This study examines the thematic and cinematic elements of three films. The selected films are *Good Morning Luang Prabang* or *Sabaidee Luang Prabang* (2008), *Pleasure Factory* or *Rong-ngan Arom* (2007) and *That Sounds Good* or *Rao Song Sam Khon* (2010). The films are studied via the lens of Transnational Cinemas in the various film genres, and yet the entire paper gives the reader a deeper understanding of the film text and socio-cultural context in which the films were made and released.

The findings are as follows:

*Good Morning Luang Prabang* or *Sabaidee Luang Prabang* (2008) is the first private funded Lao film in 33 years. The film is a co-production of Laos and Thai companies. The film is full of Transnational Cinema elements including border...
crossing, the representation of cultural identities of the two nations. These cultural identities are represented through the film’s romantic comedy genre. The storyline is related through themes of memory, longing and nostalgia. Still, the plot is simple and does not touch upon any sensitive subject matter due to the control from Laos Ministry of Information and Culture. The cultural and ideological expression of Laos and Thai are exchanged in the narrative and the film production.

_Pleasure Factory_ (2007) is a co-production of Singapore and Hong Kong-Netherlands companies. Unlike the Thai-Laos co-production, _Pleasure Factory_ depicts subjects that are traditionally hidden in Asian Society, such as prostitution, same-sex relationship and female sexual pleasure. The film manifests its transnational elements by employing the actors from different nationalities along with the Diasporic characteristic of the film casts and crews. The film portrays sexual representation with Art Cinema elements that attract festival filmgoers. Even though the Singapore authority allows the film to be made and released, some parts of same-sex intimate relationship scenes were removed. The strictness of censorship in Singapore is lessened than before to a certain extent.

_That Sounds Good or Rao Song Sam Khon_ (2010) was made solely by a Thai company. The film contains Transnational Cinema elements via the journey of the characters from Thailand to Laos and Vietnam. Most of the film casts are Thai and the characters do not socialize with the locals. One of the Vietnamese female characters is exploited by the Thai male gaze which, at the time of this research is conducted, will not be allowed to appear in Lao transnational films. The disabled characters are also projected in the film. The film represents these characters’ point of view with deteriorated audio-visual qualities. With the film’s romantic comedy genre, the disabled characters are portrayed in a comical way.