

5-2011

Interview with Tjerk Dusseldorp (audio)

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Recommended Citation

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Center for the Moving Image Oral History Project
Narrator: Tjerk Dusseldorp (TD)
Interviewer: Heather Oriana Petrocelli (HP)
Date: May 12, 2011
Transcribed by Carolee Harrison, December 2014

TD: We're underway?

HP: We're up and going. This is Heather Oriana Petrocelli, ...

TD: Which is Italian background?

HP: Sicilian.

TD: Sicilian. And I'm Tjerk Dusseldorp, and I've got a Dutch background, but--so, here we are.

HP: It's May twelfth, 2011; this is part of the Center for the Moving Image Oral History collection.

[00:25]

TD: Well, let me start by reminding myself that last night, on the eleventh of May, forty-one years ago, there was a meeting in the Center for the Moving Image, which was in the basement of, you know, the hall [Lincoln Hall at Portland State University]. That was prompted by what had happened just a few hours earlier in the Park Blocks when the police, under the instruction of the Mayor at the time, effectively charged the students who were out there in the Park Blocks protesting and had been for some days the events that had created all this--the killings at Kent State and also some decisions of the Nixon regime, the bombing of Cambodia, etc. etc. Anyway, here is a so-called Middle American university, a hard-nosed workingman's university, that finally reacts to all this. I don't mean every student in the place, but a sizeable number. With the police action, that suddenly grew into a university-wide action, because it was so--it was witnessed, and seen to be as outrageous as it was, and we were sort of caught up with it.

I can go on to describe how we sort of all got there in that room together, but here the main point I'm trying to make is the leadership that Andries [Deinum], supported by Tom--Tom Taylor--we were a very tiny little outfit, but both men, who come from a long history of being in the film game--Andries, as you probably know, Hollywood; Tom, I think, here, mainly, always in Portland, but a very experienced hands-on guy, and here we were, a bunch of students associated with the center, and basically the decision was not "Will we make a film" but "How the hell do we now catch up with this and make a document, a film documentary, that captures what has gone into this happening and also what does that mean in terms of the future of this university, in this place, in the center of the city?"

So he, Andries, committed what was left of the year's budget, which was something like thirteen hundred dollars, not a lot these days, but then a sizable amount--and basically said *Look. I'm going to commit the remaining of my budget to this project, and Tom and I will be at you guys' disposal* (in the case of Tom, he literally became the film recorder on this big Auricon or whatever it was called, this monster, the only sound camera that we had there). And we started shooting that night, and then of course all of the next day with the march and so forth. And the rest of the whole work involved in producing *The Seventh Day* was in the following sort of week and a half. We virtually were working around the clock because we had to, in our terms, finish this and have it to the university community before the term broke up in the end of May or early June whenever it normally breaks up. And we achieved that target. I remember this because I've been in the archives yesterday sort of checking on things and it all floods back into my memory. Without those two, this would never have happened--you know, with a university and university equipment and funds, you don't get an instant decision and away-we-went sort of thing.

HP: How did you wind up at Portland State, and how did you know about the Center for the Moving Image?

TD: Good questions. To try and keep it short and pithy, how I ended up at Portland State has a long history; I won't go into it. But the nub of it was that I was actually traveling from San Francisco up to Seattle where my sister was living at the time, and my intention was to actually enroll up at Washington University. I had some interviews arranged and so forth. I'd come on the bus from San Francisco, which happens to stop in Portland, and knowing of course that it would, I actually took the opportunity to talk, or meet up with a friend of a friend who happened to be a teacher at Portland State. Anyway, as the result of that stop I decided I'd have a go at applying here, and within a couple of days that had all been sorted. Of course I went on to see my sister but then came back and began the next quarter, whenever that started.

The aim? Well, I was really a young guy, I was a twenty-two-year-old or whatever it was, who had actually dropped out of university in Sydney, and I had started some work as a cadet journalist. I realized I needed to actually get on and do my university, and I'd sort of burnt my bridges a bit in Australia, because when you drop out, it's hard to drop back in. My aim was actually to get into Berkeley, because that was sort of *the* place to go in terms of at least my aspiration, but I was unfortunately too honest because I'd brought my transcripts with me and they just took one look at that and went *You've got to be joking*.

So here, in Portland, I guess one of the reasons I stayed was I was greeted by the admissions guy, whose name I've forgotten, I guess he's long gone--but he said, *Well, listen. I appreciate your honesty, in terms of revealing this, you know we're always hungry for international students, because you've got to pay your way -- and yet you've revealed this record. My view is, we're going to give you a start-up, but if you start to show evidence of slipping away after a couple of terms then that will make it virtually impossible for you anywhere else in America*. Anyway, that didn't become an issue of course.

Then, what does one do when you join a university? You start meeting people. I can't recall exactly when I did cross paths with Andries, but he was sort of around, and because he was on the television, and I guess in a way also because he had a Dutch heritage, and that was mine--I don't know how I tracked him down, but we sort of--I think even struck up a friendship before I got involved with the center directly. I was doing a mixed degree, but then started zeroing in on more--well, I wanted to get some skills. I thought, I've been in the social sciences, I've done a bit of cadet journalism, maybe I should try and master some of this filmmaking. And in those days it was a pretty laborious exercise because of just the technology. It was all--I'd done a little bit of stuff on Super 8 and what have you, but to move up to the 16-millimeter with sound and all that--now it's all, anybody can pick up a digital camera and away you go. So, he motivated me, actually: *You don't have to formally enroll, even, but if you want a little bit of advice, a bit of guidance...* and then with that event taking place around us in that turbulent month or so, and particularly that week, of course then it became a hell of a lot easier to have a discussion and say... there were, well, I think at its peak we had a half a dozen students involved. Two or three of them were directly enrolled at the Center for the Moving Image and the others were not. I was one of those. That didn't faze him in the slightest, and away we went.

