

Interview with Bou Meng

Age ____

Kbal Damrei Leu Village, Kampong Kong Subdistrict, Koh Thom District, Kandal Province

Interviewer: Sorya Sim

Transcriber: _____

Translators: Terith Chy

Translator's Note: It should be noted that Bou Meng is hearing-impaired. A lot of times Sorya and Bou Meng speak at the same time. A lot of times, Sorya's voice is so soft that make it hard to be noticed.

Sorya		My name is Sorya Sim; I'm a researcher at the Documentation Center of Cambodia. The reason I'm here today is to make a documentary film in which you talk. To date, we at DC-Cam have not made documentary films, while others have. The reason I am doing this is to allow local and international students and teachers...
Meng		Study?
Sorya		Yes, study this history. So, will you allow us to [film you] for educational purposes?
Meng		No problem. I am happy to have the young generation learn about my history, about what I have gone through, the regime of Democratic Kampuchea.
Sorya		Yes. Thanks.
Meng		I am very delighted that you have come to search for the truth.
Sorya		Today, I'm going to ask you briefly. It would be just like normal; we can look in each other's faces. Could you please tell us about your childhood, your life, the villagers and your family.
Meng		This is not a brief story. It is a history from the time I was young.
Sorya		Yes.
Meng		I came from a very poor family. My father repaired rice mills.
Sorya		Yes.
Meng		When I turned 5 or 6, he sent me to study in the pagoda's school. When I turned 15, I was ordained a monk.
Sorya		At which pagoda?
Meng		At Kor sub-district pagoda in Tbong Khmum district, Kampong Cham province.
Sorya		Was it in your birth village?
Meng		No, this was not my hometown. It was in the countryside. My hometown was in Poes, Poes commune.
Sorya		Poes?
Meng		Yes, this was my birthplace. After that, [we] moved to the countryside.
Sorya		Poes commune, which district?
Meng		Poes commune, Krouch Chma district, Kampong Cham province.
Sorya		Was this your hometown?

Meng		Right.
Sorya		What happened next?
Meng		After I moved out of my birthplace, I settled in Kor commune, Tbong Khmum, Kampong Cham province.
Sorya		How was your family, and your living?
Meng		My family was not well-off. It was because they were so poor that they left their hometown in Poes commune for Kor commune. That was the leaving of hometown.
Sorya		How old were you at that time?
Meng		I was about 5 or 6.
Sorya		How long had you been in the monkhood?
Meng		for 4 or 5 years. I can't remember; it happened too long ago when I was 15 years old.
Sorya		What happened next after your monkhood?
Meng		After that I went to live in Battambang. When I was in Battambang, I was ill at that time, a French nun adopted me. She supported my living. because I was so poor, I decided to be an adoptee of a nun... catholic nun ... Christianity.
Sorya		How old were you at that time?
Meng		At that time, I was 15. No, I was 16 or 17.
Sorya		What year was that?
Meng		It was in 1959.
Sorya		1959.
Meng		Late 1959, I was time when I became an adoptee of the nun in Battambang.
Sorya		Oh
Meng		It was called a French village.
Sorya		French village?
Meng		It was a catholic village.
Sorya		Oh
Meng		This is Sangke river; it was at the west side of the river.
Sorya		Did you stay there alone?
Meng		I was there alone. There were also many Khmer and Vietnamese kids.
Sorya		And?
Meng		There were many houses and children.
Sorya		What did you do when you were living with the nun?
Meng		I did some labor work, helped her do some works such as picking oranges an so on,
Sorya		...
Meng		preparing the field, clearing grass in her coconut field and so on.
Sorya		And ...
Meng		I was her adoptee;
Sorya		Did you went to any school until....
Meng		Hmm...
Sorya		Until you come to live with the nun?
Meng		I had some learning, while living with her. I went to Providant school in

		Battambang.
Sorya		Which grade?
Meng		At that time, I continued my education from what I had learned at Kor commune.
Sorya		Yes
Meng		When I went there at the age of 17, I continued my study.
Sorya		Yes. Continued study...
Meng		[I] continued my study at Providant school. I know little Vietnamese and little French.
Sorya		How did you learn to draw?
Meng		I think I am gifted. Since I was 3, 4 or 5, I started to draw on the ground in the pagoda. I drew [pictures] of French troops chasing Issaraks [a Khmer resistance movement fighting against the French for complete independence in the 1940's and 1950's], fighting, and so on and so forth on the ground. When I was in Battambang, I learnt from a teacher of mine, a Chinese from Bangkok. He was a very good drawer; that's why I could draw a black and white picture of Pol Pot, a big picture. When I was first brought into Tuol Sleng, they announced for drawers. I raised my hand because I thought to myself I would be given enough food to eat for my work.
Sorya		Who did you learn to draw with? With a drawer...
Meng		With a drawer from Bangkok. Let me get back a little bit.
Sorya		Yes.
Meng		After a period of time observing his drawing teaching, I asked him to learn [to draw]. It was very difficult standing behind his back and learn. He did not allow to because the Chinese is very [difficult]. They do not let us learn without being paid. I was only allowed to stand behind his back and observing. I tried to do that; and later I asked to buy some of his paints worth of 20 riels at that time. I learned by myself to draw pictures of actors and actresses. I also tried to observe the drawing of a movie billboard. I stood looking at him drawing. That's how I stole the drawing techniques.
Sorya		Was it in Battambang?
Meng		Yes. My eyes and ... learnt by observing the practical works. I did not go to a proper school. But the one from the school of fine arts named Khun who was also imprisoned at Tuol Sleng could not draw as good as me. He had studied for 5 years at the school of fine arts in Phnom Penh and another five years in France.
Sorya		not as good as you?
Meng		When he was put in a drawing contest against me, he lost to me.
Sorya		What was that drawing contest?
Meng		A contest drawing the picture of Marx Lenin. Duch called me out to draw the picture of Marx Lenin. I was drawing while Duch was observing. Because process of drawing looked like a professional one, he got me to draw the picture of the Brother No. 1. He took a picture of Pol Pot off an envelope which said of the name of photo shop, "Blossoming Season in

		Shanghai of China." It was written in Khmer on the envelope.
Sorya		I would like to get back a little bit.
Meng		Get back.
Sorya		Why did you move out to Battambang? living?
Meng		Because of living, and ... also I was ill. I went to the hospital. A nun at the Preah Ketomealea hospital
Sorya		Yes
Meng		she asked me to be her adoptee and sent me to Battambang, telling me that all children there were Khmer, while here in Phnom Penh many of the kids were Vietnamese. She was afraid that I did not get along with them. She sent me to Battambang by buying me the train ticket, snack and food. She told me, "At the station in Battam, son, there will be a lady in white with a wimple on like mine waiting to get you. You will stay with her."
Sorya		So you learnt to draw in Battambang from 1959, 1960...
Meng		Right.
Sorya		until what year when you started to hear of the Khmer Rouge?
Meng		I left Battambang in 1963. 1964, 1965 I drew pictures from photographs using the skill I learnt from Battambang.
Sorya		Yes
Meng		Then I made a living by drawing in Tbong Khmum district, Kor commune.
Sorya		You returned, right?
Meng		Yes, I returned from Battambang in 1963.
Sorya		Yes
Meng		And in 1965, I married to my wife who was killed in Tuol Sleng.
Sorya		Yes
Meng		We both were imprisoned.
Sorya		Yes.
Meng		I got married in 1965.
Sorya		What happened after marriage?
Meng		After getting married, I went to make a living in Kampong Trach district, Kampot province. I made a living by drawing movie billboard
Sorya		Yes
Meng		for Eden cinema in Kampong Trach district.
Sorya		Oh
Meng		In 1967-68 I moved out to draw movie billboard for Koh Rong cinema in Sihanouk Ville.
Sorya		What happened the following year?
Meng		That was in 1968.
Sorya		Yes.
Meng		in 1969-70, I was ill and hospitalized in Phnom Penh. In 1970, when I got up to do the exercise in the morning,
Sorya		Yes
Meng		I saw a comet.
Sorya		Yes

Meng		I cried out to all the medics; and they all went out to see. The comet tilted to the south.
Sorya		Yes
Meng		At that time, I told them that war would probably start in the south.
Sorya		Yes
Meng		Our country would probably at war again. According to old words, "When there is a comet, country will be at war."
Sorya		Yes
Meng		Not many people believed me about the comet until they saw it themselves. It looked like a light
Sorya		Yes
		like a far light from the south.
Sorya		What happened next?
Meng		When I got out of the hospital, I heard the 1970 coupe. ... in 1970, I already returned to Krouch Chmar district
Sorya		Yes
Meng		I already got out of the hospital and returned to Krouch Chmar district, my hometown. I saw a lot of Vietnamese troops coming in.
Sorya		Yes
Meng		I knew a guy when I was a painter for Koh Rong cinema. He was a messenger.
Sorya		Yes
Meng		His name was Heng. He became a Vietnamese soldier and reentered Cambodia. I knew him; I knew him clearly;
Sorya		Was he in Cambodia?
Meng		He was a messenger when we were working together at the cinema in Kampong Som.
Sorya		Was he a Khmer?
Meng		Yes, he could speak Khmer. He was a son of a Khmer family. No, he was not a Khmer son, but was born in Cambodia.
Sorya		But he was Vietnamese, right?
Meng		Yes, his origin was Vietnam.
Sorya		What next?
Meng		But he was born in Khmer.
Sorya		What did he tell you?
Meng		He told me, "I have become a soldier, how are you?" I said, "Nothing. I am here making a living out of being hired to pick tobacco." Then he said, "You should join in the resistance movement."
Sorya		Picking tobacco....
Meng		Then I said I was not good at fighting and shooting. "You can learn," he said. I said that I was undecided and needed some time to think about it. That was in 1970, and in 1971 I did join them, becoming a soldier.
Sorya		Joint in Kampong Cham?
Meng		Right. From Krouch Chma I moved to a place between the border of Preah Angdong and Peam Krasna commune, home town of Hun Sen.
Sorya		In which district?

