td>
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<td>Postcards from the Zoo</td>
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<td>12:00pm</td>
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<td>2:00pm</td>
<td>Dance of Two Left Feet</td>
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<td>4:00pm</td>
<td>Breakfast, Lunch, and Dinner</td>
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<td>6:00pm</td>
<td>B-boy Dance Show</td>
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<td>7:00pm</td>
<td>Bounthanh: Lost in the City</td>
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<td>9:00pm</td>
<td>Mindfulness and Murder</td>
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<td>The Dance of an Alchemist</td>
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<td>Father’s Way</td>
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<td>Who Killed Chea Vichea?</td>
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<td>6:00pm</td>
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<td>7:00pm</td>
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<td>10:00am</td>
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<td>Peter Livermore Collection</td>
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<td>2:00pm</td>
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**Weekly Highlights**

**Legend**

- **LPFF Visitor Center at Project Space.**
- **Amantaka.**
- **Handicraft Market.**

**Contact Information**

- **Visit the official website:** [Lao Pavilion Film Festival](https://www.lpff.com)
- **Follow us on social media:** Facebook, Instagram, Twitter

**Screening and Activity Locations**

- **Indoor Day Venue at Amantaka.**
- **Outdoor Night Venue at the Handicraft Market.**

**Disclaimer:**

- All events are subject to change. Please check the official website for updates.

**Additional Information:**

- **Language Support:** All events are supported by multilingual interpreters.
- **Accessibility:** Accommodations for individuals with disabilities are available upon request.

**Contact:**

- **Phone:** (123) 456-7890
- **Email:** info@lpff.com

**Website:** lpff.com

This document is a summary of the Lao Pavilion Film Festival’s schedule. For detailed information, please visit the official website.
Venue Information

LPFF Visitor Center

For the duration of the festival, we will use Project Space • Luang Prabang as a screening venue, an exhibition space, and a meeting place for filmmakers and guests of the festival. The 4-story gallery features a rooftop terrace with stunning views of Luang Prabang. The screening room can accommodate around 25 people.

Day Venue

Amantaka, a 5-star resort housed in stately French colonial buildings, will serve as our screening venue during the day. We will show three films each day in their Exhibition Room in the main building, which can accommodate around 40 people.

Night Venue

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 1500 people.
DEAR GUESTS,

I am pleased to welcome you to the third Luang Prabang Film Festival, our annual celebration of cinema from across Southeast Asia. This year’s event is bigger and better than ever before, with five very full days of screenings, panel discussions, activities, and performances.

As in years past, we have called upon our Motion Picture Ambassadors, our film experts in each of the Southeast Asian countries, to help us curate the best collection of films from the region. Their input is invaluable to us, and their involvement is just one way of encouraging collaboration between the neighboring film industries. We look forward to more initiatives that support stronger cohesion within Southeast Asian cinema.

The local industry has continued to grow by leaps and bounds, with the establishment of additional production companies and the opening of new theaters. Skilled and creative Lao artists are making more and more feature films in Laos each year, and we look forward to seeing more works of ever better quality.

Without the assistance of the Lao government, our sponsors, partners, and supporters, this project would not be possible. We appreciate the efforts of each person who has worked to make another year of this festival a reality.

Thank you, and please enjoy our screenings and activities.

Gabriel Kuperman // Founder & Director

Bounchao Phichit // Director, Department of Cinema
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Prakash, a 17-year-old teenager who is losing his family, seeks shelter with his uncle Vinod, the head of a drug ring, with his mentally challenged younger brother. The two teenagers emerge as pivotal accomplices in Vinod’s clandestine drug operations. Unbeknownst to Vinod, a narcotics police superintendent is hot on their heels after receiving a string of tip offs from an anonymous informant. An earnest social counselor tries to reach out to Prakash and his brother but meets resistance from those within and outside the law. Both the law enforcers and Vinod want a piece of Prakash and his defenseless sibling. Prakash has no choice but play his final card to salvage the situation and protect his brother.
Limuel, a middle-aged taxicab driver picks up Emmanuel, a handsome businessman, as his last passenger for the night. Unknown to Emmanuel is Limuel’s conspiracy to bring him to the robbery hideout of Diego, a feisty and volatile robbery gang leader. Their journey together from Cubao to Antipolo is riddled with inescapable tension and bad luck, and the only way out is to face their damnation.