HP: So there were the riots happening the day before, when they had shut down the school?

TD: Well, the school--what they were doing for the whole week leading up to the riots--we called it *The Seventh Day* because the seventh day was the march which was today, forty-one years ago. Like the catharsis, the coming together of all the -- because the students had been at each other as well, a little bit of fisticuffs but there was a lot of, what do you call it, disputation depending on what particular faction you belonged to. The more radical elements were seen to be even external; there were all these names. "Reedies," from Reed College, a liberal-arts private college, those guys were also wandering around campus, and then to the extreme right you had what were called the "jocks," associated with--I'm sure that they were not always reactionary athletes, but they tended to be lumped in that pool. The film tried to pick up a bit of that flavor, because there were some disturbances when some of the more activist students decided to quote-unquote "liberate" the student cafeteria, and then the jocks came in to liberate the cafeteria from the students, and a lot of cheeseburgers were thrown around and all this other nonsense. The bulk of the students and faculty there at the university, I remember being in class, actually, when some... all of the protesting was going on outside. There was some altercation, and of course everyone goes, because you can hear it, they go to the window, looking at all this, and the teacher's going *Look, for Christ's sake, we've got to...* Finally, when--the proverbial hit the fan, everybody came out, that was just saying *enough*. Yeah.

HP: What I'm hearing is that you basically came together in the basement of Lincoln Hall, and you knew that you needed to document it. Had documentaries been part of your [...]; what was your relationship to documentary cinema at that point?

[13:52] TD: That I'd just seen a hell of a lot of it. There was a very active film screening side of the whole CMI operation, in association with a pretty--I don't know whether they are now, but a very active cinema--student-run, I think, program. There was stuff going on all the time. You'd just, check, and away you go, and of course Andries was very keen that it wasn't always these feature films of the day, Jean-Luc Godard and all these--François Truffaut--you know, a lot of the so-called Left of the European movement films, and he really brought to my attention some of the founders, if you like, of the documentary film movement. That had influenced me a lot. So when I saw what was going on I thought, *Somebody's got to take some responsibility here. Andries?* And I had, with a couple of the others who came into the group, had been doing some of our own little filmmaking on the side in Super 8. We hadn't sort of progressed to this level but we were doing some of our own stuff, and that sort of just got swept away when this all happened.

HP: Could you talk just a little bit about what it was like to actually make *The Seventh Day*?

[15:41] TD: I think it was one of the highlights of my life experience, actually, because I had hoped at the time that there would be other moments where you'd get such an unbelievable energy burst--which I imagine is actually part of the the filmmaking game; when you read about it and--because these are all intensive projects and what have you--but as I never went on to become a professional filmmaker, that, I only read about it, I don't experience it. But when you go on in life and do, hopefully I think, some useful things, with pressure and time constraints and struggle, none of it ever compared to that intensive three weeks that we had. We were driven not only by the opportunity, if you like, but in a sense the responsibility. We actually believed what we were doing was going to be important to the whole process.

And as a thing-- you know, this was before the technology we have now. If we'd had that technology, well, we would have been totally irrelevant because everybody would have been blogging and YouTubing and Twittering and what have you. But then, effectively, there was almost a national--I won't say a total blackout, but mainstream media was not giving this--I mean, you've read about the Kent State killings, but there was stuff happening all across the country. And it wasn't as if any of the mainstream media was giving that a lot of coverage. You saw little snippets. But people were ringing, calling, rumoring, and you just knew that there was a national thing happening here, and not just from some weirded-out young people. There was mainstream youth, was, you know, pretty gung-ho to get a real statement out there. Portland State, Kent State, in some of the stuff I was reading there yesterday, maybe it's overstating it, but the fact that two mainstream working-class or so-called middle class universities really shut down and went onto the street supposedly did have some impact back in Washington. Whether that's true or not--you know, others to judge. And remember, too, at the time there were a lot of returned vets, young guys of twenty-four or twenty-five, in Portland State and these other state universities around the place. So we, the non-experienced in terms of Vietnam, we were aware of, also from their talk and what have you, what was going down, and it was, from our point of view, enough already.

HP: Do you have any particular memories of when you were out doing the production? Did anything happen; was there anything notable that... ?

[19:34] TD: Yeah, sure; to me personally, something happened which in a sense also influenced my next step, because here we were with now--university equipment, authority from the center, Associate Professor Deinum, this is a project, this is going to also count for any of those enrolled with him for credit; for us, for others it wasn't, but... I was actually filming--where would it have been? I can't remember exactly where it was, but this was on the march day, and a guy--there were lots of people around, but--mainly young, and some onlookers, and they sort of swelled as the march started coming further into the downtown area. This particular guy, I thought he was a plainclothes... there were plainclothes police around, and what have you, rumors about FBI agents, and people taking photographs, and here am I with a camera. I'm looking at him through the lens and you know you could zoom in a bit, and I know he's too old to be a--he's in a trench coat, hat down over his--and then I saw him seeing me filming him. And then he sort of raised what I thought was a paper bag or something to hide himself; he didn't want to be filmed.