Meng		The two communes shared the border. I had a sister living there in Preah Angdon. My wife and I moved in with her. I made a living by drawing. At that time, it was quite a good business there. A piece of this big was worth of 500 [riel]. 500 at that time was a big deal. One Chi [a unit of gold which was about 75 grams] of gold was 300.
Sorya		Was it in 1970?
Meng		Yes, 1970 [Translator Note: Sorya cut him]
Sorya		And you were still a drawer?
Meng		No, in 1971.
Sorya		in 1971
Meng		Yes, in 1971
Sorya		in Preah Andong and Peam Krasna, right?
Meng		Yes, in Peam Krasna commune and Preah Andong, both of which shared the border.
Sorya		What happened next?
Meng		Yes. Preah Andong was at the south and Peam Krasna was at the north. These two communes shared the border. Later, I saw the liberation troops, the Vietnamese troops, coming in all over Preah Andong commune.
Sorya		Yes
Meng		I saw the Cambodian liberation troops, which was called liberation troops,
Sorya		Yes
Meng		coming in. They started to launch their propaganda and convinced me to join the revolution.
Sorya		Yes
Meng		Because they knew I could draw, they gave me a picture of Marx Lenin to draw many pieces him in order to get them delivered to their men. I decided to join. At that time Chhon came to convince me to join [the revolution].
Sorya		His name was Chhon?
Meng		Yes, he was Comrade Chhon.
Sorya		How did Chhon look like?
Meng		He had a bony face.
Sorya		Was he tall?
Meng		Yes, he was.
Sorya		Did he had a bright skin or dark skin?
Meng		Bright skin
Sorya		Did had have a curly hair or not curly hair?
Meng		His hair was very slightly curly.
Sorya		Where did he come from?
Meng		He was also from Krouch Chma district, Kampong Cham province.
Sorya		What did he do at that time?
Meng		He was probably an office chief.
Sorya		What did he tell you?
Meng		He told me to join the revolution in order to get a job at a printing house

		where there were drawings and so on.
Sorya		Yes
Meng		He was responsible for the documentation and so on.
Sorya		Yes
Meng		Yes
Sorya		How was it when you went there?
Meng		Yes?
Sorya		.....
Meng		I was there drawing pictures of Marx Lenin, making the party flag and so on.
Sorya		Did you change your work?
Meng		It depended on what they wanted me to do.
Sorya		It depended on what they wanted you to do?
Meng		Yes, it depended on what they told me to do.
Sorya		What were your drawing?
Meng		At that time, I drew Tror [a kind of Cambodia's traditional musical instrument], Chapei [a kind of Cambodia's traditional musical instrument], and other traditional musical instruments. After I drew, they had them printed as documentation. I did not know much about it; it was their works.
Sorya		But, at the beginning you drew the pictures of Marx Lenin, right?
Meng		Yes. I was responsible for drawing, and Chhon was responsible for writing articles and documentation and so on.
Sorya		How long had you been with Chhon?
Meng		From 1971-72, there were B-52 bombs dropped. I also paint colored pictures of the bombing and brought them to Nak. A lot of soldiers were hit by the bombs. I collected baskets of their bodies to be buried. So many of them were killed as a result of the bombings. To me, it did not come into my mind at that time and it just come into my mind in recent days. I think that at that time it was not the mistakes of the US which was trying to fight communism; the free world was trying to fight the communist [world]. Therefore, causing some [deaths] was common. A country at war was because of communism, and that was the reasons why the US attacked.
Sorya		.....
Meng		They only attacked their enemies.
Sorya		.... how long had you been with Chhon?
Meng		But because the liberation troops stationed there, and that's why they were hit.
Sorya		How long had you been with Chhon?
Meng		Yes?
Sorya		How long had you been with Chhon?
Meng		From 1971 to 72, I did not know where he had gone. We separated since.
Sorya		where did you go?
Meng		I did not know.
Sorya		I asked you yourself.

Meng		I stayed there from 1973, 74, to 75 when I was brought to live in Phnom Penh.
Sorya		From 1972...
Meng		in the technical school at Russey Keo.
Sorya		From 72 to 1975, you stayed at the same place, right? at Peam... what?
Meng		I stayed there drawing.
Sorya		The different persons got you to do the drawings or what? Not Chhon any more, right?
Meng		Yes, not Chhon.
Sorya		What were the names of those persons taking over Chhon position?
Meng		I could not remember because there were too many people.
Sorya		So, you were there drawing from 1972 to 75,
Meng		Yes.
Sorya		You did not do anything else, right?
Meng		No, I did not do anything else. I was assigned to look for vegetables for those working at the office.
Sorya		So, you also looked for vegetables, right?
Meng		Yes, I was with the economics [group].
Sorya		So you no longer did the drawings, right?
Meng		Yes, I stopped doing the drawings.
Sorya		You stopped doing the drawing when Chhon left [the place]?
Meng		Yes, I stopped after Chhon had left. I was looking for vegetables, carts of vegetables, to support the living of those people.
Sorya		What happened when you arrived at Phnom Penh?
Meng		I was called and brought to Phnom Penh by a car. At that time, it was called ...the Northern Zone; Khuon called me to come. At that time he was at the commerce.
Sorya		Khuon?
Meng		Right. When I arrived at Phnom Penh, I again was assigned to do the drawings. At that time, I had a skill cutting character of letters, painted them and used them as labels of the machined boats. It worked at the on-water transportation,
Sorya		Yes
Meng		They asked me if I could cut the letter character and make them labels of the machined boats. I said, "Yes, I could." Then I was assigned to do that work. Each label was about 1 meter...
Sorya		...
Meng		Yes.
Sorya		Who was the leader at that place?
Meng		I cannot remember the leader in charge of the on-water transportation.
Sorya		You only remember that it was the on-water transportation.
Meng		....
Sorya		It was said like this, "on-water transportation commerce." The label read like that.
Meng		You made those labels, right?
Sorya		Yes.

Meng		Where was it?
Sorya		It was located at the vicinity of gas warehouse...
Meng		Near Kilometer No. 6, right?
Sorya		Right. Kilometer No.6, and later I was transferred to technical school in Russey Keo. Also I was there drawing pictures, but this time I drew pictures for Khmer Rouge students to study about [machine] fixing techniques, vehicle tools, and so on. Then I combined into a book for those students to learn.
Meng		Who did you work with at that time?
Sorya		I was with Hakk.
Meng		Hakk?
Sorya		Right. Hakk was arrested prior to my arrest.
Meng		Which group was Hakk working with?
Sorya		Hakk was quite old.
Meng		Was he at printing section or what?
Sorya		Yes? [Translator Note: Bou Meng is hearing-impaired.]
Meng		He was in charge of the Russey Keo Technical School.
Sorya		Russey Keo Technical School?
Meng		Right, Russey Keo Technical School.
Sorya		You were also there, right?
Meng		It was located right next to a gas station.
Sorya		I understand. But you were also there, right?
Meng		Right. I was also there.
Sorya		You were assigned to draw pictures for a book, right?
Meng		I drew pictures for a book for the students [to study].
Sorya		What pictures did you draw?
Meng		machines
Sorya		machines?
Meng		pictures of machines sliced open and so on. I drew the pictures on sanci and then printed them on roneo [Translator Note: Bou Meng explains what he did using some French words]
Sorya		Pictures of machines...
Meng		Yes, Yes.
Sorya		Were there any pictures of generator?
Meng		Yes, there were all kinds of them.
Sorya		Were there any pictures of patients, doctors, heart, intestines and so on?
Meng		No, that was different.
Sorya		So, you did draw any pictures of this kind, right?
Meng		No. It was when I worked at Russian hospital in 1972-73 that I drew those pictures.
Sorya		Oh
Meng		This was a different period. This was the later period.
Sorya		That was the previous phase, right?
Meng		The previous phase was when I talked about the Russey Keo Technical School. Hakk was the chief.

Sorya		When did he was arrested?
Meng		He was arrested in 1976. Probably, he pointed to me in his confession.
Sorya		...
Meng		That's why I was arrested to Tuol Sleng. I was beaten, interrogated twice a day. The beat me so hard that I fainted. When I gained consciousness, they asked, "When did you join CIA?" I did not know at all.
Sorya		I want to get back a little bit. Hakk was arrested in 1976, right?
Meng		Yes.
Sorya		At that time, you were still there with Hakk, right?
Meng		I was still there with Hakk.
Sorya		Did you see how Hakk was arrested?
Meng		I did not see.
Sorya		He disappeared?
Meng		He was told that he was to go for reeducation.
Sorya		He disappeared since, right?
Meng		He told to go for reeducation, and never returned. One or two months later, my turn arrived.
Sorya		What was Hakk's background?
Meng		I cannot remember where he was from. He looked like those living by the river [Mekong River].
Sorya		Living by the river?
Meng		Right, he had bright skin. He was of half blood Chinese like me. He had a bright skin like I do. If he is still alive, he would probably be more than 70, 80 years old.
Sorya		So, you were there at Hakk's place. Who took Hakk's place after him?
Meng		I forgot his name. He was from south-west [zone].
Sorya		The south-west [zone] took over him?
Meng		Yes. The south-west [zone] took his place, and they started their campaign. I was sent to Talei cooperative, the self-building place.
Sorya		Yes.
		That was the time I was transferred from Russey Keo and by that time Hakk had already been arrested.
		Where was Talei cooperative?
Meng		I was at Talei cooperative digging canals and so on. It was so hard. The earth was so hard with plenty of stones. I did a very hard job at Talei. It was... later in June of 1977 that I was arrested to Tuol Sleng. Before I was brought to Tuol Sleng, they drove a jeep to take me. They told me that Angkar assigned me to teach children at the school of fine arts. They told me and my wife to make ourselves ready to go. I and my wife, Yoeun's mother, made ourselves ready as told. On our way, I noticed that it was not the way to the school of fine art. They passed Kirirom and turned their way heading Tuol Sleng. I thought to myself that that was not to the fine art school. They stopped at a house, now turned to restaurant, and told me to enter the house. There were two rows of chairs on which I and my wife were told to sit with hands to our back. Then we were handcuffed. "These were handcuffs, not the fine art school. I would

