

TRANSCRIPT

"THE LONG AND DIFFICULT STRUGGLE FOR ACCOUNTABILITY FOR GREAT CRIMES: THE GUATEMALA CASE"

A Conversation With Susan Meiselas, Paco de Onís, Fredy Peccerelli and Pamela Yates
Moderator: Aryeh Neier

ANNOUNCER:

You are listening to a recording of the Open Society Foundations, working to build vibrant and tolerant democracies worldwide. Visit us at OpenSocietyFoundations.org.

ARYEH NEIER:

We planned this occasion to-- mark the death-- last year of-- Clyde Snow, the-- forensic-- anthropologist who-- launched that form of-- evidence (COUGHS) gathering with respect to-- to human rights abuses. I-- I had the-- (NOISE) the privilege of knowing-- Clyde Snow and working with Clyde Snow. (NOISE) And before I introduce-- the others here, I just want to say a word-- about that.

If you're interested in Clyde Snow, there was a very good book published quite a long time ago in 1991. It's called *The Stories Bones Tell: Witnesses from the Grave*. And it's written by-- Christopher Joyce and-- Eric Stover. Eric-- who then directed the-- the science program for The-- The American Association for the Advancement of Science-- wanted to make a scientific-- contribution-- to the trials that took place in Argentina-- of the-- the generals who had been members of the three military juntas that ru-- that ruled while-- many thousands of disappearances-- took place.

And he brought-- Clyde Snow to-- to Argentina. And Clyde Snow began the process there of exhuming-- graves-- graves often of people buried without identification and helping to identify-- those who had been-- killed and-- then determining how they had (NOISE) died. And-- I-- I want tell one-- story, but as-- told (COUGHS) in this book but it's the-- the testimony by Clyde Snow in the trial of the generals that I

remember-- particularly and that-- many people in-- in Argentina-- remember.

He testified-- that one of the-- skeletons he exhumed beyo-- belonged to a young woman named Liliana Pereyra. And he had-- (NOISE) been able to verify-- that it was her skeleton-- in part because of the-- the dental-- records. And-- he told the court-- that Liliana-- Pereyra had been-- killed-- with a-- shot-- to the-- to the head-- but that she had been killed-- immediately after she gave birth.

And-- the court wanted to know how he could tell-- that she had been killed at that point. And he testified about the way in which the pelvic bones had-- opened up-- to allow-- her to-- to give birth. And that was one of the ways that-- (NOISE) Argentines learned-- that when young women who are pregnant-- were among those who were disappeared-- they were kept alive until they gave birth-- and-- the child was then taken from them.

The child was given to a military family-- wanting to-- to adopt-- a child. And then the-- the young woman was executed. And that testimony helped to-- to engrave-- on the-- the memories of many Argentines, the-- the cruelty-- of the-- the military rule that had taken place in Argentina.

Clyde Snow, in-- in the process of working in Argentina-- had-- collaborated with some-- students who became-- his aides in the-- the exhumations and then formed-- the-- the Argentine Forensic Team. And the Argentine Forensic Team still today-- plays a leading role or the leading role-- in forensic exhumations worldwide and has-- contributed immensely to the-- to the evidentiary quality of-- of human rights information.

Most recently, they have been engaged in Mexico and trying to-- determine what happened to the-- the 43-- students who-- who disappeared. Another outgrowth of the-- the work of Clyde Snow is the-- the Guatemalan Forensic-- Anthropology Foundation, which is directed by-- Fredy Peccerelli, who you saw in the film that-- that just took place. And then sitting next to-- to Fredy is Paco de Onís, who is-- the producer of the film that you just saw.

And then-- s-- Susan Meiselas is-- next. Susan-- accompanied-- Clyde in a number of the-- the places-- where he engaged in forensic-- exhumations. One time that she-- she did so-- was when he went to-- to Northern Iraq-- to-- to Kurdistan to exhume-- a mass grave of people who had been killed in the Anfal, Saddam Hussein's-- method of trying to-- to wipe out-- the-- the Kurdish-- men because he thought that they had betrayed him-- in the Iraq-Iran War.

