



what they don't talk about
when they talk about Love

The odds of love between the blind, the deaf and the unlucky sighted people

WHAT THEY DON'T TALK ABOUT WHEN THEY TALK ABOUT LOVE

CINESURYA in association with AMALINA PICTURES

104 minutes, color, 2:35, 5.1, Indonesian with English subtitles

World Premiere : World Cinema Dramatic Competition at Sundance Film Festival 2013

European Premiere : Rotterdam International Film Festival 2013

Scandinavian Premiere : Goteborg International Film Festival 2013

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CAST

KARINA SALIM as Diana
AYUSHITA NUGRAHA as Fitri
NICHOLAS SAPUTRA as Edo
ANGGUN PRIAMBODO as Andhika
LUPITA JENNIFER as Maya

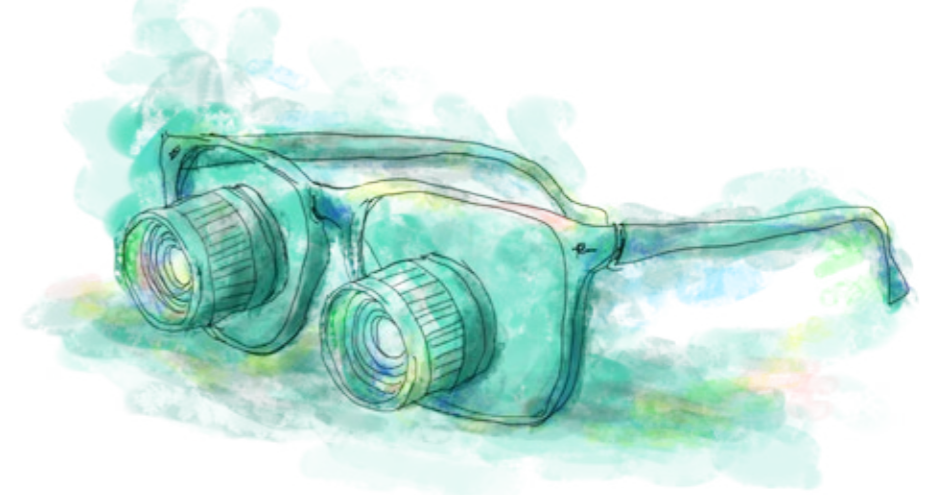
SUPPORTING CAST

TUTIE KIRANA
JAJANG C NOER
KHIVA ISKAK
ALYA SYAHRANI

Design & Illustration by :



Photo by : SONY SENIAWAN
Contents by : PRIMA RUSDI
LISA SIREGAR



CREW

writer and director	MOULY SURYA
producer	RAMA ADI
producers	FAUZAN ZIDNI TIA HASIBUAN NININ MUSA
executive producer	A. ZAWAWI SOELEMANN RECKY J EVA FADILAH
co-producer	JOHN BADALU
director of photography	YUNUS PASOLANG
editor	KELVIN NUGROHO
music illustrator	ZEKE KHASALI
art director	RITA YOSSY
sound designer	KHIKMAWAN SANTOSA
choreographer	ADELLA FAUZI
make up	DIDIN SYAMSUDIN
wardrobe	MEUTIA PUDJOWARSITO



SYNOPSIS

FITRI (20 years old, blind since birth) falls in love with a ghost doctor, who dwells around the therapy swimming pool at her school backyard. Fitri writes him letters about everything that she only tells the ripples in the pool every Thursday night, which is believed to be the sacred night of the week. One time, the ghost writes back to her, and sees her without even speaking to her. To Fitri's surprise, the ghost she adores is just a regular man, named EDO (in his 30s, deaf). If Fitri could see, and Edo could hear, they could have been in love for a long time, although the magic of their love might have been lost somewhere in the cramped and drafty rented room where they live.