		probably be sent to prison," I thought in my mind because I dared not to speak out. My wife asked, "What did I do wrong?" I also asked, "What did I do wrong that I was arrested?" They said, "Go inside the prison, if you want to know." They took my picture when I got inside. I have that picture. Take me the picture [Bou Meng asks his current wife to bring him the picture].
Sorya		.... I will look at it later.
Meng		That's the place...
Sorya		Yes.
Meng		Take me that picture.
Sorya		... I will look at the picture later. What happened next?
Meng		That was inside Tuol Sleng prison. I and my wife were separated ever since.
Sorya		She was also imprisoned?
Meng		Yes
Sorya		I want to get back a little bit to the place you worked in Russey Keo. What was it called? What office?
Meng		It was called Russey Keo Technical School.
Sorya		....
Meng		Yes, it was a technical school.
Sorya		How did people dress at that place? Casual dress or military uniform?
Meng		No, not military uniform.
Sorya		Casual dress?
Meng		Yes. It was a school which people from all zones came to study. All were Khmer in casual dress. There were no military uniform.
Sorya		When happened when you arrived at Tuol Sleng, after you separated [from your wife]?
Meng		In Tuol Sleng, I was put in a shared room. It is in a picture with many people sleeping next to one another. That's the picture [translator note: Bou Meng points to a picture he drew.]. I was put in a shared room with inmates of about 30 to 40. There I saw all of the prisoners having their eyes deep inside, hairs at their shoulders, and long moustache. I thought to myself, "It looks just like hell. This would be my end without knowing what mistakes I made."
Sorya		...
Meng		I was there for about a year from 1977 to almost 1978; they started to look for painter. I raised my hand telling them I could draw. They asked, "Can you draw a picture that looks the same as the original picture?" I said, "Yes." They added, "If your picture does not look the same as the original picture, you would be taken to be executed." Then they took off my handcuff to see Duch. The guard said, "Go to see Brother." They walked me with my shackle still on down to see Duch. He tested me by getting me to draw the picture of Marx Lenin. When he learnt that I could really draw, he got me to draw the picture I mentioned earlier, the picture of Brother No. 1. He asked, "Can you draw [this picture]?" I replied, "I can." He added, "If you picture does not look the same, you would be

		executed. That's the deal. How long will it take you to draw the face? How many weeks or months?" "It would take me long time to make it look the same," [I replied]. "It does not matter how long it takes," [he said]. "Is it ok for you, if it takes me three months for a piece of drawing?" [I asked]. "Ok! You can start. What equipments do you need?" [he asked]. I answered I needed Canson paper from France [a kind of paper]. The paper was in a roll of 1.5 meter width. That paper was about the big of this mat.
Sorya		You need three months to draw?
Meng		It took me three month for a piece of drawing. I drew a half-body picture of Pol Pot.
Sorya		Before they allow you to draw, ...
Meng		They already tested me.
Sorya		I understand. How long after you were imprisoned did they get you to draw?
Meng		After about a year of imprisonment. I became so emaciated and was not so sure of my death because an inmate sleeping beside me had already died. He was more than 60 years old. The young guards of about 13, 14 or 15 years old stepped on him so much that blood came out of his mouth. He died ultimately. The smell became so bad before they took his body a way.
Sorya		Before the time of your drawing, what did they give you to eat? What did they tell you to do?
Meng		I was put in the shared room doing nothing.
Sorya		What did you eat?
Meng		Yes. I was given a ladle of gruel to make sure I would not die. It was extremely difficult.
Sorya		How was the bathroom?
Meng		There were no bathroom; we were sprayed with a hose once every several days.
Sorya		Did they spray from the distance?
Meng		Yes. We only had shorts at that time and during the bath we were told to undress; all were naked.
Sorya		Then they sprayed the water on, right?
Meng		Yes. After the bath, we had to wait until the place got dried up before we could lay down.
Sorya		Did they take you for torture or interrogation?
Meng		We were interrogated during the day.
Sorya		So, they also took you, right?
Meng		Right. I was taken to be interrogated by beating up until blood all over my back.
Sorya		Many times?
Meng		Yes, many times, two times a day.
Sorya		You?
Meng		Yes.
Sorya		You, yourself?

Meng		Yes.
Sorya		Did they take you away from that place or near that place?
Meng		They took me out of the prison and walked north of the prison, at the corner now houses for rent. I was beaten in the upper floor of that house. There, they locked the door; one of them carried a bunch of bamboo sticks of about two fingers. Then they started to beat me for answers. I said that I did join them [CIA]. 'Who was your leader?' I did not know how to answer their questions because I did not join them. I suspect that I was accused. Maybe Hakk accused me or they tried to seek hidden agents like CIA and so on. I suspect but I am not sure.
Sorya		They accused you...
Meng		All they accused me was about CIA.
Sorya		They accused you of CIA. Do you remember the name of interrogators and people who tortured you?
Meng		Huy's men and others. It was Huy's men and others who beat me.
Sorya		Huy said that he only guarded outside of the prison.
Meng		No. He was not only at the outside. I clearly saw him peeking while I was drawing.
Sorya		Huy?
Meng		Yes.
Sorya		Him Huy?
Meng		Yes. If what I accused him was wrong, he would oppose. Because I clearly saw him peeking through the window when I was drawing the picture of Pol Pot. Everybody knows.
Sorya		Did Huy himself ever beat you?
Meng		He also beat me. When he saw me, his face was very firm.
Sorya		Him Huy?
Meng		Yes. His face was so meant. Now he looks gentle. When I asked him, he said he did not know anything at all. Then I think about this prosecution, and I am afraid that the killers get away with their crimes, and those who are not killers would be instead sent to prison.
Sorya		...
Meng		I keep wondering.
Sorya		Who else do you know other than Huy?
Meng		Huy...
Sorya		I refer to that time [when you were imprisoned], not now?
Meng		Huy, Peng, Chann who had fungus disease all over his face and even ears which became red of that fungus.
Sorya		Chann, Peng ...
Meng		Right. Chann, Peng and the other one... Hor.
Sorya		Did Chann, Peng, Hor interrogate you?
Meng		Yes, they interrogated me by themselves. Chann used to interrogate me about CIA and such things.
Sorya		When they interrogated you, did they write down anything? ...
Meng		Wrote. They got me to write the invented questions. I don't know where those documentation has gone after a hostility in 1979.

Sorya		What did you write?
Meng		I wrote about joining CIA. They ordered me, they told me to write. Those were not from my heart.
Sorya		Yes.
Meng		They ordered me to write so.
Sorya		Yes.
Meng		I did not know where my confession has gone.
Sorya		How many pages have you written?
Meng		One page.
Sorya		Only one page?
Meng		Yes. They gave me a piece of paper to write.
Sorya		After you wrote [that confession], did they continue interrogating you?
Meng		Yes, they did. They continued interrogating, beating me another week.
Sorya		They beat you another week, ...
Meng		Yes. Both morning and evening, morning and evening. My back was bleeding. Huy beat me in Tuol Sleng along the way to Building D. This is the way to Building D, and this is the now visitor-information place.
Sorya		...
Meng		Right.
Sorya		Where is it?
Meng		This....
Sorya		At the gate?
Meng		This is the entrance,
Sorya		Yes.
Meng		This is the lobby.
Sorya		Yes.
Meng		It was at this corner. This was the way...
Sorya		On the right hand side?
Meng		The way to Building D.
Sorya		The corner was at the right hand side.
Meng		Right.
Sorya		On the right hand side?
Meng		Right, at this place he beat me.
Sorya		Right at that corner?
Meng		He beat me. He poked me with a stick. Because I was so painful that I fainted. I lied down like this and he poked my back with a bamboo stick, causing wounds all over it.
Sorya		Was it happened when you first came into the prison?
Meng		Right. That was Huy.
Sorya		.....
Meng		No. No, they were not healed up. Then he said, "Don't beat to death! We need him to finish the drawings; there is still one more piece to finish." I left that last piece in Tuol Sleng; now this last piece of Pol Pot is missing. It was a big piece. He, he spoke.
Sorya		... [Sorya starts to speak while Bou Meng is still speaking]

Meng		He said that when I returned to consciousness. There was probably an order from Duch. He said, "Don't beat to death! We need him to finish another piece of painting, the painting of Brother No.1."
Sorya		Who said that?
Meng		It was Huy.
Sorya		Him Huy?
Meng		Right. Huy came and told those beating me up, all 4 or 5 of them. They beat me up once outside, and beat me up again at that place, at that corner.
Sorya		At that corner?
Meng		Yes, at that corner.
Sorya		Was it on the way they took you in?
Meng		Right. The way to Building D. All were earth at that place at that time. They beat me up, and [I] rolled all over the ground. Earth was all over my wounds on the back.
Sorya		So, that means at that time it happened on the way, right?
Meng		On the way, they beat me up again. He said, "Don't beat to death." There was probably an order from Duch not to beat [me] to death in order ...
Sorya		And...
Meng		to get me to finish the drawing. And while I was drawing it in 1978, no in early 1979 the Vietnamese troops came in. That painting was still there; that was the last painting that he said [they] should not beat me to death in order to get me to draw that last painting. That was the last painting.
Sorya		...
Meng		The third; no the fourth painting.
Sorya		The fourth painting that you had drawn.
Meng		Right, the fourth painting. But I did not know where they took these drawings to be placed. They all lost during the hue and cry in Phnom Penh.
Sorya		Did they ever tell you that as prisoner, you could do this and that, and could not do this and that?
Meng		Oh, they told [us] not to speak. The security regulation forbade us from talking, touching, and whispering one another. If they caught us do so, they would beat us up, they would torture us. We dared not speak at all; everybody kept themselves shut.
Sorya		Did you hear the sound of screaming, crying or anything?
Meng		When I was in prison,...
Sorya		What did you hear everyday?
Meng		In the prison, I heard the sound of truck coming in and getting out at night and at day time was the same, the sound of trucking coming in and getting out. Days as nights, I heard the voice screaming in all around the prison compound. I heard, "Mother, please help me! I am dying." I heard all around the prison compound.
Sorya		Did you hear any voice of children and women?
Meng		No. It seems that I did not hear the voice of women. Probably because their voice was not loud enough [for me to hear], I am not sure.