And then-- all the way to my right, to your left-- is Pamela Yates, who has-- introduced herself already-- in-- in the film. And-- Fredy, you were the-- person probably who-- who worked most closely with Clyde in terms of the-- forensic exhumations. Why-- why don't you begin?

FREDY PECCERELLI:

Thank you. Well, thank you very much-- Mr.-- Mr. Neier. (THROAT CLEAR) Well, it's a privilege to-- to be here and speak to you-- about-- one of-- (UNINTEL PHRASE) not one-- my hero-- Clyde Snow. And-- I met Clyde in 1994-- when I was-- and I, like, grew up in New York and was looking for a (NOISE) reconnection with Guatemala. And I-- I thought I was gonna become a f-- Mesoamerican archeologist. And-- I went to see them, talk about what they did at the triple A meeting-- American Anthropology Association meeting.

And I was a little disappointed. They weren't really Indiana Jones as I (LAUGHTER) imagined. And then I went back to my room. And I was there with the anthropology club. And I opened the-- I opened the-- the program. And I saw this whole section on exhumations. And-- as far as exhumation was-- the first talk was called *Exhuming the Past from Guatemala to Kurdistan* by Clyde Snow.

Circled it, and I said, "I've heard of this guy before." And I looked at one of my anthropology books, and there he was, Clyde Snow. So, I said, "Wow, gonna-- I'm gonna meet Clyde Snow tomorrow." And I went. And I saw his first talk. And the first thing I remember was the first slide that was projected-- back when they used to be slides-- was-- a picture of a grave, small grave in Guatemala with four or five young Guatemalan aides of Clyde helping out. And I immediately knew that this was-- this was it. This was the way I was gonna contribute and get involved.

So I went up to Clyde and I said, "Well, you know, I'm going to Guatemala next year. Let me talk to the team and see if-- I can invite you." So-- I went down to Guatemala in 1995, January, to receive a course, a two-week course, and stayed. Twenty years (SNAP) later-- I'm still doin'-- what Clyde-- started me off doing and-- which is using science to bring dignity to families, first of all, using science to gather evidence for trials and-- and using science to set the history record right.

And, you know, Clyde was-- was many things. But besides being a brilliant and-- scientist, he was-- very human about the way he saw things. And his approach was always to-- to put himself in-- in the families' shoes. But he always said to us, "If you need to cry, you cry at night, because you're scientists before anything." And that sort of defines his approach to the way we work.

And-- you know, in Guatemala, I-- I got-- I was privileged by the fact that th-- it was later in his life. Most of the Argentinian work had already been done. The Argentines by then were traveling everywhere. And he would join them once in a while. But he s-- fell in love in Guatemala, so he started coming to Guatemala a lot-- two or three times a year.

And it wasn't till 2004 when-- Clyde and I were in-- both in Guatemala-- I had left for a year-- (COUGHS) and I went back for a meeting of the Latin American Forensic Anthropology Association, which is an organization we all formed. And-- we were in Clyde's room at the Holiday Inn, room 1209, at-- must have been 1:30 in the morning, finishing a bottle of single malt Irish whiskey that (LAUGHTER) he'd carried with

him. And he tells me, "Fredy-- you know, how come we're not searching for the Desaparecidos," the-- the disappeared victims.

And I said, "Well, you know, Clyde, as it has always been in Guatemala, the organizations in Guatemala, the victims organizations, focus on exhuming the graves of the massacres-- because there's enough witnesses, they know where the graves are, they mostly know who the victims in the graves are so the process is a bit simpler, and also because we don't DNA that much for those cases. So, the reality is that we don't know where to look for the Desaparecidos."

In Guatemala, there was about 40,000 people that were forcibly disappeared. So, Clyde said, "Well, where-- what cemetery do they (SLAP) bury unidentified bodies in the city?" And I said, "You know what? I don't know. But I'll find out in the morning," a couple of hours later in the morning. And he said, "Well, you know, maybe it happened like it happened-- and like it happened in Argentina."