**Four stories tell how four pairs of people meet and love during the time of New Year.**

1. **The place, Yong Peng, a small town in Malaysia.**
   The girl, Ah Kiao. Ah Kiao sells televisions, but she wants to be on television. Ah Kiao lives and breathes Singapore-made Chinese drama serials, and her small room is covered by entertainment magazine cut-outs of stars. This year, Ah Kiao has made a decision to join the stars. We follow Ah Kiao’s journey across the causeway as she sets out to fulfill her dreams of becoming a star in Singapore, or at least getting close to them. Her adventures range from trying to be a model to becoming an extra in a Chinese drama serial.

2. **The country, Laos.**
   The title is *Always on My Mind.*
   The director is Sakchai Deenan.
   The release year is 2012.
   The running time is 90 minutes.

3. **The country, Philippines.**
   The title is *Boundary.*
   The director is Benito Bautista.
   The release year is 2011.
   The running time is 110 minutes.

4. **The country, Singapore.**
   The title is *Already Famous.*
   The director is Michelle Chong.
   The release year is 2011.
   The running time is 118 minutes.
Bounthanh, a nice guy from countryside, comes to study at the university in the city and with the mission of finding Khamla, the niece of village's abbot. Bounthanh discovers that Khamla has completely changed. With assistance from three new best friends, he tries to change Khamla back to how she was before.

Helmed by three female directors, this omnibus features three films set in China, Thailand, and Singapore respectively. Each story occurs at a specific mealtime, and seeks to interpret the frailties and complexities of love through different Asian perspectives. All three stories are tethered with the question, “Will you marry me?” Mirroring the repasts themselves, Breakfast and Dinner are heavier in tone, while Lunch is light with a sprinkle of humor.

Adil, a young Muay Thai kick-boxer, has just fled an honor fight-to-the-death. Ilham, an assassin who is also Adil’s stepbrother, is promptly hired by the organizer of the death match to kill the fugitive. Looking for somewhere to hide and recover, Adil and a childhood friend take shelter in the Bunohan boxing club where Adil started his career.

Adil, meanwhile, has never been back to Bunohan since the day he left many years ago. Bakar, the third brother, has also come home from the city; ostensibly a respectful schoolteacher, he is in reality a greedy and ruthless person, and is trying to convince his father to sell a burial ground to a construction company.
The story of a farmer and his family who have settled a small patch of land on the edge of the jungle. Their existence is a constant struggle against the many wild animals around them—bears, tigers, leopards, and elephants. The climatic elephant stampede is still one of the most exciting scenes in cinema history.

This silent film screening will be accompanied by a special live soundtrack of traditional Lao music performed by the Shadow Play Association of Champassak.

The Cheer Ambassadors chronicles the Thai National Cheerleading Team’s inspiring story of a coach and his team as they travel from the city streets and rice fields in Thailand to the World Cheerleading Championship in Orlando, Florida. It’s a movie about an incredible team of athletes in Thailand and their journey: from one man’s dream to the day when they competed in the world cheerleading championships and caused 10,000 spectators to jump up and down screaming "THAILAND! THAILAND! THAILAND!" The Cheer Ambassadors is a universal story of passion, persistence, and inspiration.
Doing poorly in his literature class, Marlon follows his teacher, Karen, and finds out that she moonlights as a choreographer and dance teacher. He hires Dennis to impress Karen to teach him to dance. As he learns how his body should move, Marlon begins to understand the intersections between poetry and dance. The movie culminates with Marlon and Dennis starring in Karen’s dance adaptation of an epic story. On the eve of their performance, Marlon confronts Karen how he could not understand her poetry. Karen assures Marlon that he does ineed understand it. His mind is just unwilling to, unlike his body, which already understands. Karen invites Marlon to dance with her, but in the middle of her dance, she passes him onto Dennis.