Sorya		Did you hear any voice of the minority other than that of Khmer?
Meng		No, I only heard the voice "Mother, please help me!" This was the voice of Khmers. There were no voice of foreigners ...
Sorya		Did you hear anything broadcasted on the radio?
Meng		No, we were not allowed to listen to, and there were no radio as well.
Sorya		But did you hear anything?
Meng		Not at all.
Sorya		Even in late 1978, you still did not hear of anything?
Meng		Even in late 1978, I did not hear anything. There was no sound of radio for us to be listened to. And on 7 January 1979, armed fighting broke out all over Phnom Penh. I was both concerned and happy at the same time. Happy because I might be freed, and concerned because I was afraid they [Khmer Rouge] took me along with them and shot me dead. My concern was right. Out of more than 10 people going along with them [Khmer Rouge], only 7 survived; and now some of these 7 people have died of ailment.
Sorya		Where did they go?
Meng		Only a few of them is alive today.
Sorya		Where did they go?
Meng		Yes? [Translator Note: Bou Meng did not hear and wants to know what Sorya has said.]
Sorya		Where did those 10 people [you mentioned] go?
Meng		These more than 10 people went with them [Khmer Rouge]. They took them to stay in a house and, after leaving this house, they walked through Chamka Dong.
Sorya		...
Meng		They were put to stay in a house and after leaving the house they walked through Chamka Dong and then headed over to Cheung Ek. After a short rest at Cheung Ek, there was order to move on to Prey Sar and after a short rest at Prey Sar again there was order to leave Prey Sar. [We] walked on National Road No. 4 like in one of the pictures I drew.
Sorya		Was this happened after Vietnamese invasion?
Meng		Right. It was because [they] ran into the Vietnamese troops that [the Khmer Rouge] ran their own ways.
Sorya		Then, you started to run, right?
Meng		Then, I and Chann, Pha Thorn Chann, went all the ways to hid in Am Leang, in cooperative Prek Chreou District without telling anybody that we were prisoners. [We] told them we were railroad workers because I was afraid they [the Khmer Rouge] at the cooperative arrested and killed me. [We] tried to hid ourselves inside the cooperatives until I ran into the Vietnamese in Pursat province. It was announced to look for people to work for the government of state of Kampuchea [Translator Note: Meng refers to the People Republic of Kampuchea] with Penn Sovann as leader at that time...
Sorya		...
Meng		When I was working in Pursat, I also drew a picture of Penn Sovann and

		a picture of Heng Samrin.
Sorya		When was that?
Meng		When I was working in ...19..79... early of the year... probably in February or March of 1979 in Pursat.
Sorya		...
Meng		The governor of the province was Ros Sreng. Governor of the province was Ros Sreng; this was his name.
Sorya		[he was the governor] at that time?
Meng		Ros Sreng and Kang Heang. Kang Heang, Kang Heang who was working at the office with me. He was head of the office, while I was the type-writer. He was the head.
Sorya		How long had you worked there ...?
Meng		That was in 1979...
Sorya		....
Meng		at the beginning [of the year] ... probably in January, February, or March of 1979 ...
Sorya		...
Meng		... 1980, 1981. In 1980 I came to work at the museum; Ung Pich called me to work at Tuol Sleng museum.
Sorya		Why did Ung Pich know you?
Meng		He was imprisoned with me.
Sorya		...
Meng		Ung Pich...
Sorya		How did he know that you were in Pursat?
Meng		He heard people talking [of me]. [He might hear] from heads of offices who went back and forth to and from Phnom Penh. Knowing I was there, they called for me to work.
Sorya		How long did you work at Tuol Sleng?
Meng		At Tuol Sleng.
Sorya		After 1979, how many years?
Meng		...
Sorya		as of 1980, 1981?
Meng		In 1979, 1980, 1981...
Sorya		1981...
Meng		In 1981, foreigners came to interview me including reporters from UPI, French news agency Observator, and many news agencies.
Sorya		When did you quit work at Tuol Sleng?
Meng		In 1973-74...
Sorya		In 1983-84?
Meng		Yit Kimseng from the ministry of health called me to reconstruct the Russian hospital. He asked me to write [artistic] letters on big pieces of mirrors...
Sorya		Russian Hospital?
Meng		Right. [big pieces of mirrors] to be placed by the room. Each of the piece was about this wide and this long to be hung on the rooms of doctors, surgery, and so on.

Sorya		Lok Sang Hospital?
Meng		Right. I had to write it backward so that when we tossed the mirror upside down, we could read it. My room was read, "Artist Room" on the ground floor...
Sorya		at that hospital?
Meng		Right, at Russian Hospital.
Sorya		When was that happened?
Meng		It was in 1983-84.
Sorya		What happened next?
Meng		...
Sorya		Where did you go after 1984?
Meng		Yes?
Sorya		Where did you go after 1984?
Meng		In 1984, I was still there drawing. It was in 1987 that I went to pain the wall of temple in ... Chheu Takeo, Wat Sisowath Sitharam [Buddhist pagoda]. I painted the temple wall. That was the time I left the hospital; I no longer work there since. I took annual leaves and did not return. I start to make the living by painting temple walls and so on up to these days.
Sorya		Up to these days?
Meng		Right, up to these days.
Sorya		So, you have quitted your job with Ung Pich in Tuol Sleng...
Meng		Right.
Sorya		Since 1983?
Meng		Right. Since 1983 - 84.
Sorya		So you had worked there for two years from 1981 - 83, right?
Meng		Right.
Sorya		From 1981 - 83, you had worked at Tuol Sleng, right?
Meng		Right.
Sorya		What did you do at Tuol Sleng?
Meng		At that time, I was admin head in charge of staff.
Sorya		Did you draw?
Meng		No. Vann Nath drew the pictures, while I was head of admin.
Sorya		So, you were just under Ung Pich, Right?
Meng		Just under Ung Pich was Phon. He was deputy director. His wife was Mom Tey, now still an accountant there. ...
Sorya		I want to get back a little bit. When you were [imprisoned] at Tuol Sleng, did you know Duch? Did you ever see Duch's face?
Meng		Yes, I did. He was sitting and watching, while I drew the picture. He also gave me cigarettes to smoke. That was Duch. In case he refused that he did not know me, I would point to the fact that who did give me the cigarette to smoke, who said to me if your drawing did not look the same [as the original picture], you would be killed and buried in the rice field as fertilizer. Who said this? Whose words were this? If Duch refuses that he did not know me, I dare ...
Sorya		What if there were so many drawers ...

		Yes?
		and in this case he did not know you.
Meng		Yes?
Sorya		I am afraid that when there were many drawers and prisoners and thus Duch could not remember. He cannot remember.
Meng		No, this could not happen because I was the most easiest to be recognized. None of 100 people whom I had known 20 or 30 years ago [, for instance,] could not recognize me. They recognize my height, and my figure, though not my face. How come Duch can not recognize me? Amongst 100 people, I was odd because of my height; how come you cannot recognize me? What he said is not fair, is not correct. I could not accept it because my wife was imprisoned and killed there. Where did my wife go?
Sorya		So, when your wife was killed, you did not receive information and separated from her since.
Meng		I have not received any information since. We were blindfolded and detained in different rooms and separated ever since. I was in a room and she was put in another room. I did not know where she was taken.
Sorya		What about your children ...
Meng		I am afraid that she might have been taken to be killed in Cheung Ek.
Sorya		And when they took you to Tuol Sleng, they did not take your children, right?
Meng		Yes?
Sorya		When you were brought to Tuol Sleng, your children were not taken [to Tuol Sleng], right?
Meng		No, they were not [taken to Tuol Sleng]. We had long been separated. Only my wife and I were brought [to Tuol Sleng].
Sorya		Did ...
Meng		Yes.
Sorya		... you reunite with them after 1979?
Meng		No, we did not.
Sorya		You have been separated ever since?
Meng		Right, separated ever since.
Sorya		Up to these days?
Meng		Up to these days. I feel so painful when thinking about these events. That's why I wish there is the prosecution, so that I can see Duch the second time. I will point to and ask him, "Where is my wife? What was the mistake of my wife?" You, Duch, sat and handed me the photo of Pol Pot, Brother No. 1 to draw. When I looked at the envelop in which the photo was kept, I saw the name of the shop said, "Blossoming Season in Shanghai of China." I clearly saw this picture. I then drew the picture of Brother No. 1 named Pol Pot. And because he approved of the picture I drew, he gave me the cigarette to smoke. He sat watching. He also got me and Eam Chann to beat each other up with a plastic tube as thick as my wrist and about this long.
Sorya		How was that beating?