I lost interest with that and I think I panned the camera a little bit, and then I suddenly was attracted by the fact that there was movement in my peripheral vision. You've got just one eye on the eyepiece and the other eye is still sort of engaged. And he started moving towards me. So I put the camera back on him, thankfully, because if I hadn't, I would know what happened would never have been able to have been proven. He came at me and suddenly reached into his coat--and I didn't think at the time he could be pulling out a gun--but he pulled out something. It was all happening very quickly now, because he's not running but he's moving purposefully at me, and you see this on the film. And he had a can of mace, and he then went "pssssh" at the camera--of course, it goes to black, because I was blinded and in a fair bit of pain. Now, he ran off, but other students who had seen this collared him; some others went to get some water, because you just shut down unless you can get some water in there, you can't even open your eyes. I'm listening and people are saying "Are you OK?" I said, "Get some water," and then someone said, "We got him"--"Hey! And now the cops are coming! Hey, give water to Tjerk. He's got to get down there, because they now are arresting the students that are holding him!"

So finally I'm blearily seeing what the hell is going on, I get down there, and now the mainstream media is finding this interesting, because there's cops, there's students holding this old guy, and so--at that stage, having not done my law, which I subsequently did, all I had was Perry Mason to rely on. So I reached over--I remembered you're supposed to put your hand on somebody if you're making a citizen's arrest--and I said, "I am arresting you for your assault on me." The cops were standing there, "What the hell is going on here?" I said, "Listen. As I understand it, you and I have got to take him in because I am making a citizen's arrest here." They said "That's... piss off!" but then suddenly the mainstream media is filming, so the cop gets a bit nervous because he's not sure what to do, students are all milling around, and he said, "Both of you, into the car." And we were put--I'm sitting in the front seat next to the driver, he's in the back with this character, and as we drive off, the old bloke, who knew,

because he addressed this cop sitting next to him by name, and then he said, "How are you, Fred," whatever -- "you're not going to let this so-and-so--" a few nice choice swear words-- "get away with this." And then I couldn't help myself--I turned around and said, "Listen. Whatever you have to say will be held against you." And the cop sitting next to me said, "And you, shut the ____ up."

So then we arrived down at the cop shop, with a lady inside, and sort of separated, he goes down the hall somewhere and I'm put in a little room, an interview room with the door ajar. Within five or six minutes I see him walking out, or walking past, and no one's attended to me. They left me cooling my heels there for a reasonable amount of time. I finally make my statement and all the rest of it--again, kind of a very long story short, they really tried to shake me off that. It took six months before it came up before the magistrate's court. By that stage all the witnesses I had had disappeared, or couldn't be found, or whatever, and I only had that footage, and of course made stills from that, etc. And when the trial came, you have to rely on the public prosecutor to actually do the case, because you--it's the state against--sparked by a citizen. So he did a pretty bad job. He never collected any--I had a statement, but I had my own evidence and I held onto that. Finally a bit of cross-examination, and of course his defense attorney said, "My client, your honor (or whatever they call them here), this is really outrageous because this young radical was threatening him with the camera, and came at him..."

And when my turn came I said, well, here's the evidence. In the frame, fortunately, this little short sequence, you see a stationary car or part of it, which doesn't change sides. That means I can't be moving. However, he starts small, and gets bigger and bigger, and then goes to black. Who is attacking whom? And with his arm out like this, and you actually see the beginning of the spray before I--you know, the whole thing goes to black. So the magistrate said, Well, --and he was almost apologetic to this character, because the whole mood of this place was that the students completely deserved what they got and all the rest of it. "So, unfortunately, I have to find the case against you, and you are convicted of..." I think it was some nominal fine or whatever, but then I was so outraged by all this, I went on and did a civil suit for damages. And then you're up before, in that instance, there was a six-person jury. Unbelievably, they took about two hours to come to a verdict, and I thought I might have lost there. But that was also found in my favor, and an award of ten thousand dollars of damages, of which of course I never saw a penny. Because then when he was convicted, both in the criminal case--it was clear he was an itinerant bookkeeper, and he was wandering around doing the books of these sort of flophouses, and he exchanged for doing the books food and lodging and a few--not much money. But it was the only student-won in all this--because there were students being hauled out, charged with this and that, in that fracas in the block--there was a subsequent inquiry, it was found that the cops had overstepped the mark, no charges or no sanctions, nothing. And in the meantime lots of students were arrested, locked up; not for long, but still.. So, not surprisingly, I ended up enrolling in law school, and got that under my belt, which I probably wouldn't have done without all that. I'm rambling on a bit.

HP: No, no. Did you do that in the United States or did you do that in Australia?

[30:10] TD: No, I wanted to do it in the States, but ended up doing it--I actually wanted to become a citizen, and I was on the way to being enrolled, enrolling myself in Rutgers, but of course then you need a green card, if you are going to be serious, and I needed to earn some money. So I was going to be part-time and at around that time my wife got pregnant and then we really made a decision we'd go back. But actually in the process of trying to get that green card, there was an interview I had with the immigration department official in New York City, and this was all before the Internet. And sitting in front of him at the desk was a big file, and he opened it, and he had all the cuttings of everything that was going on here back a year before, including the transcripts of these court hearings, and then he sort of looked at me and he said, "It's lucky you won those cases, isn't it, otherwise we wouldn't be sitting here." So, it wasn't a friendly thing. Anyway, I then returned to Australia.

HP: Did you continue to practice--was that your career, did you practice law?

TD: I never practiced law, but it was pretty important piece of my skill and knowledge set because I ended up working for a law foundation in Sydney, and then I've been involved in the iteration of at least three or four foundations on different things. When you get into that sort of advocacy work, law is just a very good backstop. You learn a lot. So, yeah.

HP: For your influences, can you talk a little bit about how Deinum was an influence at all, going forward in life, or at the time?