The movie’s story of poetry, dance, and life is deeply moving and resonates with the universal themes of struggle, personal growth, and the power of the arts. Through their journey, Marlon and Dennis learn about the beauty of movement, the power of understanding, and the importance of embracing one’s passions. The film’s exploration of the intricate relationship between poetry and dance provides a profound reflection on the human experience and the transformative power of art.

The movie’s message is a powerful reminder that art has the ability to connect us, to transcend barriers, and to inspire change. It is a call to action, encouraging viewers to explore their own creativity and to appreciate the beauty of the human spirit. The film’s impact is heightened by its emotional depth and its ability to evoke a sense of longing, joy, and hope. The Dance of Two Left Feet is a must-see for anyone who appreciates the power of storytelling and the transformative power of art.
Bayu is a 13-year-old boy who has a dream of becoming a great football player. Every day, Bayu practices football by dribbling through the narrow streets of his neighborhood, with his best friend Heri. Trusting Bayu's talent as a footballer, Heri encourages Bayu to enter the selection for Indonesia's U-13 Football Team. But Grandpa Usman, Bayu's grandfather, forbids Bayu to play professional football. Will Bayu be able to fulfill his dream?

Cambodian cinema flourished from the 1960s until the industry was destroyed by the Khmer Rouge in 1975. Of the 400 films produced, only 30 remain today. Almost all the actors were killed during the reign of Pol Pot and only a few of the directors were able to flee the country. Most of the old movie theaters of Phnom Penh have become restaurants, karaoke clubs or squats. Through survivors' stories and the search for remnants of their era in modern Phnom Penh, Golden Slumbers reveals the vital importance movies had for an entire generation, as well as the complex legacy they leave today's youth to inherit.
A mother goes to Bangkok to visit her teenage daughter, Pann. When they meet, Pann lies to her mother to avoid spending time with her. Soon after Pann returns to her friends, she receives a phone call that her Mum has fallen into a coma. Pann hurries to contact her elder sister, Pinn, who had runaway to Singapore to start a new life away from family constraints. However, both of them end up missing their mother’s final moments.

Then begins their road trip journey to bring their mother’s body back to her village. The girls slowly begin to open up to each other again, realizing their emotional distance, and the loneliness their mother must have felt without her daughters.
Nuhm is a construction foreman working in Bangkok, but suddenly finds himself out of a job. He decides to go back to his hometown in Khon Kaen to attend his friend’s wedding during the Thai New Year. There, he runs into Joy, a woman from his high school whom he used to have a crush on, and they exchange phone numbers. Suddenly, the film turns in another direction, and we learn that the film is a semi-autobiography of the director’s life. From this point on, the film becomes the voyage of a young man into the labyrinths of the real and the imagined, the documentary and the fiction, the past and the present – and not only of his self but also of the Thai society at large.
Little Lana was three years old when she was abandoned at the zoo. Raised by a giraffe trainer, the zoo is the only world she knows. Until one day, a charming magician arrives and Lana finds her love, for she is ready to leave the zoo. Lana embarks on journey, until one day, she decides to go back to the place where she was abandoned.

Lan and her daughter Thu work in a local market. Thu’s mother falls in love with a driver, a relationship that has no future. However, she loves him so much that she does not make wise decisions and thus her business is failing. Thu tries to help her mother to make ends meet. She longs for her mother’s affection and in order to make up for such a loss of love from her mother, she devotes her affection to a close classmate, who she wants to be her son. Like Thu, Dang lacks mother’s love as he is an orphan. With a strong personality, sense of responsibility, and love, Thu successfully convinces Dang to consider her as his mother with the best soul.
Thi and Trung live in the gorgeous, rice-terraced mountains of Vietnam’s far northwest. Like many young men in this region on the main heroin route from Laos to China, they’re addicts, and they have HIV. Thi wants to kick his habit. Trung just wants to die. With or Without Me is an intimate, tragicomic portrayal of two guys strung out at the edge of the map in a country struggling with drug use, and of the wives, family, doctors, and friends trying to pull them back from the brink.