Meng		Beat... I did not know what we had done wrong. Probably, because we talked to each others.
Sorya		He told you to beat?
Meng		Duch told us to beat each others.
Sorya		Beat Eam Chann?
Meng		Right, beat with Eam Chann.
Sorya		You took turn to beat each others up?
Meng		... Eam Chann beat me, and then I beat him back. We took turn.
Sorya		like boxing?
Meng		For example, five or ten whips each turn based on his order. He sat and gave order at the place I drew the paintings.
Sorya		Was Eam Chann the [KR] photographer?
Meng		No, he was not ...
Sorya		He was a different Eam Chann?
Meng		Eam Chann was also a prisoner.
Sorya		Yes.
Meng		All of us were 7 people in the photograph [the photograph of all Tuol Sleng survivors].
Sorya		Right.
Meng		....
Sorya		I confused him with Nhem En.
Meng		Hmm.
Sorya		... Let's talk about the prosecution. According to you think should be prosecuted?
Meng		...
Sorya		According to your thought.
Meng		It ... because I don't know the story. I don't know who should be held responsible. It depends on the documentation [The Documentation Center of Cambodia] who knows more than me and has collected documents.
Sorya		I mean according to you thought ...
Meng		According to my thought ...
Sorya		... as a former prisoner?
Meng		This is my personal opinion. Ones gave the orders, and the others carried out the beating. If only the middle level [cadres] is brought to justice, what about the low level [cadres] who carried out the killings and who beat me up? ... For example, we ask Duch, and Duch says, "My superiors order me to do that. If I did not follow them, I would be accused as betrayer." In this case, Duch will be freed, right? This is not good. According to my opinion, this is not good.
Sorya		So, according to your opinion... [Translator Note: both Sorya and Bou Meng speak at the same time]
Meng		According to my opinion,
Sorya		both low level and middle level have to be brought to justice, right?
Meng		All those carrying out the killings have to be asked, "Who gave you the orders? Why did you kill people? What mistakes they committed?" For

		instance, "What mistakes did Bou Meng's wife commit?" Then they would give answers such as this person ordered me to do it, that person order me to this, the person named B order me...
Sorya		So, you want to take all of those people to be asked about their superiors ...
Meng		Right, identifying their superiors...
Sorya		So after identifying the superiors, who should be brought to justice and who should not, according to your opinion?
Meng		According to me, [the courts] should prosecute Nuon Chea, Brother No. 2 holding the highest position after [Pol Pot]. According to rumor, he was president of the People's National Assembly.
Sorya		Eh.
Meng		In front of the Chaktomuk theatre,
Sorya		Yes
Meng		I saw a sign read Assembly of Kampuchean People. I saw ...
Sorya		Yes
Meng		...that sign.
Sorya		....
Meng		Nuon Chea was in charge of that place.
Sorya		Who else beside Nuon Chea?
Meng		Nuon Chea, Eing Sary, Khieu Samphan, Ta Mok and so on. I heard that our government has arrested and detained him [Ta Mok]. Duch as well should be prosecuted, should be brought to trials.
Sorya		To your opinion, the prosecution will bring about justice?
Meng		I have only 50 percent hope.
Sorya		Why?
Meng		Because in order that I have 100 percent hope, those carrying out the killings have to point to their superiors.
Sorya		Yes
		The first persons ...
Sorya		Yes
Meng		who carried out the killings have to point to their superiors, and the second persons have to point to the first persons.
Sorya		Yes
Meng		Only this way we can find out.
Sorya		Yes.
Meng		I don't know if the legal technique has other means to find out. According to my opinion,...
Sorya		...
Meng		the illiterate speaks like that. Those laid their hands directly have to be questioned in order to seek their superiors giving orders.
Sorya		Upon hearing that there is the tribunal, that you have visited the tribunal building, are you feeling relieved?
Meng		It give me 30, 40, 50 percent hope when there now exists the tribunal building for the prosecution of the Khmer Rouge leaders. I now have 50 percent hope, another 50 percent hope will come up when after the

		prosecution
Sorya		Yes
Meng		I know that what happen to this and that persons, this and that persons have been punished to this and that level. It is only this time that I have 100 percent hope. Now that the NU courts are combining with Cambodian courts to establish the courts trying leaders of the Khmer Rouge regime, I have only 50 percent hope. And after the prosecution, that justice is prevailing or not is a matter to be decided at that time.
Sorya		So, you wait and see first, right?
Meng		Right, I wait and see first.
Sorya		Do you think that after the prosecution there possibly be any conflicts between former soldiers of the Khmer Rouge leaders and victims? They might be angry and cause hostility when their leaders are brought to trials.
Meng		According to me, those [KR] people living in villages and communes do not dare to do that because they are afraid of the laws. Because now is different from what was under their regime. For instance, people like Huy is unlikely to dare to do that.
Sorya		Yes
Meng		Now, I wonder why every times I am arranged to be on a tour visit I never be in the same bus with Huy. What happen? Or you are afraid that I still have anger against him? or what? I am asking you; I want to know.
Sorya		Hmmm... I don't know for sure as well. It might be a coincidence or it might be that Huy himself tries to be away from you. I am not sure. We are also trying to do that because we afraid that angers cannot be held.
Meng		... afraid that angers cannot be held. Right.
Sorya		And...
Meng		I also think that way like you do.
Sorya		Do you think that your families, relatives...
Meng		My wife?
Sorya		relatives of your wife who have died or been killed, will [you] be happier or relieved after the prosecution?
Meng		Yes, I am happier because I received justice. I am happier that those people are to be punished life imprisonment. This is to prevent the next generation from doing the same thing. This is my opinion; I want it that way.
Sorya		Yes
Meng		I want such justice in order to prevent the next generation from doing the same things as those people. Those carrying out the killings cannot be arrested; we don't know where they go. Then we arrested their superiors who do not know anything. Usually, the superiors such as the current royal government always do good things, instruct them to be good people, but they do not follow. Instructing them to this, they do that. Instruct them to this, they do that.
Sorya		...
Meng		For instance, arrest the parents who always instruct their children to

		become good people, but the children themselves do not do good things.
Sorya		...
Meng		This is one [point].
Sorya		You said that you are happier about the prosecution because it is a good example for the future. Some people who have separated from their children are still waiting for them to return, some people are painful because of no justice for the loss of their parents, and in short these people are so much depressed. Do you think that after the prosecution these depressed people will feel more relieved?
Meng		They would be more relieved when the prosecution brings about 100 percent justice. For example, those giving orders to kill people should receive life prison term. People would be happy if it happens so.
Sorya		...
Meng		However, according to me, I still have the feeling that what happen if those carrying out the killings does not point to those giving them orders to carry out the killings, would just justice prevail? I want to know this point.
Sorya		...
Meng		For example, the first superior is Pol Pot who already died. Then they accuse Pol Pot of giving orders. We cannot try the ghost, right?
Sorya		You don't have to worry about that, legal mechanism has the ways to solve it.
Meng		Yes
Sorya		Legal mechanism has the ways to establish chain of command. There are provisions about it.
Meng		Yes
Sorya		Even if I know, I cannot give you the answer for now because I am not a legal expert.
Meng		Right.
Sorya		If I give you some explanation, I am afraid that those might be wrong. However, provisions are in place to seek chain of command. This is already in place.
Meng		Yes
Sorya		Yes.
Meng		However, I think that ... like a slang says, "Finding its owner when a dog bites you." I believe this is the reasons why leaders of the Khmer Rouge are brought to justice,
Sorya		yes
Meng		because these people are owners of the dogs biting us. And when we bring the owners to justice, this is justice.
Sorya		Yes
Meng		That's why I say that there is 50 percent hope of justice.
Sorya		After 1979, have you ever... [The interview is cut in the DVD]
Meng		Every times I was interviewed in Tuol Sleng, I cried many times there. I saw a picture there which I suspect that it is the picture of my wife that they killed her ultimately.

Sorya		You feel alright to be interviewed at home, right?
Meng		Yes, it is quite alright to be interviewed at home. I cried many times in Tuol Sleng. I just cried during the interview the other day when I saw the pictures of people lying dead. I thought that one of them is the picture of my wife. I then cried, and Chum Manh also cried when he saw me crying.
Sorya		What are you doing for the living?
Meng		I cannot do anything because my eyes are impaired. I cannot see things clearly.
Sorya		Do you stop drawing?
Meng		Yes. I quit the living by drawing.
Sorya		...
Meng		I am living by people who come to interview and who give me some money to secure my living.
Sorya		What about the pagoda....
Meng		My wife went to visit her child in Koh Kong, and met a car crash accident which broke one of her collar bone. My life depends on her. But now she is also disabled; my life would be worse. I don't know who to depend on.
Sorya		I heard that you also painted Wat 100 [name of a Buddhist pagoda]?
Meng		Yes, I painted that pagoda. You want to see it now?
Sorya		Now, you stop doing it, right?
Meng		Right. I stop painting it.
Sorya		you have stopped painting it for a long time, right?
Meng		It has been quite long time.
Sorya		When did you stop painting at that place?
Meng		Since 1993.
Sorya		Oh
Meng		Yes
Sorya		By painting the pagoda, you made enough money to build this house, right?
Meng		Yes. ... this house...
Sorya		When did you quit drawing?
Meng		Since...
Sorya		when did you quit drawing Wat and so on?
Meng		Since 2003 when I showed up at the Documentation Center [of Cambodia].
Sorya		Yes
Meng		When I showed up the second time.
Sorya		Yes
Meng		Because there was a rumor that I had died when I looked in an article...
Sorya		Could you please describe what happened?
Meng		I ...
Sorya		What happened in the beginning?
Meng		In the beginning, the article of ... There was a picture of Chum Mei...
Sorya		Yes
Meng		He was also imprisoned, and suspected that I had died. He said that I

		had died, and in fact I am alive painting ...
Sorya		Where?
Meng		...the wall of a temple at Wat So in Svay Rieng province.
Sorya		Yes
Meng		I saw it. One of my friends told me that I was being called. You should show up, probably ...
Sorya		Could you please describe again about when you saw article in the magazine?
Meng		I will tell you. Before I showed up, I saw [an article in] the magazine issue No. ... I forget [the number] saying that I had died. Chum Manh said, that I had died and that if I had not died, please forgive him. Upon hearing, I showed up the second time at the Documentation Center [of Cambodia] in 2003. At that time, many of those working at Tuol Sleng asked me, "People said you have died, and how come you are alive." I said that probably people confused... Youk said, "Your wife staying at Russian Hospital told me." I said that she invented a story that she had invented the story that I had died. In fact, I was still alive.
Sorya		Why did she invent the story?
Meng		I don't know the reason as well. Probably, she was angry at me. She should not have been angry at me. After I divorced her, I allowed her to marry another man. Why was she angry at me?
Sorya		...
Meng		She had to tell the truth. If I was still alive, she would have to tell that I was still alive.
Sorya		Your wife at staying near Russian Hospital...
Meng		If I had died, she would have to tell that I had died. She should not have been angry at me.
Sorya		She was the wife that you got married to after Pol Pot regime, right?
Meng		Right. I married her in 1981.
Sorya		When did you leave from [your wife at] Russian Hospital?
Meng		..... 19...83-84, after leaving [her], I had a[nother] marriage at Stung Mean Chey and had a daughter. That was in 1984. In 1986-87, I went to paint , Wat Hluong Sisowath Sitharam.
Sorya		Yes
Meng		There, I met this current wife and I married her.
Sorya		Yes
Meng		Yes
Sorya		So, you have a few wives.
Meng		Yes, she is the last one.
Sorya		So, you have a few wives.
Meng		Yes.
Sorya		How many children you have?
Meng		I had only one daughter, the mother of this kid [he pointed to his grandchild]. Now she is working in Koh Kong.
Sorya		You have only one daughter.
Meng		She followed her husband to work in Koh Kong, leaving their children