I was like, "So, how'd it happen in Argentina?" "Well, they would take people, put 'em in-- or torture them, interrogate them and-- and eventually kill them and throw 'em in the streets. Then the-- the system would pick them up and bury them in the cemeteries. Maybe it happened that way in Guatemala." And Clyde called this the Guata-- the-- the Argentine footprint in Guatemala, sort of the way of-- the Argentine way of disappearing people.

And so the next morning, I pick him up. We had many meetings. He said, "Cancel everything. Take me to the cemetery." You know-- "Okay, let's go to the cemetery." We got lost, but we found it. It was called La Verbena Cemetery (PH), which is the one you saw in-- in-- in the movie, in the film. They were-- Paco and Pamela were there as we were beginning. It's-- it was a lot of-- stars lining up for that to happen, right (?)? (LAUGHTER)

But-- we went there with Clyde in 2004. And we asked to see the-- the books, 'cause Clyde told me on the way there, he's, "I bet you they wrote this all down. Let's see what they have on-- on the books. Maybe we'll-- can find something out." I was a bit nervous, because I didn't think they would allow but to see anything. But, you know, I was with Clyde. And Clyde had an aura about him. I mean, he could just walk into a room and take it over immediately.

So, we met with the administrator of the cemetery. And I said, "Listen, I'm-- this is Dr. Snow. He's an (BEEP/S) anthropologist." I left the word "forensic" out, right? (LAUGHTER) It didn't make a difference yet. said, "We were wondering if we can look at your books to see how many unidentified bodies have been buried here." "Sure, sure, come in." They have a little back room and there was-- (NOISE) a dresser there-- (THROAT CLEAR) shelves.

It (?) locked and they opened it up. And there was huge books about that big labeled in years-- you know, by the year. And he said-- "The only bad thing is that I only have the books here from 1977 to 1986." (LAUGHTER) And Clyde goes-- which is exactly (COUGHS) what we needed-- you know, the worst years in Guatemala were between '80 and '84. So, this was right-- I mean, it was five years over, five years

under. It was perfect.

And-- Clyde reached over for 1982. I reached over for 1981. Opened the books. And you could see-- in Guatemala those bodies are called eccies eccies (PH). In the rest of Latin America they're called enn-- ennis no nombre (PH). Here, they would be called John Does or Jane Does. And you could see immediately ten bodies in-- picked up in the same day at the same location with their hands cut off or with their faces smashed. People were (?) very-- were usually men between the ages of 18 and 35, a lot of gunshot wounds. We could both immediately see that there was a pattern there.

And Clyde says, "All right. Tell him we need to take this information down." So, we had-- a camera with us, an Olympus 1-- is it 1 meg (LAUGH) camera that you pretty much took two pictures and that's it, the memory was full? (LAUGHTER) So, was like, "Oh! Can we come back with some people to write this stuff down?" He said, "Oh, sure." So, we show up with five desktop computers (LAUGH) and some folding (?) tables, and we just started writing everything down overall (?). And Clyde was there the entire time supervising.

We discovered that during those ten years there was over 3,000-- 3,173 bodies buried at the cemetery as John or Jane Does. And once Clyde had that information, he went back to Norman and started working on it and working on it and working on it. He worked on it for about a year. Eventually we published it. He did all the work, really, but he put my name on it 'cause it was Clyde.

And-- we published in a book-- *Statistics for Human Rights*. And the s-- name of the article-- of the chapter's called "Eccies eccies burials in Guatemala hidden in plain sight." The calculation that Clyde made was that, of those 3,173 bodies, at least 889 had to be victims of enforced disappearance that were hidden as unidentified bodies and buried in the cemetery.

They were thrown in the streets. And because in Guatemala you can only identify a person if you recognize them visually to have their ID in their pocket, which very few people had IDs in their pockets-- obviously they were taken out-- and very few people were recognizable. And even if they were recognizable, the police and the military-- and military was at the morgue-- so, outside. So, you couldn't really go there to identify anyone.

