



ELECTRONIC PRESS KIT

Property of

HISSTORY
FILMS

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[EPK LINK](#) : (Still, Film Poster, Subtitle, Trailer, Behind The Scene etc.) * Click Here

PROJECT INFORMATION

SHORT SYNOPSIS

(English)

A small grocery store that will only close on doomsday is owned by a couple of Madurese descent who longs to be intimate again. The husband is hesitant to close his store because if he does, the inevitable doomsday will come.

(Indonesia)

Sepasang suami istri pemilik warung Madura yang hanya akan tutup saat hari kiamat, ingin menyalurkan hasrat seksual mereka agar mereka kembali harmonis. Namun sang suami enggan menutup warung nya karena jika ia melakukannya kiamat akan terjadi.

LONG SYNOPSIS

(English)

A Madura small grocery store that will only close on doomsday is owned by Amat and Bube, a couple of Madurese descent who longs to be intimate again. The husband is hesitant to close his store because if he does, the inevitable doomsday will come. Amat argues with Bube, insisting that their store triggers the apocalypse, as shown by an earthquake and the moon, which has been nearing the Earth as if to fall since last night. Bube doesn't believe him, considering it a natural phenomenon from the Almighty. She feels Amat is being overly dramatic and loves his store more than his wife. Bube even thinks, 'If Judgment Day comes, let it come.' For her, there is nothing left to hope for in this world, which she believes is beyond repair. Amat desperately tries to find out what is really happening. He even removes the 'Closed: On Judgment Day' sign from his store, but it has no effect, as if God has cursed him with a great responsibility. While Amat continues to search for a solution, strange obstacles and events, both external and internal, keep appearing seemingly destined to force his store to close. This includes their nosy neighbor, Bon, and mysterious people who seem to want the store closed in order to bring about the apocalypse.

(Indonesia)

Amat dan Bube, sepasang suami istri pemilik warung Madura yang hanya akan tutup saat hari kiamat, ingin menyalurkan hasrat seksual mereka agar mereka kembali harmonis. Namun Amat enggan menutup warung nya karena jika ia melakukannya, kiamat akan terjadi. Amat berdebat dengan Bube, dan bersikeras bilang bahwa warung mereka memicu kiamat, seperti yang ditunjukkan oleh gempa bumi dan bulan mendekat ke bumi seakan jatuh sejak tadi malam. Bube tidak percaya, menganggapnya sebagai fenomena alam dari Yang Maha Kuasa. Ia merasa Amat terlalu dramatis dan lebih peduli dan mencintai warungnya daripada istrinya. Bube bahkan berpikir, 'Jika kiamat datang, biarkan saja.' Sebab, baginya, tidak ada lagi yang bisa diharapkan di dunia ini, yang menurutnya tidak dapat diperbaiki. Amat berusaha

mati-matian untuk mencari tahu apa yang sebenarnya terjadi. Ia bahkan mencopot tanda 'tutup: pada hari kiamat' dari warungnya, tetapi tidak ada pengaruhnya, seolah-olah Tuhan telah mengutuknya dengan tanggung jawab yang besar. Sementara Amat terus mencari solusi, rintangan dan kejadian aneh baik eksternal maupun internal terus bermunculan, yang tampaknya ditakdirkan untuk memaksa warungnya tutup. Termasuk dari tetangganya yang usil, Bon dan orang-orang misterius yang tampaknya ingin warungnya tutup untuk mendatangkan kiamat.

FILM SPECIFICATION

Original Title	: Tutup Hari Kiamat
International Title	: Apocalypse Mart
Type	: Short (Fiction)
Genres	: Drama, Black Comedy, Fantasy
Runtime	: 13 minutes 48 seconds
Production Year	: 2025
Rating	: 17+
Country of Origin	: Indonesia
Country of Filming	: Indonesia
Completion Date	: May 1, 2025
Origin Language	: Indonesian, Madurese
Subtitle Language	: English, Indonesian
Shooting Format	: Digital
Aspect Ratio	: 2.35:1
Film Color	: Color
Production House	: Hisstory Films