DIANA (17 years old) is a myopic that can only see objects within one inch away. If only she had normal eyesight, her beauty-worshipping mother would have enrolled her in a ballet school when she was little. One thing that remains unchangeable is that Diana has not menstruated, even though she is over 17 years old. One day, Diana's life is forever changed. She meets ANDHIKA, a new student in her school for youth with special needs. Diana thinks they are in love, and he makes a woman out of her in a toilet booth in their dorm. Does Andhika really love Diana? If Andhika hadn't lost his eyeballs, he would have been still with GADIS, his beautiful ex-girlfriend, whom he was crazily in love with; the sort of crazy, volatile passion he also felt when he raced through the streets at breakneck speed on his motorcycle.



DIRECTOR'S STATEMENT

There are numerous films taking pity of people with disabilities. While those films are usually tearjerkers, there should be no tears shed in this particular movie. The story was born when I came across a visually impaired relative of mine who was updating her status on Facebook with her mobile phone.

They might not have complete senses, but they might be luckier. They can see beyond the superficial things. They don't judge a book by its cover. They fall in love through touch and moments, instead of beauty or words. They feel love, just like what it is supposed to be. But none of us can see neither fate, nor love, something we will always have in common.

The film is set in the Special School for the Visually Impaired where you can hear music at every single corner, in every single step.



DIRECTOR TALKS ABOUT LOVE: Q&A WITH MOULY SURYA

Four years after directing and co-writing "Fiksi." ("Fiction."), Surya wanted to make film on her own. She began writing *What They Don't Talk About When They Talk About Love* two years ago. The project also participated in a workshop for Asian directors: Tokyo Talent Campus, Tokyo Filmex International Film Festival in 2010. She decided to take a different angle to tell her story after she took a master class at the workshop from Hou Hsiao Hsien, with guest lecturers such as Abbas Kiarostami, Kiyoshi Kurosawa and Apichatpong Weerasethakul. From then on, Surya continuously worked on the script until the puzzle was finally complete. This film is how Surya challenges herself in terms of story telling.

Q: How did you come up with the idea for this film?

Mouly Surya: When I was little, I had a relative who is blind. She went to a special needs school and we used to play together over the weekend. The story idea came up as I recalled those days. While writing the script, I went to special needs schools to observe them and talk about the film with them.

"What They Don't Talk About When They Talk About Love" is a teenage love story. The plot is centered around the idea that men fall in love by what they see, and women fall in love by what they hear. I want to tell a story about what ifs: what if a person wasn't able to possess these senses, and what would happen next. This film shows different kinds of love: innocent, like Diana and Andhika, in which Diana falls in love with her own feelings and thinks of her own happiness. Then there are Edo and Fitri, whose relationship starts off a little rough, but they do find love in the end.

Q: How did you define Diana's personality?

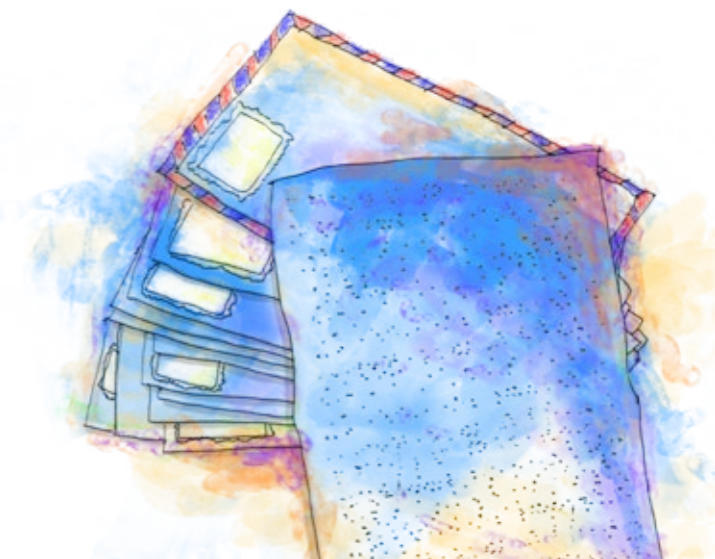
MS: A lot of things about Diana have something to do with classical beauty. She is willing to suffer to be beautiful. She brushes her hair 100 times, and in an alternate reality, she joins a ballet class. For me, the ballet scene is really important because it represents a very structured beauty, and ballerinas can't break its rules. Diana has a very close relationship with her mother; she longs to be a real woman. That's why

she uses pad in her underwear. The pad is a specific brand too, it's the only brand available in Indonesian supermarkets when I was a teenager. It's a classic.