		with me. Now that I can no longer do the painting makes me very concerned about my life in the future. I depended my living on my wife, but now my wife is disabled. I am not sure about my future. I would be quite happy if the UN and the Royal Government of Cambodia, after the trials are over, build a place for victims.
Sorya		....
Meng		I would be very happy if it will happen the same way here as in Germany. After world war II, a place was built for victims as a symbol. Tuol Sleng is an example, is an evidence to show that victims were imprisoned there. There should be a place for survivors of few people, only Chum Mei and I. It is not so sure that Nath will be able to get involved in the tribunal as he is so sick now. I was called to see him by a Japanese TV the other day. His leg got swollen many times. I don't know what kind of ailment he has.
Sorya		I wanted to stop the interview here; I want you to look at the drawings and tell me the story.
Meng		Yes.
Sorya		[Translator Note: the film is cut a little bit]. Ok, please start.
Meng		[Meng draw the picture on a piece of paper...]...
Sorya		Where is this?
Meng		This is the house I was interrogated.
Sorya		Yes, the interrogating house.
Meng		This is the gate...
Sorya		The gate that is still used to these days?
Meng		Right. Through this gate, we can see a visitor-information place.
Sorya		Yes
Meng		I was beaten up here. This is the path to Building C...
Sorya		Beating ...
Meng		This is Building D.
Sorya		Yes
Meng		This is the gate.
Sorya		Yes
Meng		This is the gate ...
Sorya		Yes
Meng		the place visitors buying the tickets.
Sorya		Yes
Meng		This is building D.
Sorya		Yes
Meng		This is Building C
Sorya		Yes
Meng		This is Building B.
Sorya		Where were you being beaten? This is Building B.
Meng		Here, here, at this place.
Sorya		At the corner?
Meng		Right.
Sorya		In the middle of the path?

Meng		Huy stood and said, "Don't beat him to death. Let him alive to draw." The last piece of drawing which I had not finished yet....
Sorya		Where did they bring you from?
Meng		I was brought from this interrogation house.
Sorya		That house was outside of Tuol Sleng fence, right?
Meng		Right, outside of the fence. And this is inside the fence. This is outside of the fence. This is Building A.
Sorya		Yes
Meng		A, B, C, D. A, B, C, and this is the building I was confined.
Sorya		Yes
Meng		The shared room, a big room
Sorya		Ground floor or upper floor?
Meng		Upper floor, the third floor.
Sorya		Yes.
Meng		This is Building D.
Sorya		Thank you.... Please read the letters first, and then you can explain
Meng		Yes. In Building D, ground floor, Office S-21 called Tuol Sleng Museum
Sorya		What about that [phrase]?
Meng		This is: Pol Pot clique brutally tortured, beat ...
Sorya		...
Meng		They electrically shocked me, and so on and so forth.
Sorya		When was that?
Meng		In 1978.
Sorya		In which building?
Meng		In Building D.
Sorya		Ok, please move on. Please read first.
Meng		This was the interrogation in Office S-21, Tuol Sleng prison. They whipped me ten whips, and counted as one. They beat, kicked, and slapped me, causing my ears to be impaired since. Yes, my ears have been impaired as well as my eyes. If my eyes had not been very good, I would have not been in the current situation. You would not have the chance to interview me today. I would have been executed because my drawing had not been good enough. He [Duch] said that I had to draw a picture which look the same [as the original picture], or I would be executed.
Sorya		What did you write on this left side?
Meng		Answer what you are asked. Give wrong answers,
Sorya		...
Meng		Give wrong answer, 10 whips would be counted as one [Translator note: This is a Khmer expression which means: if you are supposed to be beaten 10 whips, when 10 are counted as one you would be beaten 100 whips when you give wrong answer].
Sorya		What was that?
Meng		This was also in 1978.
Sorya		After this one, right?
Meng		Right.

Sorya		So, it happened after this one.
Meng		No, after that one. They took place at the same time.
Sorya		The same time.
Meng		Yes, at the same time.
Sorya		It took place in Building D?
Meng		No, this was at the interrogation building.
Sorya		The interrogation building was different from Building D?
Meng		Right...
Sorya		In the picture you drew just now?
Meng		Here, here. This is the interrogation room. My name is Bou Meng at Office S-21, called Tuol Sleng prison.
Sorya		Yes
Meng		They put me to lie down like this and beat me up on my back. They shackled me. I screamed so loud of too much pain.
Sorya		This took place in the same year?
Meng		Right, in 1977-78.
Sorya		They took place in a series, one after another. Right?
Meng		Right.
Sorya		In which building was that?
Meng		That was in a house outside [of the prison].
Sorya		The house that you were brought inside [in the drawing just now]?
Meng		Right, right; like in the drawing I just drew.
Sorya		Yes
Meng		Here, here was the house outside of the prison. This house is now being rented.
Sorya		What about this one?
Meng		This is: Bou Meng after being brutally tortured, causing wounds all over my back.
Sorya		Oh.
Meng		They beat me up on the wounds.
Sorya		So the drawing is about you, right?
Meng		Right. This is about me. After beating, they took me to put in a cell room on the ground floor.
Sorya		Oh
Meng		In a concrete cell on the ground floor.
Sorya		in a concrete cell on the ground floor.
Meng		That was an individual cell.
Sorya		...
Meng		If we finally died in that cell, they took us to be buried.
Sorya		oh
Meng		After being interrogated, prisoners [were] put there. If found dead, they put them in a truck and brought to Cheung Ek.
Sorya		So, usually you were put in a shared room with other prisoners, right?
Meng		Yes.
Sorya		...

Meng		Before the interrogation, I was in the shared room.
Sorya		The room in the upper floor?
Meng		Right, in a big room in the upper floor.
Sorya		After being interrogated, you were put ...
Meng		After being beaten and injured all over the back, I was put in an individual cell...
Sorya		Oh.
Meng		on the ground floor.
Sorya		Yes.
Meng		For this one [Bou Meng points to another piece of his drawings], one day they announced for drawer.
Sorya		Yes.
Meng		They asked, "Is there any good drawer in this room?" I raised my hand and said, "I can draw."
Sorya		Yes.
Meng		They added, "You would be executed if your picture does not look the same [as the picture given]." I said, "I can do it." Then the guards took off my shackle, and chained my ankles. The guard was carrying the chain while walking me down to see Duch. Duch tested me by getting me to draw the picture of Marx Lenin. After learning that I can draw, he gave me the photo of Brother No. 1 and asked, "Can you draw?" I said, "I can." He added, "If not, you would be executed." He then asked, "What materials do you need." I used Canson paper of 1.5 meter width and a very long length. I cut it by 1.8 meter length and 1.5 meter width. I drew 4 pieces...
Sorya		Who is in this drawing?
Meng		Right. Right...
Sorya		Was that Pol Pot?
Meng		The width is 1.5 meter and from this to this is 1.8 meter.
Sorya		Who is sitting here and pointing his hand?
Meng		This was Duch.
Sorya		Duch?
Meng		Right. This was Duch. This is only a symbol [portraite]...
Sorya		What do the letters say?
Meng		....
Sorya		This ...
Meng		Meng, if the drawing does not look like Brother Party Secretary, you will be executed.
Sorya		Did Duch say like that?
Meng		These were the words of Duch.
Sorya		What about this one?
Meng		This was in 1979...
Sorya		Yes
Meng		They [the guards] walked me out of the prison.
Sorya		yes
Meng		out of the prison.

Sorya		What did you wrote here?
Meng		This was the time they took me, Bou Meng and my friends in Tuol Sleng with them...
Sorya		What else?
Meng		to ... prepare to go to the west.
Sorya		To the west...
Meng		to the west.
Sorya		What about this one?
Meng		The criminals took and evacuated my group on 7 January.
Sorya		Oh
Meng		First, I survived because of my skill.
Sorya		Yes
Meng		Second, I was liberated on 7 January.
Sorya		Yes
Meng		Then they took me out of the place [the prison] and passed Chamka Dong. There were shelling on that day flying above my head...
Sorya		All of you were going their own ways, and then you could escape, right?
Meng		For me, I reached National Road No. 4 like in this drawing.
Sorya		You reach National Road No. 4?
Meng		In the morning of 7 January, I, Bou Meng, ...
Sorya		No, it was on the 8.
Meng		On 8 January, I, Bou Meng, met with...
Sorya		Renakse [Front]...
Meng		... troops of the Salvation Front who helped both of us on National Road No. 4 at the vicinity of ... That place was ...
Sorya		Province?
Meng		Phnom Srang in Kampong Speu province. I cannot remember...
Sorya		Yes
Meng		...the name of that place. Chum Mei can remember.
Sorya		Yes. who were the two of you?
Meng		... [I] and Pha Thorn Chann.
Sorya		Pha Thorn Chann who you just told me?
Meng		He has died. He went with me to Am Leang.
Sorya		Yes
Meng		And this is Kravanh Mountain Range. Bou Meng and Pha Thorn Chann...
Sorya		...
Meng		If asked by the cooperative cadres, I should tell them that he is the minority group. Pha Thorn Chann told me to tell them [cooperative cadres] like this.
Sorya		Yes.
Meng		Hmm
Sorya		If asked, he told you to tell...
Meng		If asked, he told me to tell them that he was the minority because [he] spoke with accent... or [he] might have been executed if [he] had been