[EPK LINK](#) : (Still, Film Poster, Subtitle, Trailer, Behind The Scene etc.) * Click Here



CREW AND CAST LIST

(Cast & Character) *in order of appearance

MA'RIFATUL LATIFAH
Bubeh / Habibah

ANANK MAHADEWA
Amat / Mustamat

AGUNG 'KEBON' TERI
Bon / Bunawar

FENDI 'PECOQ' SUPRASTYO
Mysterious Doomsayer

DENNY PRADANA KUSUMA
Mysterious Black Courier & Black Philanthropist

LAELA WULANDARI
Mysterious Woman In White Agent

PANGESTU RAGA
Mysterious Men In White Agent

(Film Crew)

Producer
WILDAN AJI GUMELAR

Writer
DZAUQY ILHAM
AGUNG TERI

Director
DZAUQY ILHAM

Director Of Photography
LINGGA G. PERMADI

Camera Operator
R. BIMA

Production Designer
FIRLY KHURIN'IN

Makeup and Hairstylist
CAMELIA RHAMDHANI H.

Costume Stylist
SEKAR MARVELIA



Editor

NAUFAL A. FIRDAUSI
DZAUQY ILHAM

Sound Recordist

WILHY BARA

Sound Designer

RIZAL WAHYU

Music Director

VIDYASA DUTA

Visual Effect Supervisor & Artist

RAKHA MAGELHAENS

Colorist

KAIA PARAHITA

Line Producer

Unit Production Manager

Location Manager

Location Guard

AUDREY ANGELIQUE

DENNY PRADANA

LAI HONG

ANDRIAN M. NADZIFAN

SLAMET SUTIKNO

ANDRY PRASETYO

CHOIRUL ARDIYANSYAH

Assistant Director

Casting Director

Talent Coordinator

Script Continuity

Clapper Operator

RIKA TAUTIN

AGUNG TERI

RYANSAH OKTOROLU

AHMAD N. FAHMINUDIN

DELFI NIHAYAH

Head Writer & Story by

Story Contributor

Madurese Dialog by

Development & Research

DZAUQY ILHAM

FIRDA IRAWAN

AGUNG TERI

ANSORI

AGUNG TERI

First Camera Assistant

Second Camera Assistant

Gaffer

Lighting Technician

Lightingman Assistant

VAVA ANDRIANSYAH

TURKY HANIF BA'AWAD

THORIQ AZIZ

RIO REZA

WAHYU AGUNG

PANDU FAJRI PAMBUDI

Assistant Art Director

Set Builder

Property Master

Standby Set

NAUFAL SIQIL

ROYHAN FARRAS

AGHNA RAHMAWAN

FINA ADHELIA



Buyer	FINA ADHELIA NAUFAL SIQIL
Boom Operator	ALDIS PRIYA ANGGARAKSA
Sound & Editor Mixer	RIZAL WAHYU
Foley Artist	GOMSKEY
Chanting Vocalist	LUSIANA DWI ANDINI
Post-Production Manager	ZAOHAM
Digital Imaging Technician	NAUFAL A. FIRDAUSI
Visual Effect Artist	RAKHA MAGELHAENS
Mastering Editor	KAIA PARAHITA
Film Poster Designer	MR. NAPICEKO
Desainer Logotype	VICKY MARTIN O.S.
Graphic Designer	FAISAL TRY RIZKI
Indonesian Translator	AGUNG TERI
English Translator	CAK GEPIT
Trailer Editor	ZAOHAM
Still & BTS Photographer	YUDHA ARINOVIAN
BTS Videographer	ADIKO FIGO ARAYA
Song By	LORJHU' BADRUS ZEMAN

DIRECTOR'S STATEMENT

(English)