TD: [Deinum] Was not an influence; I think maybe that's also why I lost contact, in a way. Well, you do. In those days, this was all pre-Internet and what have you, and you can't be flying back and forth, so it's like another universe down there. I think I left motivated to pursue a career in film, and did do some work in New York City with a small documentary film company, but I don't know--it never really--[it] built up to a lot of frustration, and I don't know, I just didn't have the stamina. I thought well, maybe, as I said, that's when I started moving on and enrolling in law. So Andries would have been disappointed, I think. I think he probably hoped that he'd been backing a new horse to get up there and show how it can be done. But, so--more disappointment on his side than lack of influence.

HP: Do you have specific memories of him?

TD: Very much.

[33:55:04] HP: Can you speak to that a little?

TD: Yeah, I just found him... he was, as I think I said earlier, a very passionate guy who had a pretty interesting background; it's all a little bit hazy, but I do remember his stories about Hollywood where he, I think he worked with some of the day's, that period's, fairly notables, and from that experience, of course, he said I just got the hunger to share the knowledge and really promote film as a very important social tool. Hence, the documentary focus. That

clearly... Without him, I doubt I would have seen any of these films. When you're young, and you see some well-made stuff about social conditions in different parts of the world, and just the sheer grit of people against pretty formidable odds getting on and achieving their objectives, it's inspirational stuff.

HP: When you finished *The Seventh Day*, do you have any memories of Deinum or Taylor screening it, and their reactions to it?

TD: Sure, we were actually all knocked over by the impact of the thing. In the file that I reviewed yesterday I found all sorts of details about the number of bookings -- because we had enough money to make... we won, we won the [...], We, and this would have been true of Andries' and Tom's work, not mine, got entered into a national student film festival or whatever, and we got... we didn't get the top-rung award, but the next tier down, the five-hundred-dollar crowd, and I think they had about fifteen of those, so we had one of those. Which was interesting, because it was the first money that the Center for the Moving Image ever made, apart from the rental fees for the four copies we were able to afford to make with that five hundred bucks.

I noticed also in the file that subsequent to my departure it continued to get bookings from other parts of the country. And then Cris [Paschild, Portland State University Archivist] tells me, which just amazes me, that since they got the digital--they got a grant to do that, digitize the thing, and that's only a few years ago, or two years ago, that it's been quite often a resource, plus the file, for students on various projects, not the least of which was yesterday as I was sort of leaving, two young students walked in there, and then she said, "Oh, I forgot. Yes, they're here on project XYZ, and they're actually going to see the film today." So I had a bit of a chat with them and--I'm getting it wrong. I came in while they were already there and she said, "They are watching the film now," and she said, "By the way, that guy you're seeing there is this old fogey." And they went [gasp] "Oh, really?" So, I asked them a few questions about what does that mean to you? And what are doing with it, and blah blah blah. So it was fantastic to think, forty years later, this stuff really has still some use. We certainly never envisaged anything like that.

HP: How did you feel with Cris told you that it had gotten the National Film Preservation grant?

[38:23] TD: Well, again, when she showed me the list of other films around the country, that was the only one out of this part of the country that made the cut. Otherwise, we couldn't have done it. Again, someone has made a call that that was worth preserving, or she made a damn good case as to why it should be. So, I guess another thing, it's opened my eyes to the importance of an archivist in a university. You normally think that's where all the dead letters go... and as you know, she [Cris] is a pretty live-wire woman. So way beyond my expectations coming here. I'm really here because the timing fitted a trip I was making back from Europe to Australia, and to go back this way rather than to London, the difference was like a couple of hundred bucks. So why the hell wouldn't I? At my stage of life, too, the thought that there might be an opportunity to meet up with some of what were then my first American friends,

and here they are! Then you see, okay, we look different, but really exactly the same people beneath the slightly different... [laughing] shape.

HP: Who have you met up with?

TD: The two key protagonists, as one would expect, they both stayed--no, Sue Ellen [White] has--and partly as a result of her experience of all this, it propelled her into further activism, and she'd have to tell you her own story, but she thought there was some wisdom in her getting out of the state, and she ended up up in Washington state. So she's a Portland girl, four generations I think, but now lives up there, and has come down; yesterday she arrived. I met her today, and her daughter is arriving tomorrow, who is working in some other part of the country, also a journalist like her mother.

And Chuck Auch, or Chas as he's now called, who was actually--we were reminiscing last night over a few beers and realized just how close we were in that whole period. We'd really become... and we had ambitions to actually do a... I mean, this film was very much controlled by the circumstances. So if you were setting out to make a film, then the circumstances shouldn't be controlling you, you should be managing at least the circumstances. And that's what we were aiming to do in terms of telling his story as a returning vet and he was going to sort of observe and reflect on all that stuff going on. In fact, because he was a returning vet, from my point of view, his perspective... he had an authentic role in actually asking people what the hell they thought they were doing, or leading that a bit more. But, as I said, with the proverbial hitting the fan, there was no more time for us doing that in all a very... more leisured way, we were just caught with "We've got to get this done, and we have literally twenty-four hours." And then everything else that we capture, we've got to make that fit and turn it into something. So I never went on and did that work with Chuck, which was a pity in one way, though maybe it would have been a far more--I don't know, rabid piece of work or more studenty. I don't know why this thing has had this staying power. Is it because it's the *only* thing that was made outside mainstream media? I'm not exactly sure. Anyway, there we are.

HP: You said that you had seen students yesterday watching the film. What were they studying it for?

TD: I think they were with--the best that I could make of it was that they're doing something related to--well, that links to the archives. I'm not even sure of the subject connection. But their project is to produce something online to create an online museum space, and then this would be like one of the museum pieces. Now, all young people are thinking in virtual... I wasn't quite seeing how that would all hang together, but that was their goal. And they have to finish something by the end of this term, so there wasn't time to dig further. But that was their first screening of it, as I understand; yesterday afternoon.