Who Killed Chea Vichea? is about the murder of a Cambodian labor leader and the two innocent men sentenced to twenty years in prison for the crime. In 2004, Cambodian union president Chea Vichea was assassinated in broad daylight at a newsstand in Phnom Penh. As international pressure mounted, two men were swiftly arrested and convicted of the crime, each sentenced to twenty years in prison. Filmmaker Bradley Cox’s five-year investigation reveals an elaborate cover-up that reaches the highest echelons of Cambodian society.

A bit player in the movies is nominated for an award for the first time in her 30-year showbiz career. In her desire to deliver the perfect thank you speech she constantly erases and rewrites her speech, taking care to include everyone she has ever worked with. As awards night approaches, she is overwhelmed by unsolicited advice and the jitters. Her name is Lilia Cuntapay and tonight you will remember her name.
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. (Only companies willing to waive their screening fees and allow their films to be shown via DVD can take part. These stipulations are based on both logistical and budgetary constraints.) 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.
An active member of the local Cambodian arts community, Professor Chhay Bora graduated with a degree in performing arts as an actor/director and writer at Fine Art University. He later received a Master’s Degree in Economic Science in Bulgaria, and in 2005, finished his doctorate degree. Before that, he produced a modern Cambodian play called Khmer Hero, which featured 120 actors - the largest play in Cambodian history. Professor Chhay Bora spent 10 years teaching business management in both public and private universities in Phnom Penh. With an artistic heart, and the strong memory of the Cambodian genocide, he and his wife (writer/actress Prof. Kauv Sotheary) produced the first historical film about the genocide, based on the memory of his mother-in-law.

Born in Jakarta, Indonesia in 1984, Varadila Daood graduated from Faculty of Social and Political Studies in University of Indonesia, majoring in Mass Communication. In 2004, she was involved in Minikino, a short film community based in Jakarta and Bali. She joined Jakarta International Film Festival in 2006 as a website officer, and was appointed as Programming Manager in January 2009 until 2010. Currently, she is still part of Minikino and serves as a programmer of S-Express, a network of Southeast Asian short filmmaking.

In the media for more than 30 years, Somsanouk Mixay was the Deputy Director General of Lao National Radio and Television, where he started foreign language transmissions. In 1994, he founded the Vientiane News, now an English language daily. In 1998, he started the French weekly Le Renovateur, and later, initiated the English and French news at the Lao National Television. As the Vice President of the Lao Journalists Association, he has focused efforts on the upgrading of skills for Lao journalists and contributed to enhance relations and cooperation between the Association and other international organizations. Somsanouk Mixay plays an important role in reviving and promoting Lao culture and has written a number of books on Lao culture.

Thaw Than, Myamar Motion Picture Enterprise, è stato il responsabile delle produzioni cinematografiche e televisive dal 1987. Dal 1987, Thaw Than ha lavorato per Myamar Motion Picture Enterprise, una divisione del Ministero della Informazione del governo di Myamar. Ora fa parte dell'organizzazione come responsabile del Dipartimento Depuy, responsabile per la produzione e la sistemazione dei film documentari in particolare. Ha viaggiato a Hong Kong per assistere ai festival cinematografici e ha collaborato con le imprese cinematografiche della stampa nel mondo. Thaw Than ha anche partecipato alla Berlinale Talent Campus nel 2011 come parte del Talent Press.