Q: What is the inspiration behind the Ghost Doctor?

MS: Many Indonesians believe in ghosts. When we were little, we swapped ghost stories at school, and some of the creepiest usually set up in hospitals or related with medical profession. I wanted to make a ghost story like a fairy tale, where the ghost is the prince you have been longing to meet. Fitri believes in ghosts, but she isn't scared of them.

I want to show how the blinds give different meanings. With Diana, it's beauty. The blinds understand the general consensus that beauty is a good thing, but they may not understand the significance of the meaning of beauty, or maybe, it is simply irrelevant for them. They give different meanings to things they cannot see. With Fitri, it's ghost stories.



Q:When did you decide to include an alternate reality in the film and why?

MS: Since the beginning, I wanted to make a film about disabled people without exploiting their disability. I don't want the viewers to feel pity for them. So I created an alternate universe where these characters can see and hear just fine. When we have five complete senses, would that make us luckier?

In alternate reality, Diana is a beautiful ballerina, but she is even more dependent to her mother. Edo and Fitri are very communicative. It's the complete opposite of deaf Edo and blind Fitri who never talk with each other, but they have their own magical moments that make them fall in love with each other. We don't see these moments in the alternate reality. Maybe, just maybe, communication, or talk, is overrated.

Q: Any reason why Maya always seem so cheerful and bring cake everywhere?

MS: Maya is like a fairy. She is the personification of a fairy from (Shakespeare's) "A Midsummer Night's Dream," which is somewhat incorporated into the film. That's why there's always a song when she comes in, and she brings cake and shares a slice with her friends. In a way, she also represents an outsider who is not judgmental about disabled students.

Q:How about Fitri's love story?Why the triangle between a sighted man, a blind woman and a deaf boy?

MS: I want to portray how we usually help people because we want to feel good about ourselves. Fitri and Lukman don't love each other and Lukman is taking advantage from her. Edo takes one look and sees right through them.

In his own world, Lukman might be an outsider. He has an ugly mole in his cheek that will make people stare, but in a special needs school people adore him. He enjoys the power and he even lies to Fitri about seeing a ghost.

Whether or not Fitri and Edo fall in love is an open discussion, but we see Edo handed out his cigarette to Fitri. In the end, he has a bigger heart than Lukman.

Q:What are you trying to imply with the flag ceremony?

MS: The flag ceremony is something that every Indonesian does at school, including special needs schools. It's a weekly thing. Every students give their respect to the flag and sing the national anthem. This is quite an ironic scene. I feel that people will only see things that they want to see, and hear what they want to hear. There is no certain meaning to the flag ceremony in the movie, but I also want to talk about love within the context of the state.

From Interviews By Lisa Siregar

December 2012



A photograph showing two women in the back of a car. The woman on the left has long dark hair and is applying pink lipstick to the lips of the woman on the right. The woman on the right has short dark hair and is wearing a pink top. The car's interior is visible, including the seats and windows.

FILMMAKER'S BIOGRAPHIES

MOULY SURYA (Writer and Director)

Surya has been regarded as one of the most promising female filmmakers in Indonesia. Her debut film, *Fiksi.*, won numerous awards including: Best Director at JIFFEST 2008, Special Mention at Jogja Netpac Asian Film Festival 2008 as well as Best Picture, Best Directing, Best Scoring and Best Original Screenplay at Film Festival Indonesia 2008. *Fiksi.* was internationally premiered at the 13th Busan International Film Festival 2008, South Korea.