HP: Speaking of the film specifically, how did you choose--the film cuts to interviews, heated interviews; how did you choose your narrators for the film?

TD: I ended up being the only narrator, apart from--there isn't a lot of narration in it. But we had to have something that led you through the march sequences: where are we now, and what's sort of going on. And then we intercut that with two or three other interviewers and I did some of that as well, Sue did some of that, Chuck did some of that. In our flashbacks, which there's heaps of, so that the crescendo, the action part of the film doesn't happen until almost two-thirds of the way into it, which is of course the footage from the actual bashing and these unbelievable stills taken by Clyde Keller, who I'm hoping will show up tonight when we have our little reunion dinner. He went on to become one of Oregon's top commercial photographers. He'd been doing it since he was six years of age, so at the age of eighteen or nineteen or whatever he was, he was already fantastic. I think actually it's the secret weapon of the film that we, through his photography, were able to--and also the fast cutting, you hear the sound of these guys thumping away on the heads of these students--we didn't have any footage of it, but he had all the stills. So we just created this montage and speeded it up as you can hear them; actually you can hear them grunting--it was part of their modus operandi, you come with a baton and go "uhmph! uhmph!" and you're also trying to frighten, of course, the people you're moving on. Then they proceeded to just whack them all over the head, and quite a few of them had some pretty heavy cuts. There was blood all over the place, and a few unconscious, and you're going, *What the hell*. We actually dealt with, and again, I'm referring to some of these notes that I read yesterday, we had something like six thousand feet of film, heaps of sound, and the first cut was [mechanical noise over the next few words] forty minutes. We got that down to thirty, and my judgement was that it was still too long, and we again attacked it and got it down to a twenty minute film.

HP: How did you choose the people who are seated doing the interviews? Was Joe Uris one of them?

TD: Yep, sure. Again, they were the ones that we identified as having a capacity to sort of shed different perspectives on it. Joe [Uris?] happened to be the head of the student body at that time, a very articulate--he went on to become an associate professor of sociology. I actually wanted to track him down, but apparently he is now retired and out of touch. There's another guy, a young professor Moore, also now retired, who--you know, a sharp guy. He was acting as a sort of go-between, because all these barricades all had little factions and different groups. They all had different names, and the one that I remember which we focused on was called "Tricia," after Nixon's daughter, particularly when she got on the news and said she was completely amazed to hear that there would be any student disagreeing with her father's policies; she'd never heard of such a thing. So then they said, *Right, we'll name this in honor of Tricia*.

Sue had already been, quite unbeknownst to us, until all this happened, had a project going of just interviewing all the different barricade people in their different "families," and so that unearthed all this tape we had. But we had very scant film footage that we could find. The film looks thin there, because you just see passing shots from people that had taken footage out of a car, or--I don't know how we got hold of it. I remember my frustration, because I was directing the editing, was [---] throwing more footage with a little bit of interest because I don't

want to cut away the sound--this is precious! So there were always these kind of calls going on. The outs of this exercise, and God knows where all of that went, was just vast. We just put the call out, has anybody got--through word of mouth--somebody said Yeah, I took a bit of this, and I took a bit of that. So we just--there are many pieces that came from all sorts of folks.

HP: In the documentary, you also include dissenting voices, voices against the students.

TD: Yes.

HP: What was the process of deciding to make sure you included those voices?

[50:49] TD: Well, we recognized that there was a big division out there in the community that was going on. We simply did enough to get the for and against. There was one bit of footage there which is super, and I now regret--I said it in some notes I wrote to wrap up our deal with CMI--we got, and I'm a bit Dutch--we got very caught up in the chronology, like "if that happened early on, then it should be on early on in the march." In retrospect, what the hell, you wouldn't know where she was being interviewed. So I should have actually placed that footage closer to the buildup of where it really gets sort of nasty, because she was quite--this is an old woman, with that permed hair of that era, and she's standing as an observer and getting more and more emotional as she's talking about it, like "I don't know where the parents are. These kids deserve our support." And then she spontaneously makes up her mind, I'm going to join the march. And then a long-haired, bearded, sort of hippie guy comes out and takes her by the arm, and they really look like the ultimate odd couple. She had almost like a fur coat on or something. In some others we only just had voice, and you hear a woman saying "Good on the Mayor" or "These kids need a lesson, what do they think, these spoiled brats," etc., a polarized view. I'm sure the majority view in this town was that these kids deserved everything they got. But that's the state of politics or the mentality of the time. How would it be today? Probably exactly the same!

HP: How big was your crew?

TD: I'm thinking we had--looking at the credits--we were all so democratic, we just listed anybody who did anything. But the core team were four or five of us.

HP: Could you just briefly describe who they were and what they did?

[53:29] TD: It's up in the film--the ones I know, I mean I've mentioned Chuck and Sue. Sue was assisted very much with the interviewing side, and, as she had already--and went on to become a journalist--you could see where she had some talent there, and getting that cut down to the pieces that added the most value. So she was feeding that to me. Chuck, he was sort of doing a bit of everything, and also was very good at finding people and--you know, "We're missing this" and "How the hell do we solve that?"--Chuck was.. [trails off] I see his signature on some invoices and what have you. So we had some production management work to do, and he was clearly doing that.

There was Clyde, I'd mentioned, the photographer; just visually the most brilliant one of the team. All stills; he might have shot a bit of footage but I don't think so. Anyway, I think we made good use of that. And then there were others who are listed in the credits. They would have been helping in the editing process because we had just so much. In the end, in those days, when you have a rough cut together, that's all from the copy of the original. So you then have to have a whole system of matching--it has some technical name I've forgotten--because everything has to be logged in numbers and that can be--it's printed on the film, which you obviously don't see when you screen it. Now we've got to find that little section from reel five over there, to bring that into a production line--people on various benches just working on that assembly. That was hours, hours of work, or days of work. So there were guys doing that as well, and some females.