Francis Joseph Oggs Cruz ha scoperto l'interesse per la cinematografia durante la sua università all'Ateneo de Manila University. Dopo la laurea, è stato inviato a studiare diritto a Manila. Ha lavorato come avvocato privato e litigante, ma non perde mai l'interesse per il cinema. Ha gestito il suo blog sul cinema chiamato Lessons from the School of Inattention, contribuito per il Philippine Star e il Philippine Free Press e collaborato con Twitch. Ha collaborato con il libro filmato Philine New Wave e Kidlat Tahimik. Ha partecipato alla Berlinale Talent Campus nel 2011 come parte del Talent Press.
Yuni Hadi
(Singapore)
PROGRAMMER/CURATOR

Kong Rithdee
(Thailand)
FILM CRITIC

Nguyen Trinh Thi
(Vietnam)
FILMMAKER/INSTRUCTOR

Yuni specializes in the management of film and media projects, and spearheads the Objectifs Films label. Yuni is a film programmer and curator known for her promotion of Singapore cinema. Her career began in the visual arts and she has since worked as Senior Programme Manager (Film) at The Substation and Commissioning Editor at Mediacorp TV12. She also co-founded Fly By Night Video Challenge with filmmaker Tan Pin Pin in 2003. In 2008-2009, she headed the Singapore International Film Festival as festival director. Recently, she curated the dance film section at the Singapore Arts Festival from 2010-2012. In 2010, she was recognized as one of the 50 Most Inspiring Women in Female Magazine. Yuni holds an M.A in Arts Management from Lasalle College of the Arts.

Kong Rithdee has been writing about movies and popular culture at the Bangkok Post for 15 years. He also contributes to international film magazines and journals, such as Cineast and Cahiers Du Cinema. He is associated with Thai Film Foundation, a non-profit organization that promotes independent filmmaking in Thailand and Southeast Asia.

Nguyen Trinh Thi is a Hanoi-based independent documentary filmmaker and video artist. She studied journalism and photography at the University of Iowa; and international studies and ethnographic film at University of California, San Diego. Her documentary and experimental films have been screened at festivals and art exhibitions across Asia, Europe, and the USA. Nguyen founded and directs Hanoi Doclab, a center for documentary filmmaking and video art in Hanoi, in 2009. She has been the main instructor for filmmaking courses at Doclab for the last three years.
Curated by Vientiane-based filmmaker Thi-Von Muong-Hane, this new selection of short films highlights Lao people and their diverse perspectives. Like in many other developing countries, the Lao want to preserve their individuality but also adapt to global trends and modernity. This selection depicts the Laos of the young and old, of the past and future, and of tradition and change.

### Program I

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<td>6'</td>
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<td>LAO SHORTS</td>
<td>2011</td>
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**AT THE LPFF VISITOR CENTER**

**LAO SHORTS**

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### Program II

#### Creative Juice for Lao Kids

- **Bounthan Phongphichid // 2011 // Documentary // 26’**
  Three illustrators show their artwork and discuss their impact on a new generation in Laos.

#### Environmental Awareness

- **Chongkham Phonekeo // 2008 // Animation // 1’**
  Two kids are on the way to enjoy the countryside, but are not prepared for nature.

#### Letter Back Home

- **Bounthan Phongphichid // 1994 // Feature // 13’**
  Young Lao and Cambodians who live in San Francisco talk about missing their homeland and introduce us to their daily life.

#### The Cage

- **Bounthus Namthipkesone // 2012 // Documentary // 24’**
  The Nam Ou is one of the main rivers in Laos, where the Khmu people have lived and died from one generation to another.

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**Showing everyday at 2pm, and introduced by the PSAs from the Making Messages workshop.**
Throughout the world, documentary films are more popular than ever. Small, inexpensive high definition cameras and computer editing systems make it possible for nearly anyone to make his or her own film and filmmakers all over the world are telling their stories and the stories of those around them. In addition to empowering individual people, these new technologies are extremely useful in helping to educate people on social issues, including health, the environment, and public safety. Short films and commercials designed to change the public interest by raising awareness of an issue, affecting public attitudes, and potentially stimulating action are commonly called public service announcements (PSAs).

Led by American filmmaker Bill Megalos, this workshop was devoted to teaching the skills necessary to make PSAs and issues-based media campaigns. The course started by focusing on specific topics centered around the theme of nutrition and developed appropriate, clear, and effective messages on that topic. This entailed research on past campaigns in Laos, and their efficacy, as well as similar campaigns in other parts of the world. Participants were taught to develop a media plan that incorporates the overall messages of the government agencies and participating NGOs, while being very specific to the issues at hand and taking into account the intended audience.

