

MIJN MAN DIALOGUE LIST



fascinating memories of an extraordinary woman

13' short doco with a 35' innovative interactive element on DVD
Shoot: 35mm / DVCam - Screen: DigiBeta PAL - Preview: VHS / DVD PAL

FILMA AUSTRALIA SPECIAL COMMENDATION FOR OUTSTANDING SHORT
FINALIST FOR BEST MULTIMEDIA AT 2005 ATOM AWARDS

written and directed by

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DIALOGUE LIST - DVD INTRO

All dialogue in film is spoken by Karina, unless otherwise indicated bellow

(before main menu)

KARINA

To step back, as a child...

How did you feel?

Get in touch with your feelings again

What was it like to be a barefoot child in Java?

What was it like to live in Balmoral

And the war years, children

It's like, yeah...

It's like a story that needs to be told and I can do it through pictures

DIALOGUE LIST - MAIN FILM

KARINA

I was just 6 when I saw him drawing this work of art.

I remember on the day that Christies were going to come and value it. I had it on the floor and I cried. I said goodbye to it.

Today is the day that the work of art of Walter Spies is going to auction in Hong Kong.

Yes, that's me. I was born in Java, in Jogjakarta and spent the first 10 years of my life there

My father was a musician

But my father was never really close to any of his children

It was very much in the culture of those days
that fathers don't have much to do with children

That's Walter and I in the car
and he's got his arms around me

He was the light of my life

I used to call him "Mijn Man", that's my man.

Or in Dutch it's like husband, you know

I must have said this because I always felt so close to him,

and my father was not that close

Because he was the man in my life.

And he called me his "Kleine Fraucher", which means "little wife"

Because I was his little wife, which was so outrageous, I suppose.

Of course I didn't know until many years later he was gay.

Walter Spies came to Jogya in 1923, a month after I was born.

He was a pianist, artist

At that period it was sort of a cultural centre in Java

Both Walter and my father worked for the Sultan

They conducted the Western Orchestra

1925-26 Walter went to Bali.

He fell in love with Bali.

It was entirely a world different to Java.

Java was structural, Muslim, whereas Bali was Hindu, animistic.

And he started to paint

Painting everyday life

Not the gods and all that. It was the fields, the buffalo, going to market

He attracted the attention of artists that were living there at the time

I remember going on the boat to Bali to visit Walter.

Memories of us travelling miles and miles

We'd go to a village, say, and underneath the **banyan trees** and the palm trees

These concerts and plays would go on for days.

I remember falling asleep with hearing the gamelan music.

I don't know whether my memory is... whether it's real or whether it's a dream.

But I remember him doing the leg

I would have been on his lap or I would have been very close to him.

I remember the pencil marks.

When we left Java, Walter gave this painting to my family.

We moved back to Australia in 1932.

I would have been nine.

Going back and.... The memories yes... very tiring, very rewarding too

So I divide my life in decades. Oh, that was the 20's.

Oh, that's the 30's, that's what happened then

And then the 40's

49 I was married, 1949.

I fell in love with his looks. I think his name.

Ron Correlli,

I was Karina Correlli

33 years of marriage with three children.

1976 was the most extraordinary year.

My father died.

I started meditating.

I think it was through my meditation that I knew I was going to leave Ron.

I didn't know when. I had no idea and I thought: this has got to end.

I wanted to be free of restrictions.

I wanted to be free from feeling unhappy and dissatisfied

I had a car and everything all packed up and ready to go.

I am going. And it was like a dream. It was like setting a bird free!

Before I die, I would like the sale of the painting to be completed.

Because I didn't want to leave it to my children.

It might end up under the house,

And it wouldn't be appreciated.

I wanted the world to know I had this work of art.

I mean to me it is worth a million. A million is nothing.

(TERRY)

When I look at it... I am used to it being here on the wall. And you sold a lot of your life there

(KARINA)

If I sell it and get some money.

I'd like to give something to my children, keep some to myself

And go back to Bali.

I am hoping that by 6 o'clock, or 4 o'clock their time, that we might get a telephone call.

Oh, It is 6 o'clock...

Hello! Yes...

It's sold!

What is 5.7... that's the exchange rate!

AU\$ 29,824.56

It's sold!

(TERRY)

You Frau Gotsch!

I still hope to live to be 100.

If I stop smoking, and drinking.

But we have fun...

And you have to laugh

DIALOGUE LIST - EXTRAS

MY OTHER STORY 1: MOVE TO AUSTRALIA

KARINA

We moved back to Australia mainly for education.

And also the great depression in 1929, 1930.

I couldn't speak English. On the boat, my mother would say: "Speak English!
Speak English!"

I'd say: "How do you do?"

I don't know how we lived, because

when my father came back he had...

...something wrong with his hand. He couldn't play the cello.

So, we ended up in a tent.