And then Tom; critical, because he [was a hands-on?] professional. Not only did he do some of the filming of the--the interview filming, how do you cut sound? How do you organize yourself into a system of editing? Okay. This is how it's done. Blah blah blah, that's the way, and then he'd shoot through it, we'd get on with it. He was vital to it. In fact, at one stage, I remember we wondered--This is too big, there's so much here, we've got to be distracted, but even to make that work, how the hell can we do this all in time? We just started cranking in the hours. We were literally going around the clock, doing it almost in shifts. We got a bit of sleep, but [went] back into it. I remember that basement room very well.

HP: Did you revisit it?

TD: I did this morning, and it's now a sound--all the music department's down there. So there was a guy playing beautifully, a guitar, and I almost wanted to engage him in conversation, but anyway I let it alone.

HP: Did Tom also do camera work?

[57:40] TD: As I mentioned, on the big--I think it's called an Auricon or whatever, a big, heavy tripod camera, so then you have to bring people to it. The Uris interview, the Moore interview, two or three of the others, and a guy from the faculty, that was all done that night. I think we went on--we probably would have been shooting there for five hours into that evening. Tom was behind the camera for all of that.

HP: In the forty-one years since you made the film, how many times have you revisited the film?

TD: Well, I haven't seen the film for at least thirty years. Obviously there was a little bit in that earlier period because there were still 16-millimeter projectors and what have you, and I would have--I'm aware I did use that to screen in Australia; I made some films there as well. Little things, nothing to write home about. So I would have been using that as a show reel, if you like; that's what it's called. But then that was over, and suddenly that whole technology was

obsolete, so it was only in the last little while, I can't tell you exactly how long, but within the last six months that I've seen it in digital form.

HP: How did it make you feel after seeing it, after all those years?

TD: Well, it looked like something out of the twenties. [laughing] I couldn't believe it. Actually, I was--knowing what we'd gone through, I was sort of pleasantly surprised. I wasn't... but, I could see... Oh my God, yeah, why...? We should have done this, should have... But I was more interested in the reaction from some of my family and friends who--I showed it to them. Maybe they were just being polite, but you got the genuine feeling of "Oh, we're looking at a bit of history here." Maybe anything that you see after forty years, people go, "Oh, look at Dad! He had a bit of hair then." Although you're already showing this sort of reaction.

HP: I just have a few more questions. Do you remember the reception in the PSU community, in the Portland community at the time?

[1:00:29] TD: I certainly do. The university community--we had a screening booked where I revisited, in the ballroom there--absolutely jam-packed. It was, to me, I remember because it was just--the reaction was intense, emotional, a cathartic sort of response. People were shouting at certain things, and it was really full-on. There was just so much interest. We actually couldn't fit everybody in because it was so--"Hell, we're on a bit of a winner here." We announced a couple more screenings and they were also almost as successful. It was more, I think, in the timing. If we hadn't achieved our goal to have that ready so quickly, then things would have probably all calmed down. It was really... yeah. It achieved our purpose. People were able to say "Yeah, oh, I didn't know that--" and "That's right!" and it got a standing ovation. Then we got it out into the community and that was a more variable response. I'm not sure who told me, but--and I don't recall being there--but we purposefully tried to get it out into community groups offering it. I attended a couple of external viewings and then there'd be a bit of debate afterward and that was, I remember, a boisterous for-and-against sort of discussion. Apparently, and I can't source it, someone told me there was a screening before the Young Lawyers' Association and stuff was actually thrown at the screen. So, you can imagine what that meant, like "Get the blaggers off!" It had some impact.

HP: I don't know if Cris showed you this; a cohort of mine gave me a formerly confidential police report of a screening of *The Seventh Day*.

TD: She told me this morning. Can you give me your version of that? She said that they were looking, or that they spotted that there were some plain-clothed policemen, and one of them said, "And what is this CMI?" at the end, because it wasn't spelled out Center for the Moving Image.

HP: Did she show you the document?

TD: No.

HP: I'll send it to you.

TD: You've got it digitized?

HP: I'll make it digital; I'll scan it. My cohort gave it to me. It's a fantastic document. It's a page and a half report of a police...

TD: So that should be in the file with her as well?

HP: Cris is an archivist and I don't know the provenance of that. It was given to me by my cohort...

TD: Ah, I see, so that's a bit different.

HP: So, I will make sure you get it.

TD: OK.

HP: It's a fun read. It reminded me of your story, though. It says that clearly in the film, the camera spots undercover police officers.

TD: They were so obvious, it wasn't funny. There was almost this behavior of...

HP: Yeah. I'll get you that document. So, one another thing. If you were wrapping up or telling the history of either, and/or, Deinum, Taylor, CMI, and *The Seventh Day*, how would you?

[1:04:27] TD: To me, the sum total of it all was that it would never have happened without those ingredients. If there wasn't a CMI there would never have been a film made. I personally wouldn't have been as ready to step up to the plate with that; the influence, especially, of Andries, and the practical support of Tom, who could easily have said that this was a giant disruption of our [...] He had plenty of students on the go with good projects out there, but he basically just told them all, "You are to the side" for this period, we're onto this. The way it sort of attracted like a magnet, because where did you go if you had any desire to be part of something like that? You had to go to the CMI, because there was nowhere else. In reflection, it makes me sad, and particularly sadder to hear how it broke him [Deinum]. His vision was that center, not just about giving some students access to film skills and all the rest of it, but that it should be part of a university's tool box, particularly in an urban center. The university needed to engage with the community where it was located, identify social issues of concern, help through student power, building up evidence for how that particular concern was playing out, act as a sort of independent, thoughtful place, promoting discourse and all of this. And they just chucked it off. That guy--yeah, would have been gutted. The exercise with us, as opportunistic as it was [...], would have been for him a validation of that role.

