

The Horse, The Bull, The Dogs and The Suspicious Mind

WOLF CUMAS AND THOROLD

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and

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To which you replied?

That's good. But are you willing to show me you're real story, will you share the truth about your life?

And he said yes?

He said yes. But I asked him then: can we start tomorrow?

When was the film shot?

It's interesting. While we negotiated it was in the week of December 10th. There was an unusual combination of storm and high-tide pressing up the sea over the hugely spacious IJmuiden beach till under the pavilion. The wind was so strong it blew away the complete terrace of the restaurant. Big storm. By the time we started filming, it was Wednesday late in the afternoon, around sunset. The film starts with that material. We see the damage done by the storm. But during our whole shoot it was almost complete windless -- which was great because it

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allowed us to move around pretty free with all our film equipment on the beach.

How did you find the structure of the final film and why did it take so long to complete?

~~First of all it wasn't that I worked on it for all those years. It was in my mind, but~~
eventually the structure found itself. What, as said, happened that I allowed to see what was in the can. Then the story revealed itself as it was.

As it was shot?

Pretty much as it was shot.

So the film has been there all away from the beginning?

Exactly. With a few small alterations. Sound was added. But the structure, the look and feel is how it came out of the shoot. The story about a beach restaurant-owner, the place itself and some

of the people surrounding him.

What made you eventually decide to finish it, you could have left it in the can?

2007 Was the demarcation of a turning point. ~~And although they~~ IT happened on a large world scale, ~~it started to affect not so much the film but the being unfitted of the film.~~ And it intertwined with a few ~~personal~~ personal experiences

Please explain.

During the shoot an injury in my right leg started to become complicated, almost impossible to walk. At the last shooting day my leg had litterly swollen 10 to 15 centimetres. Initially I thought it to be a muscle thing, but they tend to ~~heal~~ heal over time, this one did not; it went more severe. I remember while shooting the last shot, which is the shot of the exterior of the restaurant with the playing children, I felt a strong congestion in my left side. Called the emergency line for some advice, they said: relax, take it easy

take a cup of coffee. But it felt as if something was going on. I thought OK, but my wife sent me to the doctor two days later and it was found out it was a full ~~deep vein thrombosis~~ **THROMBOSIS** with which I had been walking around since the trip to India: being in the high mountains ~~there~~ ^{there} and hours in the airplane and long hours on the airport had triggered something that had led to a big blood clot that was sending small bloodclutts trough my body. The sensation while shooting that last shot was a bloodclutt in the lungs. The world credit crisis started shortly after. And while healing from the thrombosis I had to start editing the two India films. I got involved in some other projects.

What had happened with the footage you had to present?

Luckily there was also some of these studio test footage, that I think they presented. But on the night of the presentation in ~~Tuscany~~ ~~of~~ the new stock I got the ^{diagnosis} ~~diagnose~~ and had to take some rest. I could not be present. It sort of let the immediacy out off the assignment.

How did the Kodak people respond?

empathic

I must say, very empathic. I spoke a representative later and he said: you looked really sick. I could read on your face you were in trouble. So I am very very grateful for their human response at this moment that for them represented a lot of money.

Things start to get clear now!

Finish

I kept feeling the need to decently close the project. I have always been a sportier and the thrombosis made me aware of that and I started to run like a madman. Barefoot, every other day 30 Kms. Trough the dunes, on the beach. Summer, winter. And started to write about it in my website. Interestingly enough the route I took had these Beach Inn restaurant as its Navel. Look at the map of the parcours, the Beach Inn sort of is its middle-point.

The Navel of The World?

Yes.

By 2011 I had decided upon fishing the film. And how to do it. Ot Louw, whom I told you about, had to close his company, which was the interview I did with him about. He had offered me facilities for the editing of the Kodak material. The credit-crisis create-kris had slain around very hard in the Dutch film-community. Leaving many people jobless, many company yes going broke. Including Ot's company compass. Which was among the most respected editing companies in Holland. Real quality work. He has trained many of the best editors around today. When he closed his company He gave me this old ST6001 Steenbeck editing table. For free! And then the idea was born.