So, this was a perfect system to disappear people. And-- and once we knew that-- Clyde said, "Well, I'm done. It's your time to get the bodies out." So, we started lookin' at exhuming these bodies from the cemetery. And we discovered that, unfortunately, after six or ten years, they take the bodies of the i-- unidentified out of the ground, out of the graves, and they throw 'em in these huge asheries or bone wells, which are four meters in diameter by an unknown depth.

And-- we decided that we needed two things. We needed the families that wanted to look for their loved ones. We needed DNA-- a DNA laboratory that-- so we can try to match the families' DNA with the bodies' DNA. And we needed to get-- to exhume the bodies from these wells. So, we started. But we soon discovered that it was gonna be more complicated because the identified bodies at the cemetery, which is a

public cemetery, were also taken out of the above-ground crypts after about six to ten years.

In other words, after six years if your family doesn't come and pay the equivalent of \$20 so your body can stay in these crypts for another four years, you get taken out and you get thrown into these bone wells with the unidentified, thereby unidentifying you twice over.

So, we were able to get the DNA laboratory-- started. We-- we-- we could (?)-- we have a functioning DNA laboratory now in Guatemala. We-- were able to conduct exhumation. We exhumed over 16,000 bones from four wells. The largest-- the deepest and largest one was osario (PH) number-- number two. And I remember-- I always remember Clyde, because through the years of working with Clyde in the field, he-- he-- he was more comfortable in the lab, obviously with the bones, but he loved the field.

So, I'd always invite him down into the graves. But the last couple years he's like, "Ah, I'm not goin' down there. The next grave I go down into will be my own," (LAUGH) right? So he would just stay at the top and smoke. (LAUGHTER) But when-- well, he came two years ago-- a year and a half ago-- two years ago to Guatemala with Jerry, his wife. She would accompany him later in his life because he-- he got a little slower, couldn't move as well.

She would come along and-- Jerry wanted to go shopping that day, so she went shopping with Claudia and Nancy. They took her to the central market and Clyde came to the site. And he was at the site smoking. And there was some people there from the Smithsonian Channel I think, filming. And I'm walkin' around the site and I'm saying, "All right," (CLAP) and I'm talkin' to the-- camera guy. I'm saying, "All right, (CLAP) who's goin' down today?" And from behind me comes a voice saying-- s-- saying, "I'm going down today, Fredy."

I'm like (LAUGH). I turn around. And I say, "That sounded like you, Clyde. What do you mean?" He goes, "Yeah, I'm goin' down." And I said, "No, you're not." "I'm going down." It's like, "You know, Jerry's gonna kill me." (LAUGH) He goes, "Yeah, well Jerry isn't here now, is she?" (LAUGHTER) "So strap me up." And so we did.

We-- we put on the white suit on Clyde, the mask, strapped him up and-- we didn't let him rappel down. We lowered him down. But, I mean, you can imagine what we were like. It's like, "Please don't drop Clyde." (LAUGHTER) Right? So, he had four lines attached to him. And we lowered him 25 meters down into this-- huge bone bit. Obviously, the first thing he does is he-- he finds a skull with a gunshot wound that we had missed and (SNAP) immediately he saw it.

He goes, "Come down here, Fredy. I wanna show you something." I went down. And as I was going down, I smelled smoke because Clyde was already smoking (LAUGHTER) 25 meters down. Yeah, that was Clyde. (LAUGHTER) And-- since then-- we've identified eight people so far from-- (COUGHS) found in La Verbena. The latest one is Jose Hernandez-- who is case number 12-- 112 in the military diary. This was just two weeks ago.

So, Clyde was right. And he turned over-- I remember when we first saw the books and he said, "Fredy, we just solved a thousand murders," he said. And he was. It's just taken us a little longer, obviously, because we have to-- the right families have to match the right bodies. And, you know, there's 16,000 bodies. So, so far we've done the analysis of DNA on about 2,000 of them. So, it's a long process. But he was-- you know, what-- Clyde started was now the-- the entire process of searching for the disappeared in Guatemala.