When I think of it now, and maybe finishing on this, I was sitting there waiting to meet Sue Ellen in the Park Blocks, on this unbelievable, beautiful day, and I remember forty-one years ago it was raining and miserable, and we were all stopped outside that Mayor's office, calling for him to come out. Well, he wouldn't, of course; he sent out a spokesman. That Mayor was basically going to stay in his office; no way was he going to front after that. Ultimately he was responsible for that instruction. What do I find? I see two guys, one clearly American, the other one from some Middle Eastern background, and the American--they look like kids to me, they're maybe twenty, twenty-one--he's got a nice, beautiful Sony lightweight camera, and the other guy's holding a mic. And I thought, my God, we've got a little film unit here. What the hell are they doing? There's no CMI, so they're clearly not from there, but maybe they're doing something for--that's got nothing to do with the university, they're simply out hunting for some stories. Which, the camera guy has a link-up with the cable television here that's an open channel. And I started saying, "Well, forty-one years..." He said "Right, here's a story." He starts interviewing me, then I start interviewing them. They said, "Well, this will be up tonight," and I've already forgotten how you get onto this channel; anyway, I'll be fast asleep, so there's no way I'll see it. I said, "So, what's motivating you?" and he said, "It's my goal; it's what I love to do. If you watch the news tonight, at least three stories will have my footage behind them because I'm a stringer to the main TV stations here." So, it lives on, in another way.

HP: Indulge me--forty-one years to the day, we're looking out on Broadway--is there any...?

TD: Well, the sunshine. Look at it. This is a spectacular spring day in Portland now, it's at its shining best. There, after that horror of the day before, where those Park Blocks had blood all over the place, it was drizzling, it was cold, people were all rugged up, they were--in a very, what was it? It was a march of shock almost, like *What has it come to?* That we are now in a city which beats up its young people over an important issue. It moved into sort of redemptive mode because suddenly the singing of "We Shall Overcome" was sort of the motive of it. We didn't have any synchronized film, so what we had to do was, we were filming it, and then later--Chuck reminded me yesterday--we then had to get a group to sing it, and then we were--that's why it's not really a hundred percent [laughing]. There was another one of those things. Anything we didn't have that had already gone on, we had to...

HP: Is there any final thing that you would like to add?

TD: I guess I'm curious, you say you're motivated to do this because it's part of your work, for your coursework, and then it becomes a legacy piece for the... I just don't understand. I mean, in forty years, is there going to be somebody listening? My great-great-grandchildren? Probably not.

HP: My motivation came originally out of curiosity. I've always been interested in film; it's been a lifelong passion. When I entered the master's program I knew I wanted to do something in film, and by being in the archive I discovered CMI, which was very... very realistically, has been nearly erased from the institutional record of PSU. And the more I would dig, and the more I would understand about CMI, and then, very specifically, the more I understood about

Andries Deinum, the more absolutely floored I was that this chapter was not being discussed, recorded, or kept alive in any capacity. I believe, from my research, and from the conversations I've had with you, or Bill Bowling, or David Mulholland, or Brooke Jacobson, or Bob Sommers, or Jim Blashfield, Harry Dawson, CMI was an intellectual space and a practical space that changed the course of Portland's film history, social history, activist history, urban history. Because Deinum had that connection into urban... you said it best: basically, film as a social tool to help change the society we live in. The more I learned, particularly about Deinum, the more I learned about this man...

[1:12:54] TD: Have you seen some of the programs that he ran? That's probably all lost. He did a lot. That wasn't necessarily all what's by mainstream audiences... because there was all, in that sort of more rarefied part of the broadcasting program... but, when I come here, and you said "What are your impressions?" Well, this morning, when I went around on what we call the tram in Australia, this is the streetcar or whatever they call it, and got a good look at how-- because Portland has a bit of a reputation in terms of its sustainability, environment, people-friendly place, that it's up there in America, which has a very poor urban environmental history. It did cross my mind to think, "Did Deinum and that sort of articulation which he was just on about the whole time--and I of course didn't see all of that, but, I got to know him, I was a friend, I had dinner with him; he was just a relentless advocate--so, did that have some impact on the thinking of some of the younger city coming fathers, not the ones who were running around then, but today.

For instance, I heard from Chuck, who's in now, the government here, in terms of quality control and developments and so forth. One of the succeeding mayors was--I don't know whether he went to Portland State, but he was a young Portlander, would have certainly been exposed to some of that thinking and that questioning--and what does he do? He happened to be an aide in Senator Morse's office and when the first money came from the feds for what has turned into this incredible urban transport system, apparently, according to Sue, who I discussed this with today, Seattle, because of the politics of the place, said "We're not interested in any of that stuff." This is quite a few years back. So Portland took a march on many many cities, partly because of also good connections up there in Washington, but inspired by something. I wondered, Yeah, did that--at least it was all in the same direction--how much you could claim that he--anyway. That's for debate. But that was his vision of an urban university.