With the growing popularity of **Warung Madura** (Madura Store), it seems that this phenomenon will become a trend in Indonesia. Everyone has responded positively to its presence due to its affordability. For me, the Madura store has its own charm. The initial emergence of this grocery store was not intended to be a franchise minimarket business, but surprisingly, its form and appearance are quite authentic, both in terms of interior and exterior design. Although every store owner is different, the layout of the space, the sparkling decorative lights, the mini gas station, and the neatly arranged items in their characteristic style always attract attention. I am neither a Madura store owner or from a Madura family, but I have been familiar with small grocery store businesses since childhood because of my parents. Nowadays, I am surrounded by Madura people since my brothers-in-law are Madura. From this closeness, I have gained interesting life perspectives from the Madura community that I can adapt. They are a people who possess a certain level of determination in life because they have a deep faith in their God, who is both friendly and steadfast. Writing the phrase "Open: 24 Hours, Close: Doomsday" on the sign at a Madura store reflects their bond with God. It's as if they have a guarantee that God will guide them through every step of their lives, even until the end of time. This statement is both humorous and controversial. Yet, it is a reflection of a part of Indonesian society, especially the Madura people. We know that God, the Creator, is the one who designs all fates, but we also feel that God has a unique sense of humor, and God can test or surprise humans in ways that are unexpected.

When I read "Open: 24 Hours, Close: Doomsday," I smiled mischievously and thought about making the opposite story. I believe that if there is a beginning, there must also be an end. For me, doomsday is something inevitable, unlike in Hollywood movies that have been seen before. Because God has a sense of humor, perhaps the onset of the doomsday could start from something small and absurd or something large and serious. For me, we don't need to wait for that day to come; what we need to do is be good and just human beings with the people we love, even just before that day arrives. I also want to invite the audience to reflect on what we truly care about in our lives, especially when our time in this world is limited. The Character, Amat, as the person who controls their store, is trapped in the illusion that the world will only survive as long as his store remains open. He sees doomsday as a huge disaster that must be avoided at all costs. Meanwhile, Bube, who is more pragmatic, sees doomsday as something uncontrollable. For her, what matters more is their increasingly broken relationship, which becomes the focus of her life. This is a classic dilemma between control and acceptance. The store in this story is not just a place to survive, but also a metaphor for choices and consequences. Amat's decision to keep his store open, even with seemingly dramatic reasons, reflects humanity's obsession with total control. We want to control the world around us, but we often forget what is most important in life.

(Indonesia)

Sejak maraknya kemunculan **Warung Madura**, rasanya ini akan menjadi sebuah fenomena di Indonesia. Semua orang merespon baik kehadirannya karena sifat terjangkau. Bagi saya warung Madura punya daya tarik sendiri. Kehadiran pertama kali toko kelontong ini bukan sebagai bisnis toko waralaba minimarket, namun begitu mengherankan, bentuk dan rupanya yang sangat otentik, baik desain interior maupun eksterior. Padahal setiap pemilik toko berbeda. Denah ruangan, gemerlap lampu hias, pom bbm mini, penataan barang dengan ciri khas rapi gaya mereka selalu menjadi perhatian. Saya bukan pemilik warung Madura ataupun dari keluarga asli Madura. Namun saya akrab dengan bisnis toko kelontong sejak kecil karena orang tua saya. Dewasa ini, saya dikelilingi orang-orang Madura karena kakak-kakak ipar adalah orang Madura. Dari kedekatan itu saya memiliki pandangan hidup menarik dari masyarakat Madura yang bisa saya adaptasi. Mereka adalah masyarakat yang punya kegigihan di level tertentu dalam menjalani hidup karena mereka memiliki kepercayaan dengan tuhan yang begitu bersahabat dan teguh. Menulis kalimat “Buka: 24 Jam, Tutup: Hari Kiamat” pada tanda buka di warung Madura adalah salah satu nilai persahabatan mereka dengan tuhan. Seakan mereka punya jaminan dirangkul tuhan untuk setiap langkah hidupnya, bahkan sampai hari akhir tiba. Pernyataan itu cukup jenaka dan kontroversial. Namun itulah gambaran sedikit masyarakat Indonesia khususnya Madura. Kami tahu bahwa tuhan, sang maha pencipta adalah perancang segala takdir. Tapi kami merasa, jika tuhan juga maha bercanda. Tuhan tampaknya memiliki rasa humor yang unik dan bahkan dapat menguji atau mengejutkan manusia dengan cara yang tidak terduga.