We were exhuming for many years, but we weren't really looking for those people that were not in those mass graves in the massacre sites. These are people that were hidden. They were taken from their homes in the middle of the night and taken to far-off locations. And we're actually identifying 'em.

And let me just finish by saying that Clyde was right when he said the next grave he was gonna go into was his own, because last-- was it last year already-- yeah, last year in November we had-- an event like this where we put a plaque of Clyde at the-- the entrance of our office. But then we also-- put his ashes, some of his ashes down into osario number two in La Verbena, because that's what he requested. About a week before dying, he asked that-- his ashes be spread out in-- I think it was 20 different locations all in, yeah, different parts of the world-- Kurdistan, (FOREIGN LANGUAGE) in El Salvador-- (SLAP) La Verbena in Guatemala-- (FOREIGN LANGUAGE) in Guatemala as well.

So, he's-- well, he was right. (LAUGH) It-- it is one of his many graves. And, you know, it-- even from the-- you know, fr-- even from death, Clyde doesn't stop surprising me in the way he's looked at things and done things. So, I think he must have figured that, you know, he wanted to be with those people that he was looking for. So.

ARYEH NEIER:

Thank you-- thank you very much.

FREDY PECCERELLI:

Thank you.

ARYEH NEIER:

Susan, I haven't felt a need to introduce you, 'cause I think everybody here--

SUSAN MEISELAS:

Oh--

ARYEH NEIER:

--ha-- knows you-- photographer-- what's your title at the Magnum Foundation?

SUSAN MEISELAS:

(LAUGH) Moving it forward-- (LAUGH) it's a new title. (LAUGH)

ARYEH NEIER:

All right. Let's see--

SUSAN MEISELAS:

You know, that's a perfect segue. And I just was thinking-- I wanted to pick up on both Fredy and-- and Pam's film and Paco's film (THROAT CLEAR) to say that-- grains of sand. And so I really wanna first acknowledge two other grains of sand here who are not sitting with us here-- Stephen Ferry who worked with Clyde in (UNINTEL PHRASE) in Bolivia and (UNINTEL) Perez who worked with him in Bosnia and Srebrenica.

And since I'm a photographer, I actually begin with photographs. So, what I wanna do is just walk you through part of what Fredy just updated and spoke to, and reference 20 sites. Because I think, really when I think about Clyde, it's-- he began a movement.

He-- he is-- he's so central for so many people now. And I have to do it through pictures. So, in the last few days, I've been trying to find-- whoever could contribute-- and it's been (?)-- if-- if we had a little more time, (NOISE) it would be even richer. And I-- I hope to continue it.

But I think it just walks you through the scale of the contribution that Clyde made. So, actually, they put it on the timer and that's sort of unfortunate. I'm gonna go back. From what I know, there may be some dates and places that are kinda not quite right. This is the FAA lab, '70s, before he joins the-- and s-- has an invitation from Eric to join the Team Argentina. He's working on crashes that have fame, such as the American Airlines out of Chicago.

He begins-- this is the beginning in (SLIDE) 1985 in Argentina. You know, photographs that are-- relating to the medical examiner's office and the first training of the-- what becomes the EAAF Team-- of the-- the case that-- that-- Aryeh just referred to, the Liliana Pereyra case, which was essential to the first trial (COUGHS) and conviction-- this is the actual photograph from that (SLIDE) trial, showing the-- the skull (?) that it was—Liliana's.

He also participated in-- Josef Mengele trial and many, many others with a group of

scientists. This is the-- one of the early photographs of that team, Mimi Doretty (PH) to the right-- of Luis (PH) who's on the right-- who-- and really is-- should be here with us, as should Eric Stover if we're really telling the story of Clyde. I mean, they're tremendously important.

