



## Love for Share • **Berbagi Suami**

**Feature** 35mm 90min.

**Budget**

US\$759,000 (HK\$5,920,200)

**Funds Secured**

US\$379,500 (HK\$2,960,100)

**Producers**

Claude KUNETZ

Constantin PAPADIMITRIOU

**Production Company**

Kalyana Shira Films

**Partner Attached**

WallWorks, France

**HAF Goals**

Sales agents, Pre-sales, Funds

### ■ Introduction ■

The holy Koran states that a man can marry two, three or four women if he can conduct a fair marriage and treat his wives equally. However, as love is abstract and indivisible, can there ever be fairness in polygamy? By interweaving the stories of women coming from the Arab-Indonesian elite, the petite-bourgeois Chinese community, and a grassroots Javanese household respectively, the film explores the cultural, economic and emotional factors behind the revival of polygamy in modern Indonesia, a social phenomenon which is a side effect of recent political changes.

### ■ Director ■

**Nia DINATA** was born in 1970 in Jakarta, Indonesia. She majored in Mass Communications at Elizabethtown College, Pennsylvania, and went on to study film production at New York University. Her debut feature, *Ca-bau-kan* ("The Courtesan") is a colossal epic made in 2001. The first film to revolve around the Chinese community in post-reform Indonesia, it won Best Director and Best Art Direction at the Asia Pacific Film Festival 2002 in Seoul. It was also shortlisted for the Oscars' foreign film section.

Dinata's second directorial feature *Arisan!* (2003) is a satirical comedy based on a screenplay which she co-wrote with Joko Anwar. Its spot-on portrayal of Indonesia's gay scene and urban smart set drew attention worldwide, receiving invitations to some 20 festivals, such as Vancouver IFF, Pusan IFF, Singapore IFF and Asian American Film Festival, NY. It won Best Film, Best Editing, Best Actor, Best Supporting Actress and Actor at the 2004 Indonesian Film Festival. At Cinemasia 2004, Amsterdam, it won Best Picture and Most Popular Film. In May 2004, Nia Dinata was invited to join the Cannes Young Directors Program.

In 2002, Dinata co-produced *The Stringless Violin*, the debut of independent filmmaker Sekar Ayu Asmara. She started work on Joko Anwar debut feature *Joni's Promise* in January, 2005.

### ■ Producers ■

**Claude KUNETZ** has produced a number of features, most notably *Encore* (1996) by Pascal Bonitzer, which won the Prix Jean Vigo and was selected for "Cinemas en France" at Cannes 1996. Other films he has produced include *Mima* (1991) by Philomène Esposito, *Grande Petite* (1994) by Sophie Fillières, *Le Mangeur de Lune* (1994) by Dai Sijie and *Stringer* (1999) by Klaus Biedermann, starring Burt Reynolds. He also co-produced Nasri Cheppy's *Eiffel... I'm in Love* (2003).

**Constantin PAPADIMITRIOU** started his career in management consulting, after graduating from the University of Tulsa and Purdue University in the US. He is currently running Kalyana Shira Films, a film production company based in Indonesia established in the year 2000.

Kalyana has successfully produced three feature films in the past: *Ca Bau Kan (The Courtesan)* in 2001, *Biola Tak Berdawai (The Stringless Violin)* in 2002 and *Arisan! (The Gathering)* in 2003. Constantin is the executive producer of *Janji Joni (Joni's Promise)* that will be released in April 2005. He is also the executive producer and producer for Nia Dinata's third film *Berbagi Suami (Love for Share)* that will start principal photography in 2005.

### ■ Production Company ■

**Kalyana Shira Films** is an independent film production company founded in Jakarta in 2000 by Afi Shamara and Nia Dinata. It is currently owned and managed by Nia Dinata and Constantin Papadimitriou. In a domestic market inundated with action, horror and teenage romances, Kalyana Shira Film is dedicated to making quality features exploring important issues targeted at a more mature and discerning audience. In 2002, the company released the epic *Ca-bau-kan* ("The Courtesan"), adapted from a bestselling novel. In 2003, it produced *The Stringless Violin* by emerging female director Sekar Ayu Asmara. The film won Naguib Mahfouz Prize for First/Second Work Director at Cairo IFF 2003 and Best Actress at the Asia Pacific Film Festival 2003.

*Arisan!*, released in 2003 and directed by Nia Dinata was an international hit and won numerous prizes at home and abroad. The company's next project is *Joni's Promise*, which kicked off in January 2005, and is marked for release in April. It will be the debut of Joko Anwar, co-writer of *Arisan! Love for Share* will be a co-production with Wall Works Film of France.

## ■ Synopsis ■

Jakarta, Indonesia  
9am

The funeral of Indri, a prominent Indonesian-Arab community leader, is held with great pomp and ceremony, with his 25-year-old son Salma leading the prayer in proper Muslim tradition. The hushed, sanctified atmosphere is suddenly broken by a piercing wail from a nubile woman in her twenties as she pushes through the throng with a baby in her arms.

Salma, Indri's 53-year-old wife retains her composure, observing the commotion like a detached outsider. As her gaze falls on three other women, a voice-over uttered in her own words recounts how an educated yet devout Muslim woman deals with her position as first wife amidst constant squabbling for money and attention in a polygamous household. It is a story of sacrifice and sublimated longing for a little respect.

5.30pm

A roast meat stall on a busy street in downtown Jakarta. The owner, a Chinese man in his 40s, makes his daily preparations with the help of his wife and young waitress Ming. Ming stands at the stall front, brazenly flaunting her youth and beauty to lure male patrons. The owner can barely conceal his jealousy from his yet unsuspecting wife. Soon, we find out that Ming is willing to go a lot further to fulfill her ambitions of stardom, even to become a kept mistress...

12am

Inside a badly-lit shack in a small alley, small children are running around while two women help a third woman deliver her baby without the help of any doctor or mid-wife. The master of the household barges in unannounced, stone drunk and with a woman hanging on his arm. Without much beating around the bush, she is introduced as his newly acquired fourth wife. His insensitive behavior and his smug response to the birth of his new child enrage Siti, his youngest wife. She has a story to tell – as the naïve country girl tricked into marital subordination to a low-class Javanese scumbag, and her growing intimacy with another wife, which at first binds her to the household, but eventually leads her to flee it.

Three women from three different social classes and ethnic backgrounds are united by the same predicament of having to share their domestic life and the love of one man with several women. Over the course of a day, their lives intersect without realizing that they share a similar story.

## ■ Director's Statement ■

Polygamy has been part of the Indonesian tradition since the Hindu empire ruled the area. Mostly, it was practiced by the royalty. When Islam became the dominant religion, polygamy began to flourish among the common people. During the Suharto era, due to objections by the president's wife, polygamy, though not abolished, became an underground luxury.

Today, in the reform era, polygamy is re-surfacing, mainly, because the Vice-President openly admits to his practice of polygamy... Suddenly, polygamy flourishes and not only Muslims practice polygamy, the Chinese Indonesians also take advantage of this opportunity. Its pros and cons are often the subject of discussion among intellectuals and in the media.

As a moderate Muslim Indonesian woman, I have often witnessed the practice of polygamy among family and friends.

As a filmmaker, I believe that by representing the passages of these women through the medium of film, I can enable more men and women to understand the underlying problem. Although these women possess different feelings, one thing is still the same: the sadness and denials behind their smiles.

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