Saat membaca “Buka: 24 Jam, Tutup: Hari Kiamat” saya tersenyum usil untuk membuat cerita kebalikannya. Saya percaya, jika ada hari awal maka ada juga hari akhir. Bagi saya kiamat adalah hal yang tak terhindarkan tidak seperti di film-film hollywood yang sudah-sudah. Karena tuhan maha bercanda, mungkin sebab mulainya hari kiamat bisa terjadi dari hal kecil dan konyol. Bagi saya, kita tak perlu menunggu hari itu tiba, yang perlu kita lakukan adalah menjadi manusia yang adil dan baik bersama orang terkasih bahkan sesaat sebelum hari itu tiba. Saya juga ingin mengajak penonton untuk merenung tentang apa yang benar-benar kita pedulikan dalam hidup kita, terutama ketika waktu kita di dunia ini terbatas. Amat, sebagai sosok yang memegang kendali atas warung mereka, terperangkap dalam ilusi bahwa dunia hanya akan bertahan selama warungnya tetap buka. Ia melihat kiamat sebagai sebuah bencana besar yang harus dihindari dengan segala cara. Sementara itu, Bube yang lebih pragmatis, menganggap kiamat sebagai sesuatu yang tak bisa dikendalikan. Baginya, yang lebih penting adalah hubungan mereka yang semakin retak, yang menjadi pusat perhatian dalam hidupnya. Ini adalah dilema klasik antara kontrol dan penerimaan. Toko dalam cerita ini bukan hanya tempat untuk bertahan hidup, tetapi juga metafora tentang pilihan dan konsekuensi. Keputusan Amat untuk mempertahankan warungnya, meski dengan alasan yang tampaknya dramatis, mencerminkan obsesi manusia terhadap kontrol total, bahwa kita ingin mengendalikan dunia sekitar kita, namun seringkali melupakan apa yang paling penting dalam hidup.

DIRECTOR PROFILE

(English)

Dzauqy Ilham is a rising Indonesian filmmaker and an alumnus of Viu Shorts! Season 2 (2020), a workshop and incubation program organized by Viu Indonesia. It was through this program that he wrote the short film *G Rain* (2020). After earning his Bachelor's degree in Communication Studies, he continued to pursue his passion for directing and screenwriting, beginning with internships in the writing teams at Paragon Pictures and Temata Studios. Within the industry, he is also recognized as the behind-the-scenes video editor for Wahana Kreator. In his work, Dzauqy explores narratives rooted in cultural, traditional, social, and political phenomena. He has a distinct tendency to package these ideas through the lenses of satire, comedy, fantasy, and even science fiction.

His films *Sinyal Nol Biji Nol* (2020) and *Oskab Geger Geden* (2022) have participated in numerous festivals and secured several awards, including Best Picture. His work has been showcased at Indiskop Film Festival, Movimax Film Festival, Viddsee Juree Awards, Open Air Cinema - Jogja Asian Film Festival (JAFF) 2022. In 2024, his first short horror film, *Tumbal Layar*, received a nomination for Best Short Film at the DOSS Film Festival.

In early 2024, Dzauqy won first place in the Europe on Screen (EOS) pitching and film funding competition for his latest project, *Tutup Hari Kiamat* (2025). The film continued its success at the Madani International Film Festival (MIFF) 2025, where it earned an Official Selection and won second place in the Short Film Competition. Furthermore, *Tutup Hari Kiamat* was recognized as one of the Top 20 Official Selections for the Best Short Film nomination at the 2025 Indonesian Film Festival (FFI).