In two tents actually, in Burning Palms, on the south coast.

My mother would cook on a little open fire

Our bed was made of ferns,

bracken ferns

very basic life

I never sort of felt... Because we were fishing

It was just a playground...

MY OTHER STORY 2: THREE SISTERS

KARINA

My elder sister is Margarita

And she was always the top

Always the boss

She always had to be the producer.

We used to produce little plays together

Margarita was always, quite, sort of superior.

Leonore was beautiful. She was the most beautiful one.

She was the beautiful one.

She was my playmate. So mostly it was Leonore.

Leonore and I used to play together as children

And as adults, during the war.

MY OTHER STORY 3: FIRST LOVE

KARINA

16 I was in 1939.

PAULO ALBERTON

Tell me that story...

KARINA

I think all my hormones must have been going rampant at that age

And we had boys school across the road...

We used to meet on the beach. We all played together,

Kevin, Kevin was a boy that we naturally...

Kissing... we used to kiss for hours... just kissing

He was my first lover. My first sexual experience

Penetration

It was a wonderful experience and I remember that

And I am very grateful to have a good memory of that...

...that it was full of love. It was magic.

And that was the year I started smoking and thinking it was very sophisticated
and glamorous

And then the Americans came, and then that changed my life.

I mean Sydney in 1942 was full of servicemen

No Australians, not many, all Americans with these lovely uniforms...

And they had so much money

They used to give us chocolates, flowers... Things Australian men never did...

Made a fuss of us, spent money on us

Just had a lot of fun. I didn't know there was a war on!

MY OTHER STORY 4: MEETING RON

PAULO ALBERTON

How did you meet your husband?

KARINA

At a blind date.

PAULO ALBERTON

Can you tell us?

KARINA

It would have been in 48.

My girlfriend Pat. She was beautiful, she was my best friend.

She was going around with this gorgeous bloke.

Pianist he was... Professional! So glamorous!

She said Lee's cousin is coming from Japan. We are going to dance at the Mosman Town Hall.

So we met, and he walked me home.

I just thought he was very good looking, you know!

But he was so innocent really.

He wasn't really like a lot of Australians, you know.

He wasn't like that at all. He was rather naïve. And I thought: ah, this is a bit of a novelty!

We went out... and 15 months later we were married.

MY OTHER STORY 5: MY CHILDREN

KARINA

Each one of them has had a turn of being favourite.

For some time, Michael was my favourite, my first born, a boy!

And then Ana and I always fought. She was always jealous of the relationship I had with Michael.

And after that I think Gabriel was my favourite because she was my baby.

And she taught me what was it like to be young, to give her freedom.

She loved skying. We talked the same language.

She was like my teddy bear because we had a very close relationship, which was quite exclusive.

But now, I would say Anna out of the three of them...

It frightens me, cause she is so much like me and how I used to be.

She is like my continuation.

So each one of them have a very special place.

MY OTHER STORY 6: RE-DISCOVERY TRIP

KARINA

After all my children had left home, then I felt free.

I went up north and wanted to know what the world was...

Had a little car and packed my tent and sleeping back.

I camped everywhere and met some wonderful wonderful people...

...that opened up my whole experience of what life was.

We used to do Ti-Chi. We'd go down to the beach before the sun came up and we'd all be in nude doing Ti-Chi.

Just wonderful memories.

MY OTHER STORY 7: DAILY ROUTINE

KARINA

My daily routine.

I usually wake up between 6:00 and 6:50.

I listen to the radio, make a cup of tea and I stay in bed until 9, 10, sometimes 11.

I listen to special programs, then I have a bath, and check my mail, go down to the pub

And I sit outside and watch the world go by.

That's very... O course you see all sorts. You see the homeless, the business people, the workers, travellers

And I like to hear different languages being spoken

I find that is all stimulating

It keeps me on my toes.

MY OTHER STORY 8: REACHING THE END

KARINA

Death is, is it a continuation of life?

Is it just this life? We never lived before and we will never come again?

Somehow I feel that the spirit...

...lives on forever, somehow.

I don't have the Catholic faith that I had.

The strict dogmatic belief systems.

I think death is part of life

And I hope when I die, that my life will be celebrated in a good wake with all my friends.

PAULO ALBERTON

Having a glass of beer?

KARINA

Oh yes! Don't forget to put a beer in my coffin!

DVD EXTRA: MAKING OF

NICOLA DALEY

We are doing a time-lapse of the pup that Karina drinks in

*She is there everyday about this time
So we are just doing a time lapse of the light passing across the pub*

KARINA

I hope you're going to edit some of this stuff out.

I hope you're going to edit all this

Oh yes! I am probably repeating myself over again

I hope you're going to edit that out

Oh! I shouldn't say this

JESSICA WEELS

Well, the first thing I did when I got involved in the project was to do a bit of research on Walter Spies and his involvement in the music going around him in Bali.

