

1952-3

Book I

COMPUTATION BOOK

301
742
529
85

NAME	Number

Course.....

Used from..... 19....., to..... 19.....

HARVARD COOPERATIVE SOCIETY
1400 Mass. Ave., Cambridge, Mass.
40 Mass. Ave., Cambridge, Mass

1987



copy
page

underlined pages

p 5, 9, 10, 18, 19, 20, 25, 32, 36.

(37)

information
on sheet
(38) to get

39, 43, 44, 54, 55,

(56) *idea*

(65)

Suggestion, 67, 68, 71, 73.
to do.

things to note:

- will make a list of shots + give impression
- 1 good - too short - too long - over-underexposed
 - 2 out of focus - framed good or bad action clear or not. and any other thing that the individual picture warrants comment on
 - 3 etc.

one trouble. big trouble. too many full figure shots. Disgusting lousy rotten striking full figure shots.

use a goddam tripod goddammit.

~~get a tripod.~~ don't.

1/Gam film

P 552
A

- 1- Aloes by camp - seemed very slightly out of focus and shakely - also grainy.
- 2- Stock at waterhole - good exposure.
- 3- Two oxen fighting - good exposure - slightly left in frame.
- 4- Bushmen coming to water - grainy + maby slightly over-exposed. Walks from left to right.
- 5- More oxen - good exposure + focus.
- 6- Bechuanas coming to water stock - maby slightly overexposed. Walks from right to left.
- 7- Bechuanas decending to water hole - reverse angle shot - move away from mid screen to left corner.
- 8- Dog - good. left to right.
- 9- Backlighted man - over-exposed - man carries pails on his head in back shot away from camera from right to left at sharp angle.
- 10- Thoria standing talking. To low framing.
- 11- Stock - good closeups of cattle with legs + chests of other cattle in foreground. good exposure focus etc.
- 12- Same. good.
- 13- Ox - black of ox. Moves into frame - full figure shot. good exposure + focus.
- 14- Same ox stands - full figure shot. good exp. + fo.
- 15- More shots with parts of ox in foreground.

P 552
B

- Damm good reel.
- 1- D.S. northern water hob. Black cow leaves from center to left. Good exposure + focus.
 - 2- D.S. same cow leaving. good.
 - 3- Dog. good M.S.
 - 4- Dog. " M.S.
 - 5- M.S. + C.L. D.S. of boy sitting on rock with goats in background drinking - good shot. good.
 - 6- Watering goats. Bushmen + Bechuanas boy. good.
 - 7- Shots of watering trough + water. All shots shakyl - seriously so.
 - 8- Shots in waterhole (f. 1.9) exposure good.
 - 9- Bushmen women coming to water slightly out of focus. M.S.
 - 10- C.U. shots of ostrich eggs + bottles. weaves too much illustrating need of tripod. A jumpy shot may be beautiful but it's useless.

P 552
B
Cont.

- 10 cont: idea - this is a still. maby a copy could be made of only one frame or something.
 - 11- Bushmen women sitting. Back M.S.
 - 12- Cattle leaving waterhole - throwing sticks.
 - 13- C.U. of Thoria smoking. good shot.
- general: This film shows some of the relations between bechuanas - the bechuanas boy seems to lead and control the bushmen.

P 553

- 1- Shot in main waterhole. good exposure - M.S.
- 2- Same second man. M.S.
- 3- " Thoria pouring into trough for cattle. M.S.
- 4- Full-figure M.S. of woman playing harp. good exp. + fa. profile.
- 5- Same Back view with woman standing beside her. M.C.U.
- 6- Two Herero women standing with harp player.
- 7- E.C.U. hands of man playing harp. just his hands.
- 8- Cattle move from right to left in D.S.
- 9- Birds at trough.
- 10- Goats + women moving from lower left to right as they go to trough.

P 554

- 1- /kai/kai waterhole - M.S. showing birds at waterhole, on fence. good (dark) exposure.
- 2- D.S. trees bordering clearing.
- 3- D.S. pan of trees.
- 4- Bushmen walking from Right to left D.S.
- 5- The waterhole - good shot framed by logs + trough. + M.S.
- 6- M.S. of waterhole - same as above except slightly closer and with man walking down to water left to right
- 7- Same, closer, angle different man walks right to left
- 8- C.U. of water framed by big shadow on right.
- 9- Men walking across clearing down L. to R. M.S.
- 10- People standing at waterhole. My tripod in it. M.S.

- 11: Same. M.S.
 - 12: Whirlwind coming - my tripod in it again. ~~M.S.~~ D.S.
 - 13: Same whirlwind passing brush trails. P.
 - 14: Same whirlwind nearer. M.S.
 - 15: Shot of water hole dust blowing across. M.S.
 - 16: Another whirlwind coming - tracks in it.
 - 17: D.S. Calla (small round) leaving water hole.
- gen. Exposure generally good + focus.

P 559

16

- 1: At our camp. (cam. Women sitting on rocks. One woman tuning harp. M.S.
- 2: Same different angle.
- 3: Same - Close up of player.
- 4: Same - M. D.S. High angle. } from western
- 5: " " " lower angle } side.
- 6: C.U. of Woman's feet tapping.
- 7: M.C.U. of Woman singing.
- 8: M.C.U. of woman nursing baby.
- 9: Shots of people sitting on rocks + listening.
- 10: Beginning of impromptu dance.
- 10: Impromptu dance continued edge dog.

General: Shows good close-up work and imagination in choice of shots but lacking extremely in long shots. This may be characteristic of the whole film.

P 560

- 1: Impromptu dance. M.S.
- 2: Same M.S.
- 3: Close ups of dancers.
- 4: More on dance.
- 5: Man leases little girl. M.S.
- 6: Departure - long shot of people walking across Omaurumba.
- 7: Same.

General. as usual this reel needs D.S. shots but the exposure + focus is good. Should really concentrate on establishing shots.

P 563 Hereros at /oam.

- 1- Herero's watering Donkeys. I.A. C.U. of Donkey ^{drinking}
 - 2- Coming out of hole was Bushman last.
 - 3- Fransiove watering glands. Bringing water. P.S.
 - 4- Arriving at obacio path. M.S.
 - 5- C.U. of spreading water.
 - 6- Blasting. lowering fire.
 - 7- Bushman squatting at well opening ^{M.S.}
 - 8- Bringing up thoria
 - 9- Winding up and running.
- General: Exposure good. Color good. Slight lack of imagination and no D.S. or E.C.U.'s. Action can be followed.

P 564

- 1- Horses at northern waterhole: M.S.
Horses drink.
- 2- C.U. Horse drinking
- 3- C.U. Horse's belly.
- 4- M.S. Horses leaving water exits left.
- 5- D.M.S. Horses leaving water.
- 6- D.M.S. Same - horses jump. part of truck in far background.
- 7- D.S. Horses leave water.
- 8- D.S. Horses and Donkeys standing on rise with main waterhole in back. Kave. sits at
- 9- M.S. Mana washing at trough. jumps & clipped
- 10- Same - clipped.
- 11- Same - sustained shot
- 12- Kavisitve walks to water hole & sits. M.S.
- 13- Walks away with water - back light - overexposed + Edge fog.