After getting her Bachelor of Arts in Media and Literature from Swinburne University, Melbourne, Surya advanced her degree by obtaining a Master's in Film and Television from Bond University, Queensland. Aside from making films, she teaches a directing class in Binus International Film School, Jakarta.

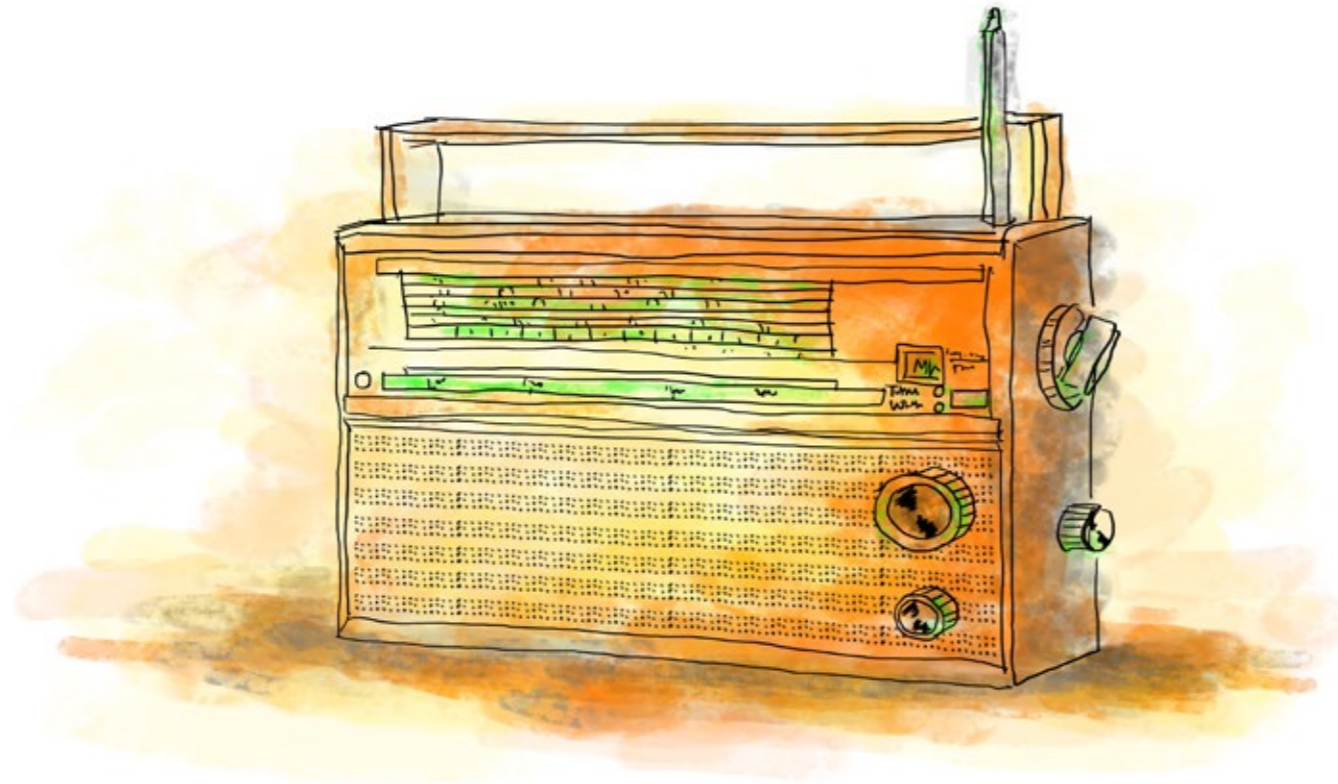
Surya (32) was born in Jakarta, Indonesia. She currently resides in Jakarta, where she spends most of her time writing.