The course was open to Lao media professionals from the private sector as well as NGOs and governmental bodies. Organizations represented included government offices such as the Department of Cinema and the National School of Fine Arts; Independent production companies including Lao Art Media and Chillax Productions (whose staff also served as assistants to the workshop); Non-profit associations such as NORMAI; and international organizations like the Wildlife Conservation Society, UNICEF, and World Food Programme.

Produced by the US Embassy and the Luang Prabang Film Festival, this workshop for 15 participants took place in July of 2012.

The complete set of public service announcements are included as introductions to both short film programs at 11am and 2pm.
British documentary filmmaker Peter Livermore first came to Laos 23 years ago for a film project and became profoundly attached to the people and the culture. Since then, he has relentlessly pursued the valorization of Lao culture through film, music, publications, and cultural actions and now has permanent bases in Vientiane and Luang Prabang.

With proximity to his subjects and the aesthetic quality of his images being central to his art, he feels it is essential to be on the ground and operate his cameras and microphones himself to try to capture the life and emotions of a people.

Livermore carries out his filmmaking activities between France and Laos, but also has many film missions throughout the world.

In 1997, Livermore founded SevenOrients, a film production company with its own ethic and vision to serve culture and society, and equipped with a wide range of high-quality equipment in order to be able to better serve long-term documentary projects. In future years, SevenOrients wishes to participate in the rise of Lao film production and be able to offer its creativity to further this sector.

Additional films by Peter Livermore can be seen at the Traditional Arts and Ethnology Centre. See page 25 for details.
Buddhism in Laos has been modulated in the image of Lao culture by the character and artistic expression of its people. The film shows several aspects of this vast subject, starting with the emblematic image of the "Rain Buddha," characteristic of Lao statue styles. It goes on to contrast spirituality in the city of Luang Prabang and out in the countryside where the people honor their Buddhas with the original simplicity of Theravada Buddhism.

We witness life and activities during a normal day in Luang Prabang through the eyes of an old seller of ice cream as we follow his trolley across the town to the sound of laughter of children and his rendering of old French songs. We also cross the paths of its inhabitants in their lives and their rituals – always accompanied by the humor of this unusual character.

Mo Lam are traditional singers known for their skills of improvisation and versification in classical styles. In this collection of video clips filmed on the island of Don Khong in the South of Laos, renowned singers improvised songs about life and the beauty of the Four Thousand Islands of Sipandone in the South Mekong.
In the old city of Luang Prabang, the protective spirits and the mythical ancestors of the Lao people are called upon once a year for rituals of renewal. The film follows the festivities before and during the three days of the new year celebrations, accompanying a young girl who will be elected as one of the six princesses of the year. The arrival of new years day brings renewed fervour in offerings to the spirits of the year, ancestors and pouring of water over the Buddhas.

This documentary proposes a voyage by boat starting at Luang Prabang and following the course of the Nam Ou River, and one of its tributaries, upstream to the frontier regions with China and then North Vietnam. This astonishing river has long served as a principal route of communication, for commercial exchanges and migrations. It also ordinates the daily life of the peoples living along its banks.
In 2006, Yves Bernard, a movie production designer, launched a mobile cinema project using the popular, all-purpose tuk-tuk. The silent movies of Buster Keaton, Charlie Chaplin, and others brought laughter to people of all ethnicities wherever the tuk-tuk stopped.

Then, an old copy of the movie Chang, which was shot in 1924 on location in northwestern Laos, was discovered by the project ElephantAsia. This movie is the product of American Meriam C. Copper and French cameraman Ernest Beaumont Shoedsack, famous for their mega production King Kong. Painstakingly filmed over a period of two years, it captures fascinating images of both life and survival-of-the-fittest in the jungle. In association with ElephantAsia the movie Chang is shown at every possible occasion to raise awareness about animal trafficking.