General: Tends to overexpose the animal. Shot of ^{washing} Mana framed well. Kavisitve entering is good. In focus from C.U. corner of scene to where she sits down by the water. Possibly have establishing shot in D.S. of donkeys and water, with K sitting

- P 566 1:- The lift from the new well. M.S.
- 2:- Men drinking after work at waterhole D.S.
- 3:- Shot, M.S. Of Bilshman getting water out of well down in well.
- 4:- Giving water to buddy + going after more M.S.
- 5:- Buddy sitting at top of well.
- 6:- C.U. kid leaning on post.
- 7:- M.S. Man gives water to kid and kid departs.
- 8:- D.S. Steady shot of water-hole area with fire in background - doesn't show very well.
- 9:- D.S. Pan away from steady shot area foot.
- 10:- Guinea - fowls in Omarumba. M.S.
- 11:- " " " " M.S. jumpy.
- 12:- Guinea fowls closer. Still jumpy - fowl appears + disappears.
- 13:- Shot of Omarumba. beautiful evening color M.D.S.
- 14:- D.S. panorama (steady) of Omarumba with road stretching away.

General: the evening shots were beautiful color. Illustrates impatience - squeeze before ready.

P 567 Scenes around - discouraging pan shot of Omarumba. But still shots are somewhat alright.

- P 567 1:- Shots of woff being carried home - taken by Elizabeth.
 - 2:- Shots of spring acacia? buds at water hole area. Yellow blooms in foreground, misty hazy distance behind filled with few cattle. nice shot.
 - 3:- C.U. of buds - out of focus.
 - 4:- C.U. of buds - better focus but still out.
 - 5:- C.U. of rocks. weavy.
 - 6:- M.S. of buds - lousy - weaves in out of focus.
 - 7:- Shots of evening at Omarumba
- gen E.C.U. share not really out of focus.

P 569 Mangetti sequence - one camera had a piece of some goddddaaaa mmm shit in the gate and two at least of the rolls are ruined (relatively)

- 1- D.S. of Mangetti forest.
- 2- P.S. Pan shot - not bad pan
- 3- D.S. - M.S. of bushmen enter lower left move, through yellowbush, towards forest.
- 4- Arrival at forest. D.S. enter right center.
- 5- Arrival - pass tree, ^{shady side} from lower right to lower center. D. M.S. to C. M.S.
- 6- Arrival - Enter from middle center in a D.S. that shows tree and bushmen beginning to gather.
- 7- Quick stands, full figure, before tree - hand in bag.
- 8- C.U. of Quick's head + shoulders with tree in background

General: The goddam dirt in the gate spoil what would be a beautiful sequence. The framing, composition, focus and exposure are mostly swell except in some of the longer pan + scene shots. Can anything be done about the damn dirt?

P 570

- 1- M.S. gathering nuts - stooping. Dirt shot!
- 2- M.S. same, different angle, there.
- 3- C.U. Boy's head stooping to pick up nut. Poor shot - he got confused and kept dropping and picking up the nut.
- 4- Same.
- 5- Same only. This time he gets nut. M.C.U.
- 6- M.S. full figure of boy gathering nuts.
- 7- M.S. Same turns looks right.
- 8- M.C.U. same man.
- 9- C.U. man putting nuts in net bag with grass.
- 10- C.U. Same, back of head.
- 11- Boy gathering nuts between two trees.
- 12- People leaving Mangetti area.

P571 good reel.

- 1- M.S. man picking mangettis. Stopping & framed so that when he partially straightens up - his head just comes to the top of the frame.
- 2- Same! this is a long shot. The camera follows the man along well - it is unnoted.
- 3- C.L. of man picking up nuts.
- 4- C.L. of nuts on ground and man's hand picking them up.
- 5- M.S. man picking up nuts.
- 6- D.S. people under tree picking up nuts.
- 7- D.S. people under tree " " " "

This reel illustrates two things. If a General: man is followed (panned) cleverly, the camera will not be noticed and an indication of time is given. Also, to change screen direction, ~~man~~ man moves from right to left then from left center to right quarter high and screen change is acceptable. Maybe due to action of gauding however.

P572

- 1- useless (probably) reel. Every shot had something wrong - either it looked staged, which it was, or the exposure was too much or it was out of focus.
- 2) good shot. was people coming from lower left to upper right. looked staged however. lousy.

P573

- 1- Shot - ~~E.D.S.~~ D.S. of mangetti forest. } good shots
- 2- D.S. shot of mangetti on dunes. }
- 3- D.M.S. of people approaching forest. Enters lower left & rd moves to middle right.
- 4- shot of tree they passed. To be used as cut in.
- 5- shot of people approaching forest D.S.
- 6- E.D.S. of forest on dune and far away people approaching it. Gives impression of drought and heat. Good shot.
- 7- ? shot of horizon.

P574

- 1- a good reel. Old mangetti & camp spot for bushmen - showing accumulation of nuts

Screen direction changes on R to L to L to R.

2- Boy leaning mangellis with ball
Bum's tree in foreground D.M.S.
3- Same
4- Same D.S. ^{this pit jumps around} ~~at.~~ first framing was good second not so hot + third all right.

- 5- Boys returning to camp. M.S. L to R
- 6- same now three returning.
- 7- Camp spot. M.S. Man cracking nuts.
- 8- C.M.S. cracking nuts.
- 9- C.U. children cracking nuts.
- 10- One girl cracking nut. } M.S.
- 11- one man " " }
- 12- C.U. from above - children cracking nuts.
- 13- Re establishing shot camp looking across omaramba with big tree (only see visible) in foreground gives good impression of being in forest.

In General: this reel shows what can be done with selected M.S. shots or build up. My impression rather than with all inclusive M.S. shot. The camp impression is done by amount of detail and the forest is best ~~illustrated~~ ^{suggested} by a few trees or parts of them. Exposure generally good. A gh edge job on first part.

P 575

- 1- Two good M.S. shots of Bushmen passing from left to right center through yellow bush.
- 2- Three good shots of trucks in same yellow bush.
- 3- Good shot of Mangellies against skyline. D.M.S.
- 4- Good approach shot - Bushmen approaching mangella forest D.M.S.
- 5- Incomprehensible pan shot?

P 576

- 1- Could have been a good reel.
- 2- Gathering mangellies - good shots. M.S.
- 3- Gathering mangellies. D.S. M.S.

4. Passing old weft
 5. M.C. Man opening, laying grass and mangettis in his net sack. Usable but very weavy.
 6. More nut gathering - still weavy. Usable but not good.
- * General. This roll illustrates perfectly the need of a tripod at all times.

P 577

1. Good shots of Bushmen going home with mangettis. Some are too clipped.
 2. Part of weft. Only part yet with a good reason to show the size of the weft.
 3. Steady shots of weft - no mangettis being pounded however.
- General - illustrates good use of pan - when wide area must be shown in relating to itself and D.S. is impossible or would show enough.

P 578

1. A poor sequence: ~~Man handling net sack.~~ Man handling net sack. Deep shade:
 2. opens sack.
 3. stretches it with his foot.
 4. lays it out
 5. fills it with grass.
 6. fills it with nuts.
 7. ties it up and walks away.
- Gen. - poorly framed - when he stands up - it cuts off most of his head and is deep shade although it might be used in a pinch.