This is the team going from Argentina to Chile, which was one of the first initiatives, '89-'90. And this comes, really, Fredy, before you're there, the Kishay (PH)-- the-- the first exhumations of the disappeared that he began with Eric in 1990, which is-- just a few moments of the-- from that period, including what-- what Eric describes as a very key moment when he reveals to a judge, a local judge, the bullet holes in the skull which begin this process of sensing that there-- there could be trials and documentation from the evidence.

This is coming from the trip, '91. This is December of '91, a s-- a larger story that maybe there's no time for but really begins with Yuri (PH) and Andrew Whitney calling and asking Clyde to go in across the border from Turkey into northern Iraq just after the insurrection in-- in-- 1991. There's a no-fly zone in Kurdistan and I join that team. And it's very exploratory. We don't really know what we're gonna find.

We-- Colonel Mad (PH) flies us in a Blackhawk down to Summamia (PH). We document Sardell (PH), which was behind the military headquarters-- of the Iraqi Army, the-- Saddam's army has retreated back to Baghdad so it's a relatively safe zone. This is one of the first that you can see Clyde up on the left, one of the first-- trench graves, everyone buried properly in an Islamic fashion, quite different than dumping bones down a bone well.

Again, he's already in training mode, which I find fascinating to look back and think about, Fredy, your team now. But the continuity of beginning even in '91, he's already trying to figure out how to train the Kurds so they don't disrupt all the graves but that they actually document a process. And that was a very key thing to systematize that collection, I think. I just always like this 'cause those are rare moments between the scotch and the whiskey and the (LAUGH) laughs and the-- it was also this, you know, sober reflective self. (THROAT CLEAR)

Another key moment in Kurdistan when he identifies-- the blindfold, of course, survives around the skull of what he identified as a teenager somewhere between 15 and 18 years. Interesting partner in this first trip in December '91, Karen Burns (PH). She actually contributed with the first testing in the field (THROAT CLEAR) of GPS.

And the idea was that the GPS could be used to identify where there might have been earth that had been moved in some fashion from a system above. And that-- I-- I don't know really-- I think it had been used in other ways. We were tracking between what GPS might have revealed as an-- a disturbance in the earth to people who had memory-- a little different than the memory you're describing-- which, by the way, I was in La Verbena when the-- when the-- police-- I mean, when the-- when belos (PH), you know, the firemen would kind of ma-- magically appear in the cemetery.

But this is interesting because, also-- the people who, of course, ran those big r-- road machines, were digging the trenches and the graves. So, they had memories of

somewhere in the earth in this sector, there were possible holes to be pursued. And-- and we were doing that kind-- so, this is an example of, you know, Clyde on the top of this (?) (NOISE) trench digging that came from the men with the big road machines.

And then going on-- Croatia-- which Eric described yesterday, that this was too early. It was still too dangerous to do-- do the work-- in Croatia in '92. Again, he's-- el-- Eric also described that Clyde would go back and forth to the U.S. and-- and actually participate in Tulsa in Oklahoma in local cases.

And then this is-- these are some of Gile's (PH) photographs of Bill Haglund and-- and Clyde in Srebrenica-- or maybe I'm not pronouncing it-- Srebrenica. I always loved this, because he was truly a protégé in-- (LAUGH) in-- every way, except I'm not sure he smoked cigars-- (LAUGHTER) from what I hear. And that's a kind of classic moment of-- of-- I think also important. So, the documentation there led onto other colleagues taking on the responsibility. And certainly, Bill was one of those.

This is the Congo. (NOISE) The EAAF Team has now moved from being in Latin Amer-- worked in Kurdistan in the beginning, to work in other parts of Africa. That's the amazing seed and the growth of-- of his vision. Working in Zimbabwe. (THROAT CLEAR) Coming back to El Salvador in 2002. And I wish we had more documentation for-- I'm afraid Stephen couldn't find his and Mimi is digging right now in Mexico.