Fourteen musicians of the Shadow Play Association accompany the silent film’s screening, playing traditional music from southern Laos. The music was composed by Mr. Somphone, director of the troupe, who recently passed away. He leaves behind a troupe that continues to pass on Mr. Somphone’s immense talent, generosity, humor and boundless passion.

Yves worked to revive traditional puppetry when the original shadow play puppets and instruments were discovered in a temple in Champassak Province, near the UNESCO World Heritage Site of Vat Phou. These puppets had been carefully preserved by the monks since 1975 when the last performance had been given. The Champassak Shadow Play Association is proudly continuing this tradition today, with the support of the French government and Prince Claus Fund of Holland.

Cinema Tuk-Tuk and the Shadow Play Association have participated in and supported many cultural events in Laos to date. Over the past three years, the festival “Lights and Shadows” in the south of the country reached more than a 100,000 villagers, raising awareness about issues such as the preservation of the fresh water dolphins and other important topics.
Documentary filmmaking has become more and more popular throughout the world, with many new productions being geared towards commercial tastes. The varied and colorful stories across this region lend themselves towards a filmic record. We will ask our panelists to share their experience making documentaries in Southeast Asia, and why they chose the medium for conveying a certain message.

Increasingly, film productions in Southeast Asia involve companies based in different countries. Sometimes filming takes place in more than one nation, or distribution is handled overseas, or directors work outside of their motherland. In this panel discussion, we will explore the advantages of multi-national collaboration.

**PANELISTS**

Luke Cassady-Dorion // Director
Ananda Everingham // Actor and Producer
Sherman Ong // Filmmaker
Kong Rithdee // Journalist, Filmmaker, and Curator
Nicholas Simon // Producer

**PANELISTS**

Peter Livermore // Filmmaker
Thanapanont Phthakrattanayothin // Producer
Shalahuddin Siregar // Director
Several organizations in Luang Prabang have chosen film as a medium to convey their message. Whether for dissemination, art, documentation, training, or for profit, 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, and films are played on a loop throughout the day, except where noted. Many of these films will be on display throughout December or longer.

From Opium Poppies to Coffee Beans // Director: Matt Robinson
Luang Prabang is an enchanted city in Southeast Asia and is becoming known for more than its streams of saffron-robed monks and gilded temples. From Opium Poppies to Coffee Beans takes a look at the life of tribal peoples in the mountains surrounding the World Heritage city and how their lives have been transformed from the heights of opium cultivation, to the poverty of slash-and-burn agriculture, and finally to a sustainable livelihood growing high-quality highland Arabica coffee.

Tai Dam Courtship Games // Director: Peter Livermore
Traditionally, informal rituals and games were an important part of courtship for Laos' ethnic minority groups. In this short video, we see Tai Dam teenagers in Se village in Houaphan province play lin mak khone, make rice cakes and traditional alcohol, and shyly get to know one another.

A Lao Wedding in Luang Prabang // Director: Peter Livermore
Tai Lao wedding ceremonies are blessing ceremonies, mixing Buddhist and animist beliefs. In this video, we see a young couple in Luang Prabang on their wedding day, as they prepare and take their vows. Both videos are part of a special exhibition, “From Courtship to Kinship: Wedding Celebrations of Laos' Ethnic Groups.”
Free the Bears // Director: Adri Berger
A short documentary about Free the Bears, an Australian NGO set up to rescue the Asian black bear, this film shows their rescue centre in Luang Prabang, and gives an insight into the murky world of bile farming and other practices undermining the existence of this now endangered species.

Portraits from Luang Prabang // Directors: Adri Berger and Paul Bloxham
This film incorporates interviews with local people to create a "window" on Luang Prabang. Many visitors experience the local traditional arts and culture when they buy souvenirs, go to a show or visit museums. However they don't often get to see how traditions are kept alive by the people who work as artisans or in small village industries. We went "behind the scenes" to create simple "moving portraits" of some of these people who are the heartbeat of this small World Heritage town in Southeast Asia.