RAMA ADI (Producer)

As a resident producer in Cinesurya Pictures, Rama has vast experiences in producing documentaries and corporate videos as well as starting the company with Surya's debut film, *Fiksi.* (Fiction.). He was involved in extensive high profile national film productions, working in camera department, casting, and many others. Rama (34) was born in Magelang, Indonesia.

FAUZAN ZIDNI (Producer)

Fauzan Zidni (27) was born in Jakarta, Indonesia He has a Master's in Public Policy from Lee Kuan Yew School of Public Policy, National University of Singapore. He earned his Bachelor's degree in Political Science from University of Indonesia. In 2012, he produced *Republik Twitter* and *Peculiar Vacation and Other Illnesses*. The latter was internationally premiered at the Locarno Film Festival.



MAIN CAST BIOGRAPHIES

KARINA SALIM

Karina (21) is currently studying Business Management in BINUS University, Indonesia. Her love for acting began when she first received an offer to star in a nation-wide commercial. From then on, her career began to rise. She was involved in *On-rop!musikal*, a theater production by Indonesian's acclaimed director, Joko Anwar, and a musical dance production, *Dream On*.

Karina enjoys reading, travelling, and photography. She also has a deep passion for dancing. Karina has immersed herself in the world of classical ballet for sixteen years and mastered other types of dances such as Jazz Ballet, Hip-Hop and Contemporary.

AYUSHITA NUGRAHA

Ayushita (23) is an Indonesian actress and singer. She starred in some movies: *Me vs. High Heels* (2005), *Bukan Bintang Biasa* (2007), and *Langit Biru* (2011). Channeling her inner talent in singing, she launched some singles in 2007 and 2008.

Her acting has been acknowledged in Indonesia as she won *Piala Vidia FFI* in 2004 for The Best New Artist.

NICHOLAS SAPUTRA

Nicholas Saputra (28) started his career as an actor in *Ada Apa Dengan Cinta* (2002) as Rangga. He holds a Bachelor's degree in Architecture from University of Indonesia in 2006. His filmography includes *Gie* (2005), *Janji Joni* (2005), *Three Days to Forever* (2008), and *Postcards from the Zoo* (2012).

In his pastime, Nicholas enjoys travelling and diving.

ANGGUN PRIAMBODO

Anggun Priambodo is a graduate of Institut Kesenian Jakarta (Jakarta Institute of Arts with a major in Interior Design. Since 2002, he directs and produces music videos. In 2004, Anggun received an award as Best Director from MTV Indonesia Music Awards.

Anggun's dedication and commitment to encourage independent movement of audio-visual work is shown through *Cobra*, an independent magazine for film, music and visual arts that he established in 2011. He also dipped his toes into film-making and will release his debut, *Rainfall*, in 2013.

LUPITA JENNIFER

Lupita is a 19 year-old new talent in the Indonesia film industry. This project was her first audition. The director, Mouly Surya, was pleasantly surprised with her acting skill and decided to select her to play the role she auditioned for. She is currently study Accounting in Pelita Harapan University.



TALK ABOUT THE PRODUCTION

In cinema, disabled people are portrayed powerless or as a commodity used solely to bring tears to the audience. Writer and director Mouly Surya states that she wants to stand against such treatments. Taking inspirations from real life and equipped with rich imagination, Surya tells a compelling story about young people in a special needs school trying to find love. *What They Don't Talk About When They Talk About Love* is a love story unlike any other. Although love is essentially the same, when people cannot see nor talk, we begin to really see its ingredients in a whole different light.

Featuring Ayushita Nugraha as Fitri and Karina Salim as Diana, "What They Don't Talk About When They Talk About Love" takes place in a special needs boarding school.

Outside of their visual limitations, Fitri and Diana are just like other teenage girls who occupy their minds with love and dreams. Fitri falls in love with a ghost doctor at the school's swimming pool and Diana has a feeling for a new student, Andhika (Anggun Priambodo). Nicholas Saputra plays a deaf, 30-something man named Edo who has a crush on Fitri and has been paying attention at every move she makes.