		accused of being a Vietnamese.
Sorya		Pha Thorn Chann spoke with accent, right?
Meng		Right. [He] spoke with accent like Vietnamese.
Sorya		Was he a Kampuchea Kraom [former part of Cambodia which now belongs to Vietnam]?
Meng		I am not sure if he was a Kampuchea Kraom...some said he was from the northern part...
Sorya		Oh
Meng		I...
Sorya		What does it say here?
Meng		This...Vietnamese army division in Trapeang Chorn of Pursat province. I worked there as a typist for the province governor Ros Sreng.
Sorya		yes
Meng		Province governor ...
Sorya		Yes
Meng		The Vietnamese army division stationing in Pursat took both of us ...
Sorya		Pha Thorn Chann...
Meng		Pha Thorn Chann and Bou Meng to work at ... Pha Thorn Chann fled to Phnom Penh, and I worked there in Pursat.
Sorya		Oh
Meng		Yes. I worked in the province in 1979.
Sorya		What about this one?
Meng		This is the Provincial Office of Pursat where I was working. I drew the sign put in front of the Office...
Sorya		It was in 1981-82, right?
Meng		No, it was in 1979.
Sorya		In 1979?
Meng		Right, in late 1979.
Sorya		What did you write in here?
Meng		This, this ... in 1979, I, Bou Meng, worked in Pursat as a typist for the provincial governor Ros Sreng... Kang Heang. I worked with Kang Heang who was head of the Office.
Sorya		What about this one?
Meng		Bou Meng, the painter, is a former prisoner of Tuol Sleng. Action: painting at Wat So. This, this ... when I was painting the temple at Wat So.
Sorya		Was this the beginning?
Meng		Right, right. At Wat So ...
Sorya		When was that?
Meng		when I saw the magazine in which there was a picture of Chum Mei...
Sorya		Yes
Meng		who said that I had died. Then I showed up for the second time.
Sorya		...
Meng		Yes ... [showed up] at the Documentation Center of Cambodia.
Sorya		How did you see that magazine?
Meng		Somebody showed it to me.

Sorya		Yes
Meng		My friend at Wat Samlar Chhao showed me the magazine.
Sorya		Yes
Meng		One day I went to Wat Samlar Chhao, and asked to see the magazine. I saw that Chum Mei said that I had died and several of my friends were still alive. In fact, I was still alive and so I showed up at the Documentation Center of Cambodia.
Sorya		Yes. What about this one?
Meng		Yes. This is at Office 21, the place that my wife and I were first put.
Sorya		the place you were first put...
Meng		Right.
Sorya		...that both you and your wife were first put...
Meng		After that, they told us to put our hands to our back and blindfolded my wife and I.
Sorya		Blindfolded...
Meng		After being blindfolded, we were walked into the prison. And my wife and I have never seen each other since.
Sorya		Yes
Meng		That was the picture.
Sorya		What did you write here?
Meng		They blindfolded my wife and I and also knuckled my wife, which ...
Sorya		hurt...
Meng		hurt my heart. They knuckled my wife, but it hurt my heart seeing my wife being mistreated. This was the time I was photographed when first entered the prison.
Sorya		Yes
Meng		That was the picture. Hand me the picture! [he asks someone sitting beside him to hand him the picture]
Sorya		Could you please take that picture to him?
Meng		...
Sorya		When you first entered the prison, you were photographed, right?
Meng		Right.
Sorya		....
Meng		both of us were taken picture. But I could not find my picture today. This is my picture and this is my wife's picture. This is Bou Meng, coded 570, and my wife, Ma Yoeun, was coded 331.
Sorya		Yes
Meng		But we could find any relevant documents. I don't know how she was tortured.
Sorya		Yes
Meng		Under torture, right became wrong. It meant that [we] were trying to speak in order to be spared the life. But she was ultimately killed.
Sorya		You or your wife was the first to take photograph?
Meng		My wife was taken the photograph...
Sorya		Your wife was photograph first...
Meng		... before I was. After that I was put in the shared room.

Sorya		Yes
Meng		with about 40 prisoners ...
Sorya		Oh
Meng		who were sleeping head to head. An old man sleeping head to head against me died over my head.
Sorya		He died?
Meng		I was here and he was here [Bou Meng points to the drawing].
Sorya		Yes
Meng		He was not right above my head, but he was here. He died because he was tortured and stepped on his chest many times. He coughed so much blood that he died. He was left there for several days before removed. This was when ... Oh! I wanted to get back a little bit. Wat Chamka Mlou, Svay Kleang commune, Krouch Chmar district, Kampong Cham province. This is about I learnt to draw drawings on the ground in the Wat ...
Sorya		Oh, you told me.
Meng		... under a mango tree. Bou Meng. Bou Mong Sieng called Meng during his childhood likes drawing pictures ...
Sorya		... on
Meng		... on the ground in the Wat.
Sorya		You told me...
Meng		Right. ... in the pagoda. This goes back a little bit.
Sorya		Yes
Meng		Yes.
Sorya		What about this one?
Meng		This was when I was a monk.
Sorya		Yes.
Meng		When I was a monk. <i>Teacher gets me to draw on the board.</i>
Sorya		Was this in Kor commune?
Meng		Right, in Kor commune. <i>Plate Drawing.</i> I drew the pictures of the plates and so on when I was at school.
Sorya		Yes
Meng		At that time, I was drawing on the board, and the rest of the class drew after me. This is: <i>Monk Prim called the Black Monk, Assistant to the chief of Buddhist Wat, Wat Kor Commune.</i>
Sorya		Yes
Meng		<i>I, Bou Meng, at the time of studying the palm leaves of the story of Preah Vesandar at Wat Kor, Tbong Khmum district, Kampong Cham province. This was the reason why I could draw all chronological stories of Preah Vesandar...</i>
Sorya		This was the times of studying Preah Vesandar before you started to learn drawing?
Meng		At that time, I learnt to preach.
Sorya		So, this was time you learnt to preach.
Meng		Right...
Sorya		Yes

Meng		... Kor village, Kor commune, Tbong Khmum district, Kampong Cham district. This one was at the time I was a monk: <i>Monk Bou Meng Sieng, called Bou Meng, goes begging for food.</i>
Sorya		You were the last one?
Meng		Right. This is me.
Sorya		Follow other monks.
Meng		Right, I am the smallest. These are other monks, and I followed them. This was... in 1974. This goes back in time.
Sorya		In 1974.
Meng		In 1974.
Sorya		Yes...clique...
Meng		<i>Clique uses me, Comrade...</i>
Sorya		Meng
Meng		<i>Comrade Meng as if he was...</i>
Sorya		cow
Meng		<i>a cow...carrying... woods.</i>
Sorya		carrying woods.
Meng		Right... This one was in 1971. <i>Comrade Chhon...</i> this goes back a little bit.
Sorya		Yes
Meng		<i>Comrade Chhon asks me, Bou Meng, to...</i>
Sorya		...
Meng		<i>...join the revolution, the maquis.</i>
Sorya		Oh
Meng		...joined the marquis...
Sorya		You told me.
Meng		...in response to the appeal of the King.
Sorya		Yes
Meng		...joined the maquis. I also joined because I wanted to liberate the King, my head of state. On the contrary, I was taught and indoctrinated to insult and looked down on him. I did not dare to protest against them. I kept my mouth shut. When I was struggling in the forest, I thought of joining in the liberation of the king. Ultimately I was imprisoned in Tuol Sleng. I emotionally hurt.
Sorya		What about this one?
Meng		<i>In 1975, I, Bou Meng, worked as a typist and a drawer of pictures for students to study in Royal School of Fine Arts.</i>
Sorya		Oh.... at...
Meng		at Russey Keo Technical School.
Sorya		Russey Keo Technical School.
Meng		Right, I was with Hakk.
Sorya		Yes, the one you just mentioned of, right.
Meng		Yes. This ... I wrote, <i>Down with the Khmer Republic.</i> and this:...
Sorya		Regi...
Meng		<i>Democratic Kampuchea.</i> They finally won, but won by ... won but lost. They lost to the US by ... [No] the US won. Victory of Pol Pot at that time became self-destruction. See, see, the courts are going to prosecute them.

		At that time, they won, but now they lost ... Their policies were wrong. <i>Pol Pot clique defrocked crowds of monks.</i>
Sorya		When was this one?...
Meng		This was in 1973-74.
Sorya		When you were...
Meng		When I was struggling in the forest.
Sorya		in the forest in Kampong Cham?
Meng		Right, in Kampong Cham, in Northern Zone.
Sorya		You talked about the Peam village ...?
Meng		Yes?
Sorya		at the village....
Meng		Right, when I was with Chhon.
Sorya		When you were with Chhon?
Meng		Right. <i>The evacuation monks from the city.</i>
Sorya		That was the evacuation of monks from the city, right?
Meng		Yes... This...
Sorya		What is this drawing about?
Meng		I wanted to compare...
Sorya		Yes.
Meng		A toad was trying to sit in throne, but was falling down and died of broken neck... [Bou Meng laughs.]
Sorya		Oh
Meng		This was a funny drawing.
Sorya		Who did you refer to as a toad?
Meng		Yes?
Sorya		Who did you refer to as a toad?
Meng		I wanted to refer to Pol Pot.
Sorya		Oh
Meng		This one is: <i>Torture, Crimes against the monks.</i> They pulled the monks.
Sorya		Where did you see it?
Meng		In... 197...
Sorya		in 1970s before comin...
Meng		1974, in 1974.
Sorya		In the Wat?
Meng		In a Wat at my hometown. I cannot remember the name of the Wat. <i>People sitting face to face rowing the boat.</i> This means...
Sorya		Where was it?
Meng		It does not move forward. It stays at one place.
Sorya		What do you mean?
Meng		I wanted to talk about the running of a country, today as well as under Pol Pot regime. When there is no unity, it cannot move forward just like when two people trying to row a boat in opposite direction.
Sorya		This is ...
Meng		It stays in one place.
Sorya		your opinion, right?