The Call of the Loom // Directors: Nicolas Sauret and Joanna Smith
Weaving is synonymous with daily life for many women in Laos. Narrated by local weaver Veomanee Douangdala, the film presents the weaving styles used by weavers. Set in the picturesque backdrop of Luang Prabang, the surrounding villages and fields, the film opens with a Lao poem about weaving and ends with a personal account of the power of cultural traditions.
Driven by a love of cinema, 13 Little Pictures is a film collective bound by the spirit of collaboration and shared hope of creating films with unique directorial visions. Based in Singapore, 13 Little Pictures produces and promotes films that celebrate cinema with all its diversities. Making films and friends at the same time, 13 Little Pictures works together in the belief that taking this journey together—challenging, inspiring, helping, and supporting each other—fosters a sense of community in our individual exploration of the possibilities of cinema. To date, 13 Little Pictures has made more than 15 feature and short films that have screened to international audiences in Rotterdam, Berlin, Vancouver, Tokyo, Buenos Aires, and more.

Lei Yuan Bin directed WHITE DAYS (Audience Prize, Asian Berlin Hot Shots!), was the cinematographer for RED DRAGONFLIES (Jeonju), HAZE (Berlin), ONE DAY IN JUNE (Rotterdam) and the art director for SANDCASTLE (Cannes Critic’s Week). He was mentored by film maestro Hou Hsiao Hsien at the Asian Film Academy (Pusan) and interned for Tsai Ming Liang’s VISAGE. In 2012, he is honored Young Artist for film by the National Arts Council.

Lei Yuan Bin

Sherman Ong

Elizabeth Wijaya
We are pleased to share our Hotel Partners for the 2012 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 below.
Very best wishes for the 2012 Luang Prabang Film Festival

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The not-for-profit Luang Prabang Film Festival (LPFF) is an annual celebration of filmmaking in Southeast Asia that aims to educate Lao people about film as a means of cultural expression and communication, and to support a nascent local industry and art form. Since 2010, LPFF has supported and engaged local filmmakers seeking to develop the domestic industry and encouraged Southeast Asian filmmakers to contribute to an exchange between regional film industries.

The vision of LPFF has laid the foundation for our daily and long-term operations, and all actions and activities of the project work towards realizing its ultimate goals.

**Cultural Expression:** With support from like-minded organizations, LPFF encourages cultural expression through film. LPFF is a way for Lao filmmakers to have their films viewed by an international audience, providing them with the exposure to have their voices heard.

**Mutual Exchange:** LPFF provides a forum for international cooperation and exchange wherein filmmakers in Southeast Asia may share filmmaking ideas, trends, and techniques. We do this through hosting round-table discussions, workshops, and film labs during the festival and throughout the year.

**Sustainable Industry:** LPFF strives to foster a sustainable Lao film industry that creates jobs and income for Lao filmmakers with unique perspectives. By serving as a resource for foreign production crews looking to shoot films in Laos, LPFF is able to provide jobs to local directors, cameramen, and producers. Furthermore, LPFF promotes Lao films internationally via recommendations for other film festivals and distribution companies.

**Diversity:** LPFF believes strongly in equal representation of all perspectives by including audiences and content which reflect differences in socioeconomic background, ethnicity, gender, and belief. We make sure that female filmmakers participate in our activities and their works included in our programs. Additionally, we seek documentaries which focus on issues outside of the mainstream, or which spotlight voices not normally heard.

**Education:** We produce educational activities throughout each year, in order to give Lao people the skills and experience to be their own media makers. Additionally, LPFF will work to build the capacity of the Ministry of Information, Culture, and Tourism to foster cultural exchange and plan international events. This year, we partnered with the US Embassy to hold a 10-day workshop which trained 15 participants to create public service announcements.
2013
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FILM FESTIVAL

The Luang Prabang Film Festival seeks savvy and forward-thinking organizations, companies, and individuals to keep this special project alive. Please consider supporting our celebration of Southeast Asia cinema.

For information on sponsoring the 2013 Luang Prabang Film Festival, please send a message to marketing@lpfilmfest.org.
Additional Donations