Mind you, there is now a Dutch president [PSU President Wim Wiewel] running this place now and maybe it'd be worth your--I wouldn't tell you what to do, but--he would be probably totally unaware of any of this. I'd be curious, because the Dutch have got--just because of the history of the place--an enormous visceral awareness of how you actually place people in the landscape and protect them. With Holland being largely under sea level, there'd be enormous historic floods that have killed not hundreds but thousands, drowning like rats. That forced into the culture a more--they call it the polar philosophy, where people--not because the Dutch are wonderfully communitarian, but been forced by history and nature to really look after each other more in a civic sense. Andries was born from that. And then with the discovery of film as

a technology, so that guys like this Joris Ivens who is one of the leaders out of Europe, and of course there's some--I've forgotten the name now of some of the pioneering [...]--they set about quite deliberately to use film as a tool to put the spotlight on, clearly, where this communitarian was not functioning well, or, on the other hand, celebrate also where...just how people were sustainable in their own space. Which also then sparked that whole movement in Russia which was then supposedly the--for a while, in the minds of many intellectuals, the leading way forward for society--Communism will bring it all... There were enormous propagandist films about celebrating the role of the state in marshalling the best for people and all this [...]. So the connection with all of this--you're probably right. There's been a--and that has been effectively erased from the corporate memory of PSU.

Another thing that Deinum would have been, I think, conscious of: he was such a proud American, but still coming--because he wasn't born in America; he was an immigrant--that would have also been a sense of maybe a betrayal about his identity. That if he'd been a third-generation professor in Portland...but somehow they put a knife into him. He was not a shy guy. He was very, very--I wouldn't say arrogant, but very aware of his own potential importance, if you like.

HP: Did he have a very strong presence?

[1:19:58] TD: Yeah. But not--[he was] Dutch, is how I put it. For some, that is a bit... you know. But he was a very good communicator.

HP: Was he a tall man?

TD: Yes, he was a good size, yes.

HP: There aren't many extant documents...

TD: You've got no film, or... you've tracked nothing down of the guy? I kind of believe that the TV... they must have archives of...

HP: I'm trying now to find copies of "Urban Mosaic," the show he had.

TD: Right.

HP: Because, "Urban... Mosaic"! Pretty much says it all.

TD: Yeah. And there were heaps of them.

HP: Yes, so I'm trying to find things.

TD: But so far, nothing.

HP: Remember, Cris is the first, *the* first archivist. So there's nothing left in PSU, but I don't think--it wasn't directly a PSU production.

TD: No, it wasn't.

HP: I've looked at OPB, and I'm not finding anything there, I've tried OHS (the Oregon Historical Society), nothing there. I'm very optimistic. I'm optimistic I will find something.

TD: I hope we keep in touch, because I would love to see that. You're right, it is absolutely incredible.

HP: The reason I study history, the reason that I moved from film to history, was that any given moment, any given event, you can always trace back the reverberations, the historical reasons something happened. For *The Seventh Day*, you can trace back in a national context why things happened. Portland has a great film community now, and I attribute a good chunk of that to CMI and Deinum and Taylor. Two of the students, I'm not sure if they are people you ever worked with, Bob Summers and Brooke Jacobson, two very strong Deinum...

TD: Acolytes, or...

HP: They are the co-founders of the Northwest Film Study Center, which is now the Northwest Film Center, a very well-known, reputable film center in the United States. That film center, when that kind of hit different political strides, broke off and started the Media Project, which still exists today. The Media Project had a few things that broke off from that. All of that, technically, stems from CMI. CMI stems from the larger media arts movement and the belief in--I don't want to call it "the greater society" yet because [...] for the greater society, but it kind of goes back to New Deal idealism and the belief that the arts and the humanities matter in culture.

TD: Mm-hm.

HP: That's why I do it. And the more I study CMI and the more I unearth and discover about Deinum, the more I'm absolutely drawn in to what an incredible presence he was. I believe and am now going to try to argue that there are facets of his belief in the urban centers, and the film centers, and the educational centers.

[1:23:31] TD: I'd agree with you. I'm sure that was the case, because he was relentless. That guy was full on. There was no--it was his life, his passion, his joy... [he was] an advocate, a challenger. This [film?] was the tool. If you're not going to be making the documentary, I'll be up on television, and I'll be laying it on you. He also wrote, and again--not finding anything?

HP: I did find...

TD: I remember having one thing of his.

HP: Yes, he has one thing. It was--I don't know if you know Christopher Lay, but Christopher Lay showed me. He had a compilation, a small--a very thin book...

TD: That's it!

HP: *Speaking For Myself*.

TD: And you've got that.

HP: I finally got that.

TD: I had a copy, and I--I'll try and look again, but I'm a shocking filer of stuff.

HP: You should--see if you have it.

TD: Yes.

HP: It's one of those things that--

TD: No, I had it, and it very clearly expresses the sort of way he communicated. Very direct, very simple; it wasn't fancy. He was a plain speaker. He actually attributed that--It's terrific to come to the English language from another language. You then use it as a more blunt tool, you don't get caught up in this endless nuancing and politically correct and--he thought that was an asset rather than a liability.

HP: Which, when you studied his--you know that he was on the editorial advisory board for the *Film Quarterly*? You can actually see the progression when he was part of the board, and the founding of the *Film Quarterly*. It was a very direct; very intelligent, but very direct jargon-free journal, trying to advocate, in the largest sense, media literacy. And as that board shifts, and as time goes on and those founding...

TD: Disappear.

HP: It becomes an actual--completely professionalized, jargon-laden, inaccessible journal. So it's been really interesting; I'm very grateful I found this, speaking for myself. One of the geniuses of Deinum is that you have an entire article--an actual article, with a full argument, composed completely of quotes. That takes work; that takes a very particular mind that can put that kind of thought into a mosaic, of creating an argument out of people's quotes--that are actually disparate quotes that have nothing to do with one another.

TD: That sounds like sort of a film editing...

HP: Yes, it's a montage...

TD: Yeah.

HP: So, I'm a fan.

TD: That's good. Well, I'm thrilled!

HP: Me too--thank you so much for your time; I totally appreciate it. [Audio ends 1:26:48]