So, we didn't-- but this is the team in El Salvador-- was a very scary time to be looking for the disappeared in El Salvador. We had documentation of the Mozote massacre, of-- but we-- we didn't have permission-- they didn't have permission to dig, and we certainly just had the surface of what we'd seen. Interesting, he presents the Saddam Hussein trial with the documentation from Kurdistan and presents it to Guatemala. So, he understands that not only he def-- he testified with the documentation of Kurdistan against Saddam, which we don't have the footage of here, but then he takes that to Guatemala to train you.

So, I love this chain and growth of-- of his vision. And, of course, you honor Clyde with the osteolo-- osteology lab which was named in-- in his beha-- on his behalf. This is Clyde-- you've just talked about going down, (LAUGHTER) spelunking down-- at 83, kind of remarkable, Fredy and Clyde.

And I think this is sort of the last one-- (NOISE) oh, we-- one more last. This is Eric Stover on the right. I really do wish he was here with Clyde, the whole La Verbena team. And I guess this was the last one-- and we just lost it-- but it was really your team honoring Clyde, which I thought was a wonderful last image, just the way in which-- he's honored right there at the-- at the site.

And-- I don't know. That's sort of where I wanted to end, just giving a feeling of how many of us have grown from and through, you know, the training, vision. (THROAT CLEAR) And what Eric said last night was that, not only he could love Dylan Thomas and read poetry or-- listen to-- (LAUGH) Dylan himself or he'd move from being a specialist to being an incredibly creative visionary with how all of us came together

and played a huge role in building a human rights movement, which I have to say, Aryeh, you two have seeded.

So, it's culture. It's-- it's-- I mean, the fact that there's people training to be human rights lawyers now was not envisioned in 19-- in the '80s. So, it-- it-- it just feels like the circle and (?) these ripples and this extended community, all of whom have taken from what Clyde gave us. So, that's my contribution.

(OVERTALK)

ARYEH NEIER:

Thank you very much. Pamela and Paco-- you have to-- decide how you divide this up. (THROAT CLEAR)

PAMELA YATES:

Sure. Well, I-- I was talking for many minutes during *Granito*. And I think I explained how Clyde played a central role in that film in-- La Verbena and in meeting Fredy. I actually didn't meet Clyde until-- his last few years. But one of the things I've taken with me always is, you know, he always went back to the people and the places where he had exhumations.

He always stayed connected to the places. He was always up to date on the latest in what was happening. And he was always able to connect what-- (COUGHS) they had discovered and continued to discover with the exhumation and the forensic science.

He-- I always found his work to be similar or parallel, perhaps, to documentary filmmaking in that the work-- it's-- the stories are living memories. The bones that are exhumed around living memories of people. (NOISE) And documentary films, they have a beginning and an end, but the story starts before them and continues afterwards. And t-- to be able to be connected, to k-- keep connected to the stories and the people, to me, is the essence of human rights and society justice work. Paco actually worked with Clyde in Guatemala-- before I knew Clyde.

PACO DE ONÍS:

Uh-huh (AFFIRM). Yeah, I first met Clyde and Fredy-- about 15 years ago-- when I went to Guatemala to do a film about an exhumation for *National Geographic*. And I didn't know Clyde and knew very little about him, actually. But-- the first night I arrive in Guatemala City, I went to the same hotel where Clyde was-- I think it was the Radisson. (NOISE) And he was at the bar and had trained the bartender how to make martinis his way. 'Cause actually his real-- he's famous for the martinis more than the scotch, I would say--

MULTIPLE VOICES:

Uh-huh (AFFIRM). Yeah.

PACO DE ONÍS:

--right? And he had trained bartenders all over the world (LAUGHTER) to make a perfect martini. So that was my first introduction to Clyde. But the next day, the next morning we went out to the site-- the exhumation. And it turned out to be a two-hour drive each way at the beginning and at the end of the day.

And Clyde was such an amazing storyteller that-- you know, as a filmmaker-storyteller myself, I was totally enthralled by all of his stories, always told in a very sort of folksy, relaxed way. He-- he was-- he had a great sense of humor. And-- out of these stories in the van going back and forth, one of the things that (NOISE) it led to-- was discovering who the sharpshooter was that shot down Pam's helicopter in Guatemala.