Meng		Yes. <i>The story of Angkulimea who tries to kill his mother and Buddha; later, Angkulimea learnt his mistakes, and was ordained a monk.</i>
Sorya		You did not draw the picture yet.
Meng		<i>Buddha helps Angkulimea.</i>
Sorya		You did not draw the picture yet.
Meng		I did not draw it yet. This was just my plan.
Sorya		Yes
Meng		Hmm.
Sorya		What about this one?
Meng		<i>Two birds are killed with an arrow.</i>
Sorya		bird...
Meng		I wanted to talk...
Sorya		These birds?
Meng		They are pigeons.
Sorya		What do you want to say?
Meng		...
Sorya		Who was represented by the birds? and who was represented by the arrow?
Meng		...
Sorya		In your mind at the time of drawing.
Meng		Hmm.
Sorya		You can explain this one at the last minute.
Meng		Ok. Leave it to the last. I cannot remember.
Sorya		This is bird...
Meng		<i>Monks catch birds to eat. Right.</i>
Sorya		Monks catch birds?
Meng		Because no food to eat.
Sorya		Because there was no food to eat...
Meng		Yes. Yes.
Sorya		Monks catch birds to eat.
Meng		Yes
Sorya		When did you see this event?
Meng		I drew in 1974.
Sorya		In 1974?
Meng		Right. This one is Stalin.
Sorya		Stalin?
Meng		Stalin was so cruel.
Sorya		How did he look like?
Meng		...
Sorya		Is this his face or what?
Meng		This is the drawing of Stalin.
Sorya		Oh, this is his moustache.
Meng		Right. Marx Lenin!
Sorya		When you were in Tuol Sleng, did you draw this drawing?
Meng		No, I did not draw it.

Sorya		This one ...
Meng		When did you draw it?
Sorya		I drew it in 2003.
Meng		2003?
Sorya		Yes.
Meng		This one ... <i>White pigeon represents peace. The flame of war. Black or red. I wanted to mean that: This down arrow means...</i>
Sorya		Yes...
Meng		Pol Pot is down.
Sorya		Yes
Meng		He won but he lost.
Sorya		Yes
Meng		<i>USA</i> . This means that USA won.
Sorya		Yes
Meng		It lost but it won.
Sorya		Yes
Meng		Do you understand? It lost but it won. For this one, Pol Pot won in 1975, but he lost now. I still support US today, because it does the right thing. It lost 1975, but today it is on the right path. Its politics is on the right path, helping put the world on the right path. All kinds of freedom is prevailing, especially in Cambodia. This one is: <i>in 1971 heart and mind of Comrade... Imagination mind, constant freedom of Bou Meng</i> . At that time, when I was working,
Sorya		Yes
Meng		... in the forest
Sorya		Yes.
Meng		My mind was constantly sticking to freedom.
Sorya		You want freedom?
Meng		Yes, I constantly want freedom.
Sorya		When you were in Kampong Cham, right?
Meng		Yes, in Kampong Cham, in Northern Zone. This is the drawing of fanged Pol Pot. It means that he looked like a giant. This is the moral-practicing Pol Pot. Today, it should have been enough for him to go to the pagoda, if he had still been alive. I don't understand his politics; why he killed people to that extent. Was there somebody behind him or what? I don't know; this is my personal opinion.
Sorya		Yes.
Meng		Yes.
Sorya		What about this picture? So many people in this picture.
Meng		Hmm at the cooperative of Talei village, the village west of Cheung Ek.
Sorya		...
Meng		I was told to teach drawing at the school of fine arts.
Sorya		Yes
Meng		In fact, I was arrested and brought to Tuol Sleng from this cooperative.
Sorya		Oh from this cooperative...

Meng		At that time I was planting vegetable...
Sorya		Yes
Meng		I was called to get into a car in order to teach children at the school of fine arts.
Sorya		Oh
Meng		In stead of teaching children, I was brought to Tuol Sleng. I was so disappointed. My wife was knuckled and mistreated, and this hurt me. It was so hurt when I could not do anything...
Sorya		Yes
Meng		... under their power.
Sorya		What about this one?
Meng		This is: <i>in 1970 I, Bou Meng, was brought ...</i>
Sorya		into...
Meng		<i>into... mud.</i>
Sorya		What did you want to say?
Meng		I wanted to say that, at that time I had full freedom; but after I joint the revolution, I was brought into ...
Sorya		Oh.
Meng		... mud.
Sorya		You were brought ...
Meng		Yes.
Sorya		Who brought you [into the revolution]? Was he the one you knew in Kampot?
Meng		Chhon. I wanted to say that my body joined the revolution, but not my heart. I did not like...
Sorya		...
Meng		... that regime.
Sorya		Can you remember this drawing?
Meng		I was forced to join [the revolution].
Sorya		Can you remember this drawing? What is it about?
Meng		... an arrow killed two birds... Oh! I wanted to say about my wife and I. Pol Pot was the same as [an arrow] killing my wife. An arrow killed two birds. Only one was killed; but it is no different than the fact that both were killed. My freedom life [was killed].
Sorya		Yes. Why did you draw all of these drawings?
Meng		I wanted to tell the world, like I told you in the beginning, that I joined the revolution at that time was to liberate the king and that after I had joined the communist culture, the Khmer Rouge taught me to hate the king and his relatives. Then I thought to myself that what they had done was against my will, but it was too late. It was already too late to turn back. I really regret that in 1975 people were evacuated. Upon seeing this evacuation, my tears fell down. I distributed all the medicines I had in hands to people leaving the city, without letting them [KR] see because I was afraid they would beat me up.
Sorya		At that time, you were ...
Meng		I ...

Sorya		... at Russey Keo?
Meng		I was in the forest. I walked ...
Sorya		Was it in 1975?
Meng.		Right... in 1975, I was in a car to Phnom Penh. It was really difficult for me to see people walking. I stopped the car and distributed the medicines. Some delivered the baby on the road, National Road No. 7, from Prek Kdam to Skun. I saw people walking all the way from Phnom Penh. Some got swollen on their legs, while some delivered the baby on the road. I really pitied them. I met a lady during my trip arranged by the Documentation Center to visit three provinces, Takeo, Kampot, and ...
Sorya		and Kandal.
Meng		She described her story. She said, "I delivered on the road." Then I thought I might have given the medicine [to her mother]. At that time, I pitied the people. My tears fell, thinking that my parents or siblings could have been amongst them. I thought that Khmer blood shouldn't have been reduced to that miserable situation. Some delivered the baby on the road, on the rice field...
Sorya		Do you gain your hope upon seeing the tribunal being established?
Meng		Today, I have some hope...
Sorya		... thinking that our country could advance forward?
Meng		It can move forward by seeing the tribunal, which means that Cambodia, a small country and member of the UN is not abandoned. I lay much hope on the US, which I hope will help and strengthen Cambodia toward happiness. Our history so far has been much bitter, but I hope one our people will go back onto the right path again.
Sorya		Yes
Meng		All of the people including me desperately want freedom. When I was struggling in the forest, I constantly thought of freedom. "Will I ever have freedom and peace one day?"
Sorya		Thank you...
Meng		... I asked myself. I desperately love freedom; Further more, I want to see the US [The film is cut at this point].
Sorya		.... Please look at me.
Meng		I wonder why I was brought to Tuol Sleng. I suspect that somebody might have accused me. I was beaten up, electrically shocked, and whipped with a bunch of sticks. My back was wounded all over; I was in too much pain. I was accused of being a CIA, while I never joined in any CIA. I did not know who brought me into CIA; I have no ideas at all. It was so dark that I did not know anything. I am so wondering why I was accused of joining CIA. Sometimes after the prosecution, I want to see the US to see how so bad the US is that made the Khmer Rouge hate them so much. What does CIA benefit the world? Or it does not benefit the world at all, and that's why the Khmer Rouge hated them. Or was CIA the enemy of the Khmer Rouge? I am wondering and want to learn this point. What ...
Sorya		Yes

Meng		...happened? I want to know. I want you to help me get the visa so that I can visit the US in order that I can understand about the CIA.
Sorya		Thank you. [It is also cut at this point]
Meng		This is Bou Meng. This painting symbolizes me, Bou Meng. This painting symbolizes my wife, Ma Yeoun, with the pisoner code 331. My prisoner code was 570. We were photographed during the imprisonment. My photo is missing, but Ma Yeoun's photo is still there.
Sorya		You were photographed with blindfolding?
Meng		Yes, this photo is still there. But my picture is missing, lost.
Sorya		You were blindfolded when photographed, or not?
Meng		[I] was not blindfolded when photographed. I painted this painting like this is because, when foreigners film this pictures, they would know that I was a prisoner. After being photographed, my wife and I were blindfolded and put in different room.
Sorya		...
Meng		But during the photography [I] was not blindfolded. After being photograph, I was blindfolded and walked to Building C. I did not know where my wife was taken to. I separated from her since.
Sorya		Do you know why all prisoners were photographed?
Meng		I think that Pol Pot might have work for any country, and that photographs might have been sent to that country. I don't know which country was that; and I dare not accuse any country. It depends on the UN to do the researching. It is up to the laws. I cannot assume and blame any country. It is upto the courts to seek justice.
Sorya		...
Meng		If there was nobody behind him, why did they take photo of me and my wife and send? Once they took them, they must have sent out. If these were not sent out, what were the points of taking these photographs? Or they took these photographs for us to use against them? No, this was not true. It is a coincidence that we have these photographs to show the world. They took these photographs and might have sent these photographs to another country which I do not know. This is my personal opinion.
Sorya		Thank you.
Meng		Ok?

~END~