The interesting thing for me about Walter was that he also collaborated with other musicologists and people living in Bali to transcribe the Gamelan music onto piano, which is a difficult thing to do because of the tuning systems of the eastern music. It is very very different than what we have in a piano.

We have an equal tempered tuning. Every note is at equal distance apart on the piano.

But in the Gamelan is not like that.

Also for the film we didn't really want to record a real Gamelan orchestra because the film is about Karina and her memories as a child.

So when I brought to the table some of John Cage's pieces for prepared piano.

Which is an American composer that invented this idea in the 1930's;

That was a perfect sound for Karina's memories of what she heard as a child in Bali.

And that is why we decided to go for the prepared piano sound.

*On a single note I could try a piece of rubber in between two strings
And then screw a nail or something like that stuck between the other two strings,*

Which then vibrate

*Some sounds sound more muted with the rubber; and some give a more metallic
ringing sound with a metal.*

*And some of them sound a lot like “gongs”, which were also used in the Gamelan
Orchestra.*

You can get a variety of different sounds at your finger tips

*And the resonance of the piano and the sustained sounds give a really good
effect*

PAULO ALBERTON

Karina,

*This is a little... It's not like... It doesn't have that large **pastpature** but it is just a
memory from us, a little gesture for you.*

KARINA

Oh, that's wonderful. Thank you so much!

Thank you so much everybody

This reminds me of...

Same sort of emotions of when I took it down from the wall and I couldn't stop
crying. I just let the tears go

This is just the beginning!

PAULO ALBERTON

Should we go and have a beer?

KARINA

Yes!

DVD EXTRA: MORE ABOUT WALTER SPIES

ALL BY JOHN STOWELL

He was born in Moscow in 1895, into this well-to-do German merchant family. There were a lot of Germans in Moscow in the 19th century, they sort of practically ran Russian business, and his father and grandfather had been honorary consul for Germany in Russia.

Come the revolution, all the Germans had their property sequestered (*confiscated*) and Walter was interned as an enemy alien, sent off to **Stallitermuck**, in the **Urals**.

After a while, he simply took off. It took him about 12 months to work his way back to Germany. And he joined the family then in Dresden in 1919. In 1922, he moved to Berlin, to be with **Freidrick Murnau**, travelled around Europe with Freidrick Murnau, working on various films of Murnau's, including *Nosferatu*.

In 1923, he had a big solo exhibition in Holland, in Amsterdam and **Den Haag**, sold a number paintings. Sent the money ahead to Indonesia, to Dutch East Indies. And in 1923, he worked his way as an able-bodied seaman (*ship's labourer*) to the East Indies.

He worked in Bandung, in a Chinese cinema, shortly after, he went off to Jogjakarta, that was in '24, I think. Worked there for 12 months as the director of the Sultan of Jogjakarta's Western orchestra. Two holidays he spent in Bali, and then in 1927, he moved to Bali, and more or less stayed there until '39.

I suppose his fame now is as the creator of the image of Bali as an island paradise. An island where every person more or less is an artist.

TITLE: SHRIMP FISHERMAN AT LAKE *KLAKAH*

TITLE: FARMER PLOUGHING

TITLE: *IDA BAGUS GETUT GELODOG*

The portrait study done by Spies of *Ida Bagus Ketut Gelodog* was a gift to this young friend, who, in Spies' opinion was one of the most brilliant carvers of his time. There was also another one of the younger brother of Ida Bagus, and they formed a dynasty of wood and stone carvers in the modern style of Balinese carving.

TITLE: THE SEATED MAN

This rather spare, lean figure with enormous hands and feet sitting huddled up in a corner is not at all the sort of thing that he regularly did in his Balinese paintings. But it shows his interest in precisely delineating human figures.

TITLE: THE LANDSCAPE AND HER CHILDREN

Die Landschaft und Ihre Kinder is the surviving masterpiece of Spies. He saw it as a mother landscape of Bali, with the image of **Gunung Agung**, the Seat of the Gods in the background, the farmer and his patient, faithful cow following him. Then each of these landscapes is repeated a number of times, and in fact there are four repeats of the main landscape, and he gave them all Balinese names. So he talks about it as if it is his little family.

It was painted while he was in house arrest in Denpasar and later in Surabaya.

Title: In 1938, Walter Spies was arrested as part of a raid on homosexuals throughout the colonies of South East Asia.

Title: He was imprisoned until August 1939. In May 1940, he was re-arrested as German national when Germany invaded Holland.

Title: He died in 1942 on a boat transporting German detainees to India, which was hit by a Japanese bomb.

So he was only 47 when he died, probably just reaching his peak as a painter. He did a great deal towards creating the image of the beautiful Bali. So I think that's where his greatest effect has been.