Not at that moment, but he gave me the read (?)-- and-- and, you know, from there we went on. And-- he-- you know, my-- I'm of Spanish ancestry and-- he really wanted to do an ex-- try to do an exhumation-- finding Garcia Lorca's bones. So, that-- that became a thing with us over the years and seriously thought about making a film about that.

Now that they have exhumed and didn't find Garcia Lorca, but he's still out there somewhere-- it's still something that is sort of in the back of my mind. But the funny thing is that after meeting Clyde and-- it wasn't-- intentional, but in almost every film we've made since then, forensic anthropology has played a role.

PAMELA YATES:

That's true.

PACO DE ONÍS:

Maybe not as big as in *Granito*, but in our film about the ICC, *The Reckoning*, there is one in-- in-- Colombia. In *State of Fear*, which is based on the findings of the Peruvian Truth Commission. There, I met another one of Clyde's-- teams-- the Peruvian team, where they were doing exhumations there-- as part of the Truth Commission's work. So, it's just amazing-- Clyde is sort of the Johnny Appleseed of forensic anthropology. He just left these seeds everywhere. (SLAP)

And-- and now you see-- the work going on in Mexico-- work going on in so places in the world. There's-- there's Clyde's stuff (?). His impact is incredible. You know, we-- we all talk about the impact of our work, and how do we measure it. But I think

with Clyde, it's just-- beyond. There's-- it's-- it's-- it's incredible-- and hard to-- imagine having such a big impact on s-- and it's gonna last so long. This is gonna go for generations, I'm sure. So, it's just-- he's a remarkable man to meet.

The last time Pam and I saw Clyde-- oh, another story that Clyde used to tell on those drives, the first time I met him, was about this little town on the west coast of Ireland-- that he loved to go to with his wife-- just to get away and think and-- and no-- no exhumations were goin' on there. And-- I-- it was-- it-- it captured my imagination. So, maybe tw-- 12, 13 years later, we finally had the opportunity to go, Pam and I.

And it happened to coincide with Clyde's visit to that same place. And we went to the hotel that he had talked about, a little town called Clifton. And so we were there just hanging out with Clyde for, like, four days, five days. And the last conversation we had with him was about the Argentine footprint in Guatemala. You know, and there he was-- at the pub, just-- (LAUGH) obsessing about that. And-- it was-- it was just great. It was a wonderful-- wonderful final memory to have of Clyde, I think.

(OVERTALK)

PACO DE ONÍS:

--thank you.

ARYEH NEIER:

Well, thank you. I think we've-- we've conveyed a little bit about Clyde's-- extraordinary-- character and his extraordinary contribution to the-- the work of-- of protecting human rights. We were going to end at this moment, but there are people here who have-- also worked with Clyde in different circumstances. And if anybody-- wants to-- to contribute from-- from the audience, I-- we-- we could take-- a few moments for that.

FREDY PECCERELLI:

Yeah, I would like to mention one thing. I went last year to give a (NOISE) talk about human rights documentation in Colombia to (NOISE) Argentine Association of-- of Photojournalists. And there's a permanent exhibition in their little headquarters in-- in Buenos Aires. And the first (COUGHS) picture in that exhibition is the one that-- that Susan shot of-- I think it's by Carlos Gabrion (PH), which is this epic image of-- of Clyde showing the photograph of the skull.

So, and I think another way-- that his influence extends itself is-- is through documentary photography, through photojournalism, because there's that relationship that you just mentioned, Pam. And-- that particular trial and that

particular image was extremely important in the-- in encouraging, I think, the Argentine photographers to continue their work in documenting what happened.

ARYEH NEIER:

Okay. Thank you, Fredy (?). Anyone else? Okay. Thank you very much for coming-- this afternoon. And-- I-- I think it's a-- great opportunity to pay tribute to a great man. Thank you.

MULTIPLE VOICES:

Thank you. (APPLAUSE)

* * *END OF TRANSCRIPT* * *