Ages, beauty, sweet talk and other physicality become irrelevant as these students with special needs interact with each other in their own ways. When the man she loves is blind, how should Diana get his attention? When the invisible prince she has been dreaming for suddenly appears, what should Fitri do? Their physical limitations spark their own magical moments, which are something that normal people might not be privileged to experi-

ence. “What They Don’t Talk About When They Talk About Love” presents love stories that are sweet, honest, often childlike and somewhat poetic, minus sugar coated words.

Producer Rama Adi says that although love is a very common topic for a movie, “What They Don’t Talk About When They Talk About Love” is different for taking the perspective of people with disabilities. Surya takes the helm as both director and screenwriter and begins working on the story. At its early stage, the project wins the Goteborg International Film Fund Award as Best Pitching Project at the Asian Project Market 2010 held by Busan International Film Festival. Adi and Surya used the money to shoot a teaser for the film which at that time was still titled “Extraordinary Me.” The production finally begins in the middle of 2012. To tackle the post-production costs, they receive support from Hubert Bals Fund of International Film Festival Rotterdam.

Adi and Surya envision this movie together. Based on their findings, they want to show characters, with varying degrees of blindness, who are familiar and convenient with their environment. “If you didn’t really pay attention, you wouldn’t notice that she is blind,” says Adi, referring to Fitri. Andhika is the only character wearing typical attire of a cap, a pair of sunglasses and a stick, because Surya wants to show that he just recently turns blind and is not confident yet in moving around.

Production wise, Adi says that they have learned a lot from producing *Fiksi*. In this second movie, Adi wants Surya to not hold back on her creative story telling. They also decided not to include a co-writer or script advisor for the same reason. “This is Mouly’s moment to really express herself,” Adi explains.





Music plays an important part in the story. Adi states that they want the music to complete the imagery in the film. It begins with a well mixed musical background and live-singing to an Indonesian classic “Burung Camar” (“Seagulls”) by main casts. “The song feels quite cinematic for the purpose of this film, and we want to include the ambience from the school’s playground,” adds Adi. Composer Zeke Khaseli has to rework on the whole set list because both Adi and Surya want a film score that does not give viewers any hints. “Initially, we wanted nothing to do with non diegetic music at all,” mentions Adi. They end up using a few tunes; most of which are familiar for Indonesian viewers. Surya also uses her incredible sensitivity in capturing ordinary bits that are often taken for granted, and turning them into something powerful. One of the strongest moments in “What They Don’t Talk About When They Talk About Love” involves a blind girl singing to a classic nursery rhyme, “Twinkle Twinkle Little Star,” which results in an unexpected goose bumps from a supposedly innocent and unobtrusive scene.

Love may be an ordinary topic to talk about, but coming from passionate casts and crews, “What They Don’t Talk About When They Talk About Love” is an inspiring story that shall expand your understanding of life.

PRODUCTION COMPANY

CINESURYA

Cinesurya was founded in 2007 when director Mouly Surya and producer Rama Adi decided to take the next step in filmmaking by producing Fiksi., their first feature. Whilst producing corporate videos and documentaries to support the company, Cinesurya has a vision to bring their own kind of films into the vastly growing Indonesian cinema as well as to inspire their enthusiastic audience.

AMALINA PICTURES

Amalina Pictures was founded in 2011 in Jakarta, Indonesia, by producers Eva Fadilah and Fauzan Zidni. The company's co-productions to date have included Republik Twitter by Kuntz Agus and Peculiar Vacation and Other Illnesses by Yosep Anggi Noen.







Jalan Wijaya 7 No.1
Melawai, Kebayoran Baru
Jakarta Selatan 12160
Indonesia

P +62 21 7200 037
F +62 21 7278 0145

Email : info@cinesurya.com
Web : www.cinesurya.com

For media enquiry
please contact:

Siera Tamihardja

P +1.206.218.4477

Email : st.siera@gmail.com