Filmography

IMDb (https://www.imdb.com/name/nm15768664/?ref=ttfc_fcr_cr)

- *Tutup Hari Kiamat* (Apocalypse Mart) | 2025
- *Tumbal Layar* (Cult's Cut) | 2024
- *Oskab Geger Geden* (Chaotic Of The Oskab) | 2022
- *Sinyal Nol Biji Nol* (No Signal No Score) | 2020
- *G Rain* | 2020

(Indonesia)

Dzauqy Ilham adalah seorang pembuat film muda Indonesia dan alumnus Viu Shorts! Season 2 2020, sebuah program lokakarya dan inkubasi bagi pembuat film muda yang diselenggarakan oleh Viu Indonesia. Dari lokakarya ini, ia menulis film pendek *G Rain* (2020). Setelah lulus dengan gelar Sarjana Ilmu Komunikasi, ia terus mengejar minatnya dalam penyutradaraan dan penulisan skenario dimulai dengan mengikuti program magang di tim penulis Paragon Pictures dan Temata Studios. Di industri ia juga dikenal sebagai editor video di balik layar untuk Wahana Kreator. Dalam karyanya, Dzauqy Ilham suka mengeksplorasi cerita dengan mengangkat fenomena budaya, tradisional, sosial, dan politik di sekitarnya sebagai ide dasar. Nuansa satir, komedi, dan fantasi, bahkan sci-fi, adalah kecenderungannya dalam mengemas sebuah cerita.

Melalui film *Sinyal Nol Biji Nol* (2020) dan *Oskab Geger Geden* (2022), ia dapat berpartisipasi dalam beberapa festival dan memenangkan beberapa kategori, termasuk kategori Film Terbaik. Festival-festival ini meliputi Indiskop Film Festival, Movimax Film Festival, Viddsee Juree Awards, dan Open Air Cinema Jogja Asian Netpac Film Festival 2022. *Tumbal Layar* (2024) menjadi film horror pendek pertamanya yang menerima Nominasi Film Pendek Terbaik di DOSS Film Festival 2024.

Pada awal 2024, ia berhasil meraih juara pertama dalam pitching dan pendanaan film dari Europe On Screen untuk karya terbaru nya, *Tutup Hari Kiamat* (2025). Selain Europe On Screen, Madani International Film Festival (MIFF) 2025 menjadi pendaratan kedua untuk film *Tutup Hari Kiamat*. Di festival tersebut film *Tutup Hari Kiamat* meraih Seleksi Resmi serta meraih juara dua dalam program short film competition. Selain itu, film tersebut sempat terpilih menjadi 20 besar Seleksi Resmi untuk nominasi film pendek terbaik di Festival Film Indonesia (FFI) 2025.

Filmografi

IMDb (https://www.imdb.com/name/nm15768664/?ref_=ttfc_fcr_cr)

- *Tutup Hari Kiamat* (Apocalypse Mart) | 2025
 - *Tumbal Layar* (Cult's Cut) | 2024
 - *Oskab Geger Geden* (Chaotic Of The Oskab) | 2022
 - *Sinyal Nol Biji Nol* (No Signal No Score) | 2020
 - *G Rain* | 2020
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PRODUCTION HOUSE PROFILE

HISSTORY

FILMS

In 2017, a small production house named Hisstory Films was established. It began with the short film Rotasi, which received the Grand Winner and People's Choice awards at "The 5 Minutes Video Challenge," competing against five other countries in Singapore. The following year, another film titled Acai Nakrim was named Best Non-English Short Film at the My Rode Reel International Film Festival 2017 in Australia. Hisstory Films' third film, Segara, was awarded Best Cinematography in the Panasonic Young Filmmaker 2017 in Jakarta. Sowan, their fourth film, became Runner Up and First People's Choice in the same event as Rotasi, and was also selected as an official selection at the Vidsee Juree Awards 2019. In 2021, the film Ora Srawung Mati Suwung also received a special award at the Balinale International Film Festival.

Currently, Hisstory Films is distributing its latest short film, Jangka Kala, which received funding from PEN and Kemenparekraf (Ministry of Tourism and Creative Economy) this year and was successfully selected for the official selection of the Balinale International Film Festival 2025. In 2024, Hisstory Films produced two short films, Suraci! and Bong, funded by the Indonesian government's film development program. Suraci! was funded by Layar Anak Indonesiana TV 2024, and Bong was funded by Layar Indonesiana Pusbang Film 2024. Both films were successfully selected for the official selection of the Jogja Asian-NETPAC Film Festival 2024. Tutup Hari Kiamat is the latest project that won first place in the pitching program for film funding from Europe On Screen 2024. This film has also been selected for the official selection of Europe On Screen 2025.
