



PRODUIRE AU SUD
FESTIVAL DES CINÉMAIRES
NANTES

CROCODILE TEARS

Indonesia

Produire au Sud Nantes 2018

MAIN DATA

Category: Drama Thriller

Length: 90'

Language: Indonesian

Shooting location: Indonesia

Shooting dates: September 2019

Expected dates of completion: January 2020

Stage of production: development stage

PRODUCTION

Budget: 519 856,78 €

Financing in place: 11 428 €

Production company: Tanakhir Films

Workshops and platforms attended: SEAFIC Lab 2018

Current situation: Development stage, seeking for partners

MANDY MARAHIMIN, PRODUCER

Mandy Marahimin started working in film in 2000 as a publicist for the film *Ada Apa dengan Cinta? (What's with Love?)*, which held the record for highest-grossed Indonesian film in six years. Afterwards, she worked for six other films as a publicist, line producer and producer, before deciding to start her own production company, Tanakhir Films, in 2013. She now has more than 10 films under her belt. One is the recent box office hit, *What's with Love 2*, which has become the fourth highest grossing Indonesian films of all time.



TUMPAL TAMPUBOLON, DIRECTOR

Tumpal Tampubolon is a cinephile-turned-filmmaker, based in Jakarta, Indonesia. He graduated from Bandung Institute of Technology with a bachelor's degree in mathematics. In 2005, his first screenplay, *The Last Believer*, won the Jakarta International Film Festival (JiFFest) Script Development Competition in the Best Short Fiction category. Since then, he has written and directed several short films, which were screened in various national and international film festivals. He attended the Asian Young Filmmakers Forum (2007), the Berlinale Talent Campus (2009) and the Asian Film Academy in Busan (2010). He also won the Citra Award, Indonesia's most prestigious film award, for the Best Original Screenplay, for *Tabula Rasa* in 2014. In 2017, he co-wrote the screenplay for *212 Warrior*, a film adaptation of a best-selling Indonesian martial arts book series that is being produced by Fox International Productions and LifeLike Pictures. *212 Warrior* was released nationally in 2018.



SYNOPSIS

Johan and his mother, Mama, live on a crocodile farm. Johan's father left them for another woman when Johan was very young. So Mama took an albino crocodile at their farm as Johan's surrogate father. She talks to the albino crocodile every day, consulting him about Johan.

Mama has always been protective of Johan. Traumatized by what happened with her husband, she forbids Johan from going outside. She even says that human beings are much worse than crocodiles. They form a very close, borderline incestuous relationship.

One day, Johan meets a young woman, Arumi, who visits their crocodile farm. He falls in love. Mama feels betrayed. She is wracked by jealousy and starts to be violent towards Arumi and Johan. She wants Johan all for herself.

DIRECTOR'S STATEMENT

« Leo Tolstoy once wrote *"All happy families are alike; each unhappy family is unhappy in its own way."* This script is about that certain unhappy family and their personal suffering. I developed this script with the belief that stories about family are universal and unhappiness is the core of all drama. [...]

Being born and raised as a Christian, I learned early on that love likes to sacrifice things; and one of love's favorite sacrifices is the son. I want to start my own family but one of my biggest concerns is to leave my mother. As the eldest son, living in a society that still clings to this tradition called "Asian Family Values", I am the designated caregiver of my mother. For sure this tradition is a noble aspiration but I have a lot of doubts and fears, I love my mother but I'm still struggling to take care of myself let alone my mother.

The relationship between mother and child is considered very important, even sacred in most cultures because it is referred to as the cradle of humanity.

Christian culture even venerated the icon of Madonna and Child by putting it as one of the central icons in Catholic and Orthodox churches. *Crocodile Tears* could be considered as an allegory to explore that idea. The larger than life characters and surreal setting work symbolically, however I always try to infuse the story with my own personal experience; I hope by doing so, even though the story is allegorical in form, it could remain personal and truthful emotionally.

In essence *Crocodile Tears* is a tale about people who are longing for connections and their journey to fulfill that longing. A journey that is filled with broken promises, heartbreak, sacrifice, violence, even death. The experience that I'm trying to communicate the most with *Crocodile Tears* is the journey to fulfill that longing. »

CONTACTS

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