By that time the Beach Inn restaurant had gone through some internal turbulence. Peter had gotten in to trouble with his companion campaign, a lady who claimed full ownership all of a sudden. And who even had installed secret cameras to spy on Peter. The vital law suit she lost. Peter was working with this excellent carpenter Peer and had completely complete renovated his restaurant. To secure it against future storms and all that.

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What was the initial idea then?

We were going to bring the editing table into the restaurant and organise a screening straight ^{FROM} for the table: ^{IN} on the place, the location where the shooting had taken place. This was going to introduce the audience ^{to} with both the complete renovated restaurant and the process of filmmaking itself. I had the sound transferred to perfo. Every thing was ready. We ^{even} found a 35 mm cinema projector for the projection of the 35 mm footage.

Every thing was ready and lined up. We had brought the table into the resatrant. Everything was ready for the screening.

Then what?

I went to Portugal for a shoot in February 2012. In the Algarve I think it was. beautiful ^{place} plc. Beach. Sun. While in Holland ~~then~~ it was cold. Minus 10 or something like that.

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Then one afternoon in Portugal a big fire. There was a beach restaurant completely burning down. How often is it that you see a burning building? You got to be pretty blase if you start thinking about that as uninteresting.

After the shoot I went back to Holland. Then what: Kodak had filed for bankrupcty! Kodak, this huge company -- broke!

On the first day back home I looked at internet and asked myself: look ing on youtube? how is the Beach Inn. Pressed it into google and got directed to a massage: beach Inn burnt down.

First you don't connect that with the Beach Inn you know. Then there was this small clip on YouTube. There where shots of the place liberly latterly exploding.

I kept on doing my training. Same parcource. And there was the place, All that was left was a iron heater and the frame of the Steenbeck that we had brought in. I remember meeting Peter there while speaking to a insurance man, the wood was still

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smoking.

And now?

The place is rebuilt. While training I witnessed the progress.

Carpenter Peer did it more or less from scratch.

And now it is time to get it over with and bring the film into the light of reality.

Why, what do you want to say?

I think creativity is the source shaping power to shape what is inside and bring it into reality. The process is very identical to the development of identity. You have an urge or idea and this is obscure, and nobody is waiting for it and you shape it and you make it accessible. The creation is a process and the result is a witness of that. It carries the seed of creation within. And you only have to look at it to see what it is. And I consider myself very, very lucky to look at something that is so multilayered. I do

not have to come up with phoney concept to defend this thing, this film-installation that we -- because as all films it is a collective process -- came up with. You look at it and that is what it is. You get it or you don't. Point.

On to the next project.

Final question: what about the whole mobile phone thing then: the sound needs to be downloaded from a special website, is it not?

Not downloaded, but played yes. These phone things and tablets are truly great but we lack proper ethical and moral and honourable ways to use them. Now it leads to separation. You can't be with people in a room, even with people on the same table and they are not there as they are in this virtual world. The New York times had a couple of articles last week, one about a football coach complaining that his players use their rest time to 'check their phones looking like zombies'. And nobody appreciates to talk about it. As if the subject matter is just too sensitive. But it

annoys me being in the company of people who are constantly checking their bleep-bleeps. As to show something about the technique of filmmaking is part of the idea of showing this project ^{let in} that is the shape it finally found. Actively involve the audience in the making of the film by allowing people to add the sound to the rough cut. Because that is what will be presented: a rough cut with a scratch mix. The task to the audience is to find sound in the webbed audio archive, and create a mix on the location. So the phone will unite people here. People need to work together to make that happen. Learning something along the way. Hopefully to see something about how easily we are manipulated by the stuff that is on TV into making us believe things. As it has turned out now it is a film-installation. And the story that is told through it starts with a ~~beautifully made~~ brass plate by the door, with a quote from a book that has had great meaning to me: "the major limitation of consciousness is its innocence." The author, David Hawkins, compares perception with the way a movie theatre works. A longer quote from the book will be included on the website and into the installation for people to get ^{aquainted} acquainted with.

Why should people come and see this?

Because it is fun to learn about filming. It is a great story that is told through this film. And the protagonist Peter de Bie will be present in the flesh during the premiere. So you will actually be able to touch him and talk with him!