P 579

1. A good reel. shots of the weft #1 the morning after the mangettis. Good composition & wonderful color. Illustrates what can be done from truck. However shots from ground are also very good. edge fog however.

P 580

1. Good sequence of old Gasa looking and eating mangettis in full jacket.

- 1- Qui + family
 - 2- M.S. Gasa cooking nuts.
 - 3- M.S. " takes nut from fire + peels.
 - 4- " " " eats.
 - 5- Reverse angle - C.U. eats nuts.
 - 6- C.U. hands + pods + nuts.
 - 7- E.C.U. peeling nut.
 - 8- M.S. Men in boys scurm flying around.
 - 9- M.S. Women eating mangetta.
 - 10- C.U. Pounding mangetta.
 - 11- " " " "
- General - good reel. some edge fog on last scene. Good shot of Mangetta cracking. Exposure + focus good.

P 581

- 1- Shots of weft in morning. Child walking M.D.S.
- 2- Pounding mangetta in mortar + pestle M.S.
- 3- Same from back - M.C.U.
- 4- ~~Back view~~ - backlighting eating mangetta. just pounded M.S.
- 5- Women - backlighting - not good
- 6- Man playing harp M.S.
- 7- Same side view.
- 8- More of women - no good.
- 9- Kadiman smoking D.M.S.
- 10- Family pounding mangetta. M.S.

General scenes are often of unnecessary length. Backlighting is unsuccessful. It makes people look like ghosts. The blue light and dark skins are poor combination.

P 584

Ruined by camera trouble. May be fixable?

P 585

Portraits and shots of mangetta pounding. General. The shot of pounding taken over the shoulder down into the mortar is getting worn out. Some poor (overexposed) shots of bringing water. Group I. One good portrait of Gow (scarf) and some good shots of people sitting in shade. Blue light not too bad on this occasion.

P586

- 1- More portraits. Pictures of implements + veldkrans
 - * picture of tree with things hanging on it ^{weary}
 - 2- Mortar + people - weary - no good ^{no good}
 - 3- A veldkoo - also weary
 - 4- Another veldkoo weary
 - 5- portraits of people
 - 6- Another good portrait of vov scay
 - 7- some picture of our interpreters and picture of a bird with my tripod
- Gen: Don't take pictures of the damn tripod - use the damn tripod.

P587

Vultures: Jumpy: Must not wiggle camera so. Backgroundel does. If jump but the bird leaps about the screen. Must keep bird in center.

P588

- 1- Pan shots: should stop and hold camera steady at end of pan shots.
- 2- Shots show first buzzards over water hole then How and his family coming down to drink.

P589

- 1- Shots of How + Group going down to drink.
 - 2- Shots - first D.S. shots then M.S. shots show going down + coming back.
 - 3- Shot of reflection in water show leave the pool.
- General: first of sequence slightly over-exposed and D.S. shots fuzzy because of heat waves.

P590

1 good giraffe shots.

P591

1 Giraffe fair but jumpy shot of wildebeeste.

P592

- 1- Giraffe in bush running - jumpy. DS
- 2- " " " eating jumpy
- 3- " " " eating only a little
- 4- jumpy DS
- 5- Giraffe eating pretty good.

P593 Owing either to a misplaced lens cap or a faulty magazine. I believe the latter - the roll is almost a total blank.

P594 Some of Giraffe Eating is all-right. Most is too jerky.

P595 Forging.
This film shows a remarkable lack of thought in both selection of distance + Angle and composition for the shots. There are practically no M.S. shots and most of the M.C.U.'s were half figures of the lower half. Exposure good considering the fact that taken in the shade.

P596 The Blast.

1. The well - man being reeled up - never see the man, however.
2. Waiting - Thora + David wait.
3. Reel up another guy + some away.
4. Camera wiggles
5. Bam!
6. Men come back for coats.
7. Standing + Smoking - overexposed + useless
8. The waterhole - coins in foreground people behind taking water. Pretty shot.
9. People in a row - cruddy.
10. Men going to smithy.

P597

1. D.S. of smithy - edge of.
2. Same.
3. Same, best of three.
4. M.S. preparatory fire + pumping with bellows. There are no more re-establishing shots. A bad omission.
5. C.U. of fire.
6. M.S. of cleaning chisel + putting it in fire.
7. C.U. of Bellows lower part.

8. C.U. of Bellows - upper part.

9. MOC on bellows.

10. C.U. of iron in fire.

11. C.U. of forge.

12. Shot of David - back of head. } 2 slots.

13. Same ledge fog.

598 } Black + white - lowering people taken.
599 } from inside + ramming in dynamic
is all-right.

P600 Primary a fill-in shot reel. Shows various people walking - most behind hedge. Some cute goats. And playing a harmonica (the forge). Also one scene off across bush from window area.

P601 Very poor reel - all pay slats. were a couple of very good shots. 2. pay passed one good shot of main house and group of trees. (Do again sometime).
No PAMS

P602 Good reel. Shots of village.
1. Shots of people sitting around after work during noon time.
2. Cocks + chickens.
3. Women starting to make dinner.
4. Last shot of rooster in doorway.
5. Start of Reim winding sequijicas.

P603 Reim winding
1. Putting pole in Bow - edge - fog.
2. Winding - edge fog.
3. C.U. Reims Hwisting. 10. Back at village preparing dinner
4. Winding. Fab. takes pounds from kid.
5. Bracing pole in tree.
6. Hwisting.
7. Whirlwind passing.
8. Winding - C.U. of man. Cool exposure
9. Same - Bracing pole. + focus. Used tripod

P 604 More on rein twisting. Shows M.S. shot (D.S. on 602) + C.U. shot of Man and Grems - film is the middle reel in taking order. Edge fog however.

P 605 Blanks.

P 606 1 Brian E. on a Donkey.
2 Some Bushmen going for water. D.S.
3 Transitive getting water with Bushmen Women for her tobacco. D.S.

P 607 1- Transitive + Two bushmen women go to tobacco. Approach camera D.S.
2- Same reverse angle. M.D.S.
3- Enter kraal. where tobacco is. D.S.
4- M.S. K. water tobacco.
5- M.S. water tobacco.
6- C.U. hand + bucket
7- Hand, pail to have more water pond (imperibus)
8- Cut. Away - woman chases goats away. M.S.
9- K gives pail to two women to fetch more water. They leave.
10- She sits + weeps. M.C.U.
11- C.U. - sits + weeps. Cut on
12- E.C.U. - hand weeding
13- C.U. face.

Exposure + Comp. Jan. One cut away + One cut in.

P 608 1- The whole reel seems jiggly. Show preparing + Dishing dinner with Fausta pounding with one bushman woman
2- Dishing the dinner.
3- Some shots of Transitive towers behind the bushmen sitting there
4- Some bushmen sitting watching the hereros. Post Frank (poor) Bur(h) wife.

average
sequence

P 609

Cattle coming in morning to water.
 First shots are really good - pictures
 against haze - looks really like
 morning. Flat light is ^{good} really
 spots here - color in flat light is
 almost too bold. Best. Shots seem
 more beautiful. Color in flat light in
 this sequence is staggering. Some
 ends with c.h. of cattle winding
 near pt.

P 610

A bunch of unrelated shots about the village at
 10am. It is noon time. The shots might be
 used for fill-ins. They include:

- 1- Pounding ocher on hipposes - three women
- 2- Shrimp pot under tree D.S.
- 3- Two different shots of different women
 going to tree where people are
 eating and sitting down there
- 4- General scene - D.S. of small tree with
 some goats under it?

General: Good shot (or film) with free use
 as for ground material. Imagination
 was fresh then, I guess.

P 611

Last shots Thoria cleans well.
 Cattle grazing - only two or three good
 shots the rest are panshots.

P 612

A Good reel; Cattle around water hole.
 Good shots C.L.S. and M.S. shots
 of cattle and people converging
 around the waterhole. Good spots to
 show importance of water - life etc.
 Good close-up of man walking cows
 with heads of cattle behind him.
 General: Good purpose + focus. Good
 use of foreground material (cattle).

P 613

Good spots of cattle grazing all shots
 from left to right. Shows how fast they
 must walk.

- P624 The shots of skin scraping illustrate well the necessity of changing Angle + Distance between the various shots. Must have some reason for breaking off the film (stopping the camera) when it stopped. If no change in Angle, the whole thing is jumpy + disconnected. (as matter of fact it was God's providence, it seems, that made me make mistake of using 2" ~~instead~~ while reviewing through 1" it made a better scene - it brought the attention to the detail of the water bag from the general scene of the scum.)
In General: Try to work more on distance continuity of motion and use angles. ^{change} More but use them reasonably.
- P625 Group II pan shots - poor idea but pass - ain't too bad.
- P626 Unless pan - shots group IV. Most of them have been kg, a bit slightly out of focus.
- P627 Some nice shots from Group IV. Playing Boy, Old women pounding (seems slightly out of focus) - Two old women sitting by scum.
- P628 Some shots of bringing water into Group II. Some shots of walking in to weaver are clipped short - particularly before subject goes out of screen. This is disturbing. End was light struck. Doubt if useful.
- P629 Better shots of armoire with + unloading water. good shot of drinking water from bag with straw.
- P630 Some shots of water hole in afternoon - first screen direction primarily R to L in People + Goats + later L to R.

P 631

A good water getting sequence.

- 1) Women come to water.
 - 2) fill of fresh eggs
 - 3) Road up + go off towards west. hills come - peck on rocks then goats (seen previously in D.S. as mass running across scene) come pushing in find no water disperse. Deep in back but unnoticeable.
- Note: Try to avoid split subjects too far apart on screen in following shots where camera follows subjects - rather choose one. Keep slightly back of center.

P 632

Good reel -

Women at water.

Goats approach.

Goats arrive women try to drive them away.

Women move up on rocks to right + sit. Camera behind them. Use them as foreground and see goats struggling for water. Bakurumehi snags them with pole.

Might be used to illustrate bushman's character and position with regard to Hereroes + Bechuanas.

P 633

Some of the water-hole sequence - this one seems even more suited than some of the other probably will. One good shot of group I - fill. of heads through grass. Wiggles, however.

P 634

More about walkable walk in - cine frame line seems different than B-H.

P 635

no problem
 End of sequence of goats + women. Women leave. Illustrates the problem of shot of women walking when they appear in the middle of the screen instead of walking in. What can be done about this situation?

also good shots of kids playing in evening.

P 636

More about waterhole sequence - very discouraging to see camera pan through a good shot. Pointless to pan over people sitting. Pan shots with too much contrast or too many light traps tend to flicker.

P 637

Group 1, having got water, moves away. Disasters panning in first few feet. Then camera did stationary as they loaded up. Made several mistakes had E.D.S. of bushmen walking. Followed by E.D.S. of them - however they only leave the screen do not enter it. This is followed by E.D.S. but they only come half way into the screen. Then I made mistake of changing to 2 or 3 lens and rest of shots don't look far enough away.

P 638

This is more of walking in ^{to waterhole} distance - also has some shots of bushmen sitting around the waterhole.

P 639

A very good sequence of twisting cord from reed fiber. The close-up work is good though it looks as if I meant to use one lens ~~wide angle~~ instead of 1". Has one of the best E.D.S. shots of rolling fiber I have taken. This reel I think will lend itself to editing because of cut-in possibilities.

1) Rolling the grass. M.S

2) Same camera panned up. M.S.

3) Begins to scrape (picks up sticks) close shot. M.S.

4) Scrapes. good M.S.

5) Same M.S.

6) Begins to roll. dipped. M.S.

- 1) Rolls C.U. good.
- 2) C.U. hanging cord on branch - looks like 2 used meaning wide angle.
- 3) Sitting by Scurm M.D.S. - Maudie off side
- 4) Same picks up shoe.
- 5) Same scene man enters from left
- 6) Picks up shoe M.D.S.
- 7) Scrubs hands with shavings M.S.
- 8) Same.

P641

Net making ~~and~~ fair.
 unspooling + winding up string.
 Stake in ground.
~~Net unspooling~~ fastens cord onto stake
 Starts weaving side
 Angle front high weaves
 good showing of knot.

P642

Net making fair.
 Some good C.U. shots of knot tying.
 However, then tying is confused. The
 ideal would be a diagram. This falls
 short. The E.C.U. is good but derped
 short - also slightly out of focus.

Re View

This sequence might do for a
 net weaving illustration. However
 the problem is not solved. Many
 have the man stage it. Do it
 slowly + clearly - holding up the
 cords as he handles them.

P643

A good smoking sequence - lighting
 pipe with flint + steel ~~but~~ trade firt.
 The net making is same. Should have
 establishing shot. A real D.S.
 Man in each trying string should
 have been cutting in + audience
 wonders what he's doing and how
 he joins string so quickly. Exposure
 + focus OK

- P644 The finish of the net sequence. The close ups are slightly out of focus and the second man was not properly introduced by a cut away - (light omission, camera must have **added** up - few feet blank. The sequence as a whole is better. Not satisfactory. Problem not solved. Many get K.I. of someone's hands tying a few knots.
- 645 More at water hole. Shot of birds swirling over water.
- P646 Shots of water hole at evening. People leave. They remain lying around on the rocks smoking + talking. Other come people seem to congregate.
- P647 Two scenes of scraping grass for fiber. Neither is any good. Either the viewer is off (shows more than the lense shows) or I am off or I was using the wrong lens. ~~to~~ In this and previous + subsequent scenes - the people had been cut off. This begins the musical violin sequences.
- P648 Violin sequence: good M.S. fall on. the usual high-eyes, shoulder angle and good C.I. of face. There is some weird appearing + disappearing in the screen. A cow flashes onto the screen most miraculously.
- P649 More about water-hole. Many feet are edge fogged. There is a ~~group~~ walking in which might be cut in to a previous walk in.
- Gen Note: Many of these ~~shots~~ were edge fogged. Some beginning shots may be poor.

good = usable

- P 653 ~~Port~~ Reel, opening at Group III
~~usable~~ shots: Wood bringing in
 Closing gate on calves
~~going~~ going for water.
 The rest is sun struck, light
 struck and overexposed and jiggly.
- P 654 another waterhole sequence.
- P 655 Mongoose sequence. Mongoose in trap
 Sam kip kills him + hangs him
 up. Pretty good sequence.
- P 656 first /aantcha film. Shows dog belonging
 to Bushmen. Departure. Poor shots.
 People hang stuff up in trees.
 Get back far enough to include
 more of foreground people
 than just their heads and shoulders
 or move up enough to exclude them.
- P 657 Beginning of cow making net.
- P 658 net. E.C.I.I.s are slightly out of focus
 and weaving shots are clipped
 before the climax of the pull.
- P 659 E.C.I.I.s may be unnecessary. C.I.I.s
 are good.
- P 660 reel is more broken - may be all
 right for cut in material. Also
 scenes more clipped.
- P 661 The gate in this whole sequence
 was filthy. 661 did not use tripod.
 It jiggles.
- P 662 The gate is terribly dirty. May make
 most of reel unusable.

- P663 Would have been good shots of Gura and people there but taken without tripod and panned.
Same of Moonrise + Sunset on Gura road.
Rest of film is underexposed shots of birds flying in sunset over pan. Usable?
Beginning of Gow Making ~~trap~~ trap.
Prepares string - also without tripod.
- P664! Gow's baby: Exposure ok all right.
No establishing shot.
- P665 Making trap. Necessary to have E.C.U. and only E.C.U. is clipped. Shot by end of film. No D.S. W. This sequence is libby's factory. Make get men to make trap on white sand with black string.
- P666 ~~the~~ finish of Gow making net. The Gate is filthy. There is one good close up only slightly out of focus. Hanging up the net is missed by some damn rock or something on the scene. Should have shot of net hanging in tree. On whole thing will do except for dirt on lens. No damn D.S. either
- P667 Gow making trap.
Prepares string M.S.
Gets up + goes out to path - M.S. - D.S. as camera follows.
Camera again follows as he goes to a bush + cuts + brings a stick back to place where he will set trap. Good illustration of Jerry's point that camera following does not give proper power to the camera. The guy in the environment is the cameraman. Rather let ~~man~~ subject exit one scene + enter next.

- 668 Foma + Quir lying in shade after Foma has new baby. This shot might do for Gruffey sequence when men come back to rest after hunt. There is a pre-establishing shot of Quir under the tree but there was no establishing shot. Also some of fire.
- P 669 Fire - edge fogged all the way through. Some of Cow going somewhere at end.
- P 670 Beginning of Ant Bear search sequence. Needs better D.S. Shot.
- P 671 End of fire sequence. Pretty good close ups of flames. At A 6:35 Hunt. End is shot of Cow walking.
- P 672 Ardovark hunt. Good D.S. shots - must have held camera very steady even though there was no tripod. Need Foma going into a hole.
- P 673 Ardovark hunt. Foma goes into hole. Prev. was good shot of Foma standing + thinking.
- P 674 Killing the Lagaven. Jumpy. Also the last M.S. of pounding the thing is poorly framed. The yard is cut off from below.
- P 676 Spearing a pig and picking some Gum. Pig spearing not very good. Should have some build up material. Maybe get someone to run after pig.
- P 677 Skinning + cutting up the pig. Enough skinning shots. Maybe get some of D.S. shots of people working over something that could be cut up.

Enigma: Such shots for story - useless for record. Which? When? What?

P678 Veldkos & cooking fube. Good M.S. + C.U. Shots. But, no D.S. and no D.S. of pig skinning. In some of the M.S. shots, heads of some women in back are cut off. Disturbing.

P679 Two problems. One scene has cutting up pig and people chewing at same time. This is suggestive of eating the thing raw. Also Sam has a white patch around his jaw. Camera follows Samko over from pig to fire with the fires. He is slightly out of focus and the slight traps in the grass (conspicuous background) make the whole thing flicker.

P680 Gathering naq berries. And some other kind of nut? There is a good pan of a veldkos area in this film. Very good pan.

P681 Veldkos: a good shot of root being dug. Fube? The C.U. of the one is overexposed and first shots of eating water root are edge fogged.

Jotters
P686 First part, Sam waterhole. Shot of people & Bifds. Might be general second part is bara veldkos. Crowd leaves, Rab bush.

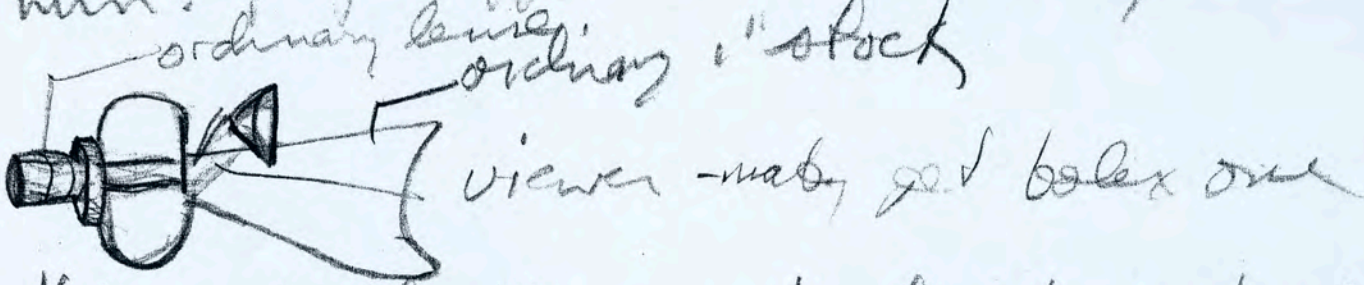
P687 finding buffalo carcass on N'u kuma pan. Boy eats marrow. Act nally, putesh to eat. He is too young to eat that marrow. Only older men can eat it.

P690 Tracking Giraffe. Wiggles but not bad.

- P 691 Camera broke down and film is ruined
- P 694 Giraffe spearing - wonderful.
- P 695 Giraffe distribution. full of hats and cans. Doesn't show much either.
- P 696 Tracking Giraffe. No tripod but alright.
- P 697 Spearing Giraffe. O.K.
- P 698 Long-drawn out hanging up of meat. Useful to speak about ^{an} old cow getting so much meat because he owned the arrows.
- P 699 Handling the giraffe. Making water bags out of sheep's stomach. A lot of shirts & hats in this picture. Cow (helmet) has a shirt on and another man / Aci shee has a hat on. First scene is Boy cooking something at fire outside to make wera. This scene is edge-fogged.
- P 700 Skinning + Eating Giraffe on spot. Gets quite dark but exact for last photos. ^{by the way} / Kray skinning bones which is very dark. Also he has pants.
- P 701 Blank.
- P 702 This film of Cow helmet shows clearly the plan: Don't shoot two scenes from exactly the same place unless there is definite signs of progress or change in the action. Otherwise, Editing will be simply a process ~~of~~ rewording rather than one of building and creating.

P 703 Shots of meat behind Forna's werft. Shots are full of cans, pots, hats, pants and basins. Needs an establishing shot. May have one in 699. This roll has some Jan Pan shots but best of all some D.S. stationary shots of various parts of the werft showing the crowds of people.

P 704 Picking up Gum from ground. Shot isn't underfoot. Some shots of country taken without a tripod + jiggle. Very D.S. shot of giraffe - can search, etc



P 705 Cutting giraffe: Cow cuts chunk out of leg. This looks ceremonial. Some problem about changing angle.

P 706 spearing Giraffe.

P 707 food eating: getting a drunk at waterhole good C.U. of bow drinker good M.C.U. of Forna fluffing after we saw good man in all knocking down Gump with a spear. Could be good shot.

P 708 a good series of shots of giraffe meat in werft. Good gen. scene of werft with bunches of people. M.S.
 2) The bow clumping all over his father. C.U.
 3) See they cutting up meat. Except for clothes this was a well rounded shot. There was first M.D.S. then C.U. then M.S.
 4) Two good shots of men loading their wives.

P 716 A reel of covered activity - cutting up the giraffes. There are no D.S. or ADMS shots. All are C.U.'s and M.S. shots. The rhythm is certainly built up in this film.

P 717 The Giraffe at the west. Taking the meat away. Too full of hats shirts & pants to be any good.

P 718 Quite jiggly in parts. Shows them running after baby giraffe. Need hunting shots badly.

P 719 ^{Run} Gathering Gum. See note book for idea. C.U.'s are good. Whole reel is all right.

P 720 Gathering Inaa berries. C.U.'s good and good enough. D.S. Shots. There are no cut-aways but probably enough cut-ins to make creative editing possible.

P 721 Beginning of Inaa sequence. First part is more gum. Good close-up of Gum. Use M.S. shot - first since you can see the Gum. Can build up to berry gathering sequence. People walking across flat towards trees.

P 722 Inaa sequence. Shots around tree. All O.K. Slight Edge - fog on first and last.

P 723 Good reel. Break-up from Inaa berries. C.U. silhouette of foosham picking berries. She is in shade with the splash of sunlight on her face. Looks good. Come fill in shots for whole sequence on this ~~reel~~ reel. Baby scenes as in film before are all right.

- P 724 Another kind of veldkos - a berry. All shots are good. The film is pretty well cut, as it stands. Needed re-establishing shot however. Also in this reel, as in many others, some scenes are cut into by camera suddenly making a track. Have tried to make scene after which long enough to carry it.
- P 725 Several kinds of gum being gathered. C.U.'s all right. Establishing shots lacking and of jumpy camera.
- P 726 The first shots are two men walking in forest. The shots are with hand held camera. First ones are all right but the last long P.S. was too long for me to hold camera steady. Place where I weakened can be seen in ^{first} shot of cutting grass (M.S. or D.S.) is obscured by a black band running through the middle of the picture longitudinally. When band disappears, am in C.U. of ^{how} cutting stalks of ^{grass} (what should be with this C.U. is camera should hold on grass - let ^{how} rise out of picture then camera should move bit back and get us upper half paring the grass.
- P 727 Blank. But edge faded or end.
- P 728 Palm gathering sequence. Good D.S. Establishing shot. ^{just} have taken one from long way ^{of} ^{say} of palm ^{near} ^{the} skyline. First is a ridiculous shot of ^{man} ^{running} away. Last ^{of} ^{film} - ^{people} ^{throwing} ^{sticks} ^{into} ^{tree} is obscured by end of film scratches + perforations.

Giraffe sequence has black blob on top of screen. Not too awful but not good.

P 729

M.S. shots and C.U.s of men throwing ~~the~~ sticks for nuts. All ~~are~~ creative nuts. ~~They~~ have real D.S. last is good close up of palm nuts on ground.

P 730

Eating palm nuts. Good use of man lying in foreground. However, if taken at an angle as in shot 3 or 4 the man will be too far - shortened to be good. Cutting small palm. Should have had more of a D.S. establishing shot. Our axe is too bad.

731

First scene is edge fogged. Top falling off ~~looker~~ ~~like~~ staged. ~~Foot~~ (tried to hold up top until I could get picture of falling) Needs re-establishing shot to help cutting.

732

Cutting off stalk and making net for carrying the stalk. Should have been done with more D.M.S. shots instead of close M.S. shots. Also lacks re-establishing shots. The shots in such ~~a~~ succession of C.U.s. make a confusing impression on the mind. Needs re-establishing shots for relaxation purposes.

P 733

Handled the palm tree ~~sequence~~ ^{sequence} better than the palm heart. Had more D.M.S. and D.S. shots. Ends itself better to creative cutting. The palm heart has no ~~close~~ D.S. of M.S. shots. The rhythm is too quiet. No relief from complication. Palm heart: ~~flash~~ ^{flash} of net vsack and carrying. Attempted to show some detail of the knots + net but didn't. Palm tree:

Distant Shots Needed

gathering nuts for carrying home.

P 734

last of palm gathering - walk away
shooting Steinbuck - post.

P 735

Cooking the palm heart: needs a D.S.,
also pulling off last piece of bark is
post. Edges of bark in beginning. Part of
feeding off bark (first part) observed
by photo

P 736

Now fills in hole with palm heart. O.K.
Illustration of shooting from same place
with only slight change of action only
one scene however.

P 737

Cooking and beginning of distribution.
The sequence is post. Pulling out of
hole is all right but cutting it is
not. He has begun - been stopped and
begins again - taking knife out of
sack but first cut is usable. Then
it was taken too much for same
angle + distance. The same slash
together and the food miraculously
is divided. There is no re-establishing
of ever establishing shot. ~~get~~
Not satisfactory

738

Finish of palm distribution. O.K. shooting
a pig - post. Wolf in waterhole camera
jiggles.

739

Possible hunting sequence. - Now shoots at
Steinbuck, finds duck. The Steinbuck
shooting is very jiggly however. There
might be a bit of to sequence here.

740

Bringing Duker to work ^{and skinning} might make
good sequence - start with ^{the} nature
shown a few veld-fros gathering

shots, and this sequence. Certainly would help to get better St. Lawrence shooting.

P741

Cutting up Duiker. One good cut ~~is~~ away of Old Casa, watching the ~~two~~ ^{two} young men ~~and~~ ^{and} ~~one~~ ^{one} walking away with liver is of a type that is good - he is cut off at the waist - top of head he walks away ~~+~~ ^{into} the whole picture. ~~Post~~ ^{Post} shot. Could have had re-establishing D.S. with him ~~as~~ ^{as} walking away (whole figure) in it.

P742

Skinning Duiker. There should be a shot from 200 yards away of the whole team.

P743

Massacaring the Badger. pretty brutal

P744

Massacaring the Badger. one of these has (think) end of water bottle sequence

P754

The Island. Nice shots of working at the kill in the evening. ~~shots~~ ^{shots} good also fires at night at night.

P753

Cutting up the Island. Exposure on many scenes dark but usable if necessary.

P752

Finishing + beginning to cut up Island picture of Island ~~spgr~~ + picture of Island lying in shade - this picture was as effective as it might be. Good re-establishing shots but lacks real D.S. of Island lying under tree with people anything from near camera into picture. ~~Heather is shifted~~

P751

cleaning out the eland. Remaining the inners. The middle of this reel has queer streaks running down the film - as if it was heat buckled. Not too serious. By the way, did not get picture of boy running to stick person out of arrow hole in eland. Shot only shows head. Underexposed.

P755

Bringing Eland home. Underexposed but usable (maybe desirable). Good reel. Screen Direction left to right.

P758

Water Bottle sequence: Exposure + focus, all right. Same problem about shooting from same place and lack of D.S. shots.

759

Cutting up the eland in the morning good silhouette shot of hanging up the Biltong. Ridiculous to waste film on cutting Biltong when I was short and there was more going on. Going to be a hard choice which sequence to use where. This is such a good & series of shots - too bad to use carrying meat on giraffe film. Eland sequence has a good flavor too it.

P760

Veldkops gathering. General technique could be improved. There seem to be too many meaningless close-ups that don't show face and expression nor anything very significant. Also more significant D.S. shots.

P761

When Poshay gets up - cuts off her head - watch this - get far enough back. Digging for water bottle needs an
D.S.

res
had

note

P 762 Still cutting off head when woman stands up. However - right idea is grasped - when she picks up camera takes picture up baby baby then flashes dot pans up to get baby on her shoulder 3) D.S. moving away. Needs D.S. Shots.

D.S. walking away = p 763

also:

C.L. S. poor. But good idea to hold panel behind view for contrast. These C.L. S. on this reel are not good. Must watch framing (cut off lower rather than upper) don't cut off top half of head. Back side of head unless face is visible then some (above eyes) can come off if necessary. Sometimes better best scene of putting Kros in Kross w/ edge of eye.

P 764

Have above getting up. Also good C.L. of Kros. Good D.S. Good approach particularly the approach head on under over hanging lamp is good. Kind of serathly. D.S. end walking after pump. Uddras - another place. Good C.L. S.

P 765

Uddras - another place. Good C.L. S.

P 766

If camera successfully follows person rising, it can be all right. Better to move far away and get a D.S. that would establish next scene, and give people a lift in attention between that and the next scene.

also:

767

Good C.L. S. but no D.S. Still chopping off the head.

769 Veldkoss: same problem of no D.S. and too much shooting from same angle.

770 a goddam bottle in the background. All right - no D.S. cooking sequence

771 cooking a fubee. Good D.S. too much from one angle - limited of course, on angle of sun + amount of light. Good cut. shot.

768 Dee'ai digging fubee. Some pretty good establishing shots - not necessarily of her digging ~~but~~ in same place but the same kind of country of Kenia probably usable - at least it provides a relief for concentrated eyes. Good cut-away of Inai helping her mother.

749 50ft Python - terrific buildup. Camera jiggled slightly. Perfect exposure + Perfect focus.

748 10ft Tremendous. Everything all right. The thing is huge. Fine line on Autoload is different from 748L

750 Finish of python cooking - underexposed but possibly various intensities of light on the screen provide welcome variation. Something to think about. Poison: foma poisons arrows. Squeezes green juice from grass into the pestle. Different from anything else I have. Needs D.S.

772 F Indian hunting in spot. Interview is overexposed but expressions are visible. Holmes has his helmet on throughout the sequence. Couldn't very well remove garments (Bow has sweats at that time)

Don't III

es had

P 774 #3 The discussion about Qui's wife. The sequence is full of clothes, bottles, jeeps etc ~~but~~ it is also over-exposed and has a purple cast. It is also pretty grainy. However, the expert opinions are good and choice of shots seems pretty good.

→ very good editing

P 774 #2 Same technical problems - poorer choice of shots - too many meaningless back-sight shots and senseless heads. One wonderful shot of old woman accusing Bow.

P 775 Shots of ~~contcha~~ ^{contcha} w/ft of the people in the mixup. Good shots of Qui and Bow. Film slightly underexposed.

P 784 Jeep and cargo - good.

P 785 Bastab gathering. Good technically. Good L.S. Establishing shots. Good use of screen direction & ~~shots~~ ^{shots}. Not enough picking up of fruit and lacks a C.U. of the fruit. Something to get. Seemed about 10 AM. white sand or bright yellow grass.

to 785

P 786 finish of Bastab sequence. Throwing fruit. Now focus around with seeds. Walking away from tree. Beginning of Marula sequence. Needs some C.U. Shots. Might have had C.U. of Hama (above farm-pits) and fruit.

P 787 Gathering Marula. Observation: Hama and Lunka stand face to face. Make head is out of and focus of attention

seems automatically concentrated on Hama. General shot of street with large fire in foreground.

P788

Babab fruit cooking sequence. Reel starts with several long shots of pounding mangettes. ~~of Babab~~ underexposed. Then aperture is opened (take like turning on the lights) and her good reason for not following action with moving camera - if exposure changes, cameraman is sunk. Rather get up each take, before start - let action come into picture - if want person to have seemed near, let him come in as soon as camera begins. If distance is injured, let camera run (after subject leaves screen?) + before subject enters.

P789

Finish of Babab fruit sequence - good cut - away shots. Too bad whole sequence cuts off Dee Tai's head.

P790

Good cooking babab fruit pits. Good series of D.S. Shots of Pecker moving over Pan looking for yellow. Could be full film shots. Good high angle silhouette of how preparing artichokes.

P792

Eland bonfire: Gow (#) looks for eland. Bonfire - good + S color shot of him looking. (not good to have skyline bright at head - not too bad however. Good shot of mm digging - shows technique.

P793

End of Gow. Digging bontja root. Good cutting possibilities. Low digging of Hama. Good D.S. to establish M.S. + Cut also. Camera moves back to get mm standing up. Should have had

Now in left quarter of screen when we got up to leave so he could walk across the screen.

P 794

Good cooking sequence: cooking Eland, bonjies root, Making Igoma string. Good sequence - except last part is edge fogged and it needs an establishing shot.

P 796

Reel is overexposed, grainy and jiggly. poor!

P 797

Tiggly + very grainy also slightly overexposed. Giraffe in forest is effective shot.

50fters

P 777

Out of focus game found + Giraffe not bad.

P 791

arrival of group VIII very clear but slightly jiggly.

P 756

Palm nut sequence - C.P. of tree-top with nuts. Shot of boy H preparing stick with axe M.C. U. & C.P. of nuts in tree with sticks hitting them - good picture.

P 776

shots of game found on pan. Underexposed but usable. Shot of man against evening sky. Shot of sun set over Thabi pan.

P 651

shots of women playing instrument at bank waterhole. Good shots of playing and yellow birds.

p 650 also at / camp quarumba - good
Gill - M/S shots also D.S. good
Pan of / camp omgamba - ~~not~~
not bad pan but flickers because
of light traps.

p 795 Cooling puffer - good. frame line
in this picture is off.

p 757 Badger: Eating - out of focus.
Bushmen Stalban - out of focus } usable
Shooting in focus }
Badger getting arrow - in focus.

p 780 Fama poisoning arrows - Camera wiggles
somewhat. Exposure & focus O.K.
Lion killing a wonderful.

p 714 Road from / camp to / bantcha - D.S.
shots of 3 people moving through
bush. good full in frame
frame line off. Two giraffes -
all right.

p 909 Kudu Under a tree - D.S. Kudu's
run. Du looks for arrows.
finds one. Shot shows arrow on
ground then how picture it up.
Should move right up and take
picture of his face. since shot
sequence builds up to this and
audience expects to have him
turn - should be shot and walk
out of film might have him in
left quarter of frame when he
picks up the arrow and walks
out to right. also some D.S. shots
of searching for arrows - step
in yellow grass, however, and
low tip in forest with light change
quantity

- P 652 Pan shots of Cliffs in /Gann quarrels
good set of pan. Donkeys at water.
- P 653 Women lying in weft. /Goo washes +
gets up. /fisher takes something out
of tree. (same) line and camera shakes.
- P 711 Wonderful giraffe shots.
- P 712 Giraffe - good - and pan of /nama.
- P 746 /Gann pulling python along good shot.
prepares fire + large meat in tree.
- P 747 Python: snake lying on rock moves
slowly - /bushmen stand around
good.
- P 798 /u's baby: /Qin + /Gon and /Qin
/fisher. Two /bushmen sitting one
is dark another light - shows
contrast. /Gann gets up + walks -
shows crutches.
- P 799 /u's baby. Nurses from one breast
then other. Camera wiggles in
last D.S. shots. Shows baby well.
- P 781 Group arriving or departing. First
D.M.S. shots are good. Last D.S.
shot is too jumpy. /nai playing house
very good → C.U. of /nai.
marvellous
- P 782 General shots of weft. Wonderful
shot C.U. of /eel tail with head
cross. Departure beginning.
- P 783 Departure well covered /eel tail has
shift on. /Gann leaves with /Bou /Gann
don't know how frame lines will
fit in with 20 D.S. shots.

- p831 Qui making fire-sticks - good C.U.S. But M.C.U.S. are slightly out of focus. First part in edge fogged. C.U.S. - while stick + Brown handle against out of focus (seems distant Brown body - side - flat light. Very good. Carving stick - stick all peeled.
- p832 Qui puts sticks out to dry - before carving them. General shots ^{of} shots of rainbow gods. Qui return to pick up sticks ^{which} have been done as a D.S. shot.
- p833 Very good, real. ~~Subject~~ Subject: young Teelay and family spooning the wildebeeste. Popped balance of D.S. + M.S. Cu shots. Good expressions + well composed pictures.
- p834 Qui finishes lighting fire with new fire-sticks. First part underexposed but may be usable. Initation square more good shots of spooning wildebeeste. Teelay shows father when he shot back. When he turns camera follows - passes him to get all in a walk-out. Usually **not** a good idea to have camera move same direction as subject. Faster than subject. Good spooning shots.
- p835 Skinning the wildebeeste. Again good balance of D.S. shots. He is shot re-establishing series of shot also shows Teelay standing while deer men work. He does nothing. But later he holds stomach bag for blood to be poured in does not touch bag, though. Can see when done goes over sun. Should have panned right

up when father prepares stomach bag/pick
 up to waist (to work up). Don't
 delay on such shots. Complete
 action of hands is wanted, follow
 them up till face is in picture.

837

lighting fire: Exposure changes ^{distance}
 because of clouds but sequence ^{then}
 is all right. Fire blazes + men
 remove skin - cloud makes an
 under-exposure.

838

carrying meat home: first time is
 best even though they leave
 meat hanging on the bush. Second
 is a hack. Must have something
 between this back at west and
 next shot of women coming.
 This sequence is a little fuzzy
 and sloppily handled. ¹⁰⁰
 Some points of handling the people
 here were possibilities missed - does
 quality of sky also soft.

839

All sort of discussion about
 sport. Meeting travelers. Should
 have pictures of the meeting. Have
 Jan D. M. S. of people sitting
 under tree however. Trees navigation
 here - ideal - pictures themselves tell the
 story. Good break up however out
 on ~~the~~ traveler may understand
 on sports discussion. Good C.I.S.
 of people talking to travelers under
 the tree.

840

Pictures of turtle: All further
 struggles & they being reached down
 grassy hill as had it. Good
 shot of black dead widebeest
 lying dead under leaden sky.
 Cutting out arrow. Good of

gate no duty

Ice lay putting arrow in gunner +
grinning. Sun over clouds screws
exposure.

841 Junkie making ram scum on
grey day - green purple streak
through white reel - not made by
projector don't think. Seemed to
be already in film sequence, not bad
but needs establishing shot - perhaps
this film since people would like to
know where she is building her
house.

843 D. Shots of sporing - Baobab in foreground
pretty good picture. More on table
good pic. U.S. Standby beside ant heap
searching horizon might use buzzard
shot then show man at old camp
where buzzards were eating bones.

844 Hanging up meat. Good shots of hanging
meat up yard. Good C.U. of pair of
and wild geese head. Hanging bag
on tree for buzzards. Needs an
establishing shot of man in
tree. Ice lay bringing ~~the~~ carrying
sticks with man cutting them on
back ground.

845 Removing sinew from tenderloins a.k.a. shot
showing men eating ice lay eating nothing.
pretty good reel except for cloud
shadows.

846 Very confusing reel. Starts with shot out of
focus, of old Basa pumeling food. Then two
men doing something to a woman's head.
Ice lay brings pot of water - shot not bad
technically but man throws hat in hut
in background. Ice lay brings pot again
and his father brings wood + makes
a fire.

- 847 carrying meat home with women ~~at~~ along. Sequence OK. father walking fire + fanning it with pole leather - poor technique to follow leather through series of hands passing - this seems confusing - might have been far enough away to get all in one shot they get C.I.L. of fanning fire.
- 848 A damn good reel wrecked by edge - fog band a blue streak down middle of film. C.I.L. of boy no good edge fog throughout, ~~get~~ ~~bl~~ ~~in~~ ~~mt.~~ Need another point cut of reel any. Can do?
- 849 Good reel - technically all right. Shot of boy and pot is good. Doesn't show, how clearly what the man is doing. Where does medicine come from, what is it.
- 850 The medicine preparation sequence is weak and sequence needs a re-establishing shot or two.
- 851 O.K. technically but problem arises - where did medicine he spreads come from. Should have still shot of ~~his~~ hand going into dishes of medicine then have shot of hand applying medicine - camera moving to pot.
- 852 Reel has light green scratches on the film. Also needs re-establishing shot. Also needs more on medicine also could be better composed.
- 853 Hiding medicine under a tree. And pidgeon ~~in~~ ~~to~~ ~~eat~~ ~~some~~ ~~cut~~ ~~away~~ ~~shots~~ of old men watching also crowd on and hill

and on C.U. of peelay after cutting.

854

Good C.U. of cutting for head; sequence needs re-establishing shot also good portrait of peelay.

855

Some possible re-establishing shots Meat out of pot. Cutaways of observers. Old Tgoma comes to eat.

856

People eating; various people get some fair sequence.

857

Water-hole departure sequence - no good - under-exposed because of cloud shadows.

858

Various pack shots from waterhole and portrait of flower-god. Also finish of Imbation - people eat the meat.

859

waterhole - same problem, clouds destroy exposure. usable?

860

Some rather beautiful shots of water hole sequence peelay (small) and family leaving.

861

The pan with water - nice shot of Babab tree reflections. Ducks taken by Oebri - good.

862

departure from + Oebri one shot hand held - two men standing ready in weft. End of film pretty scratched

P 863

Good pictures of pot & little further vultures over pan - fuzzy. Waterhole bailed out. Spring Buds.

P 864

Dee Tai pounding at scum. Scratch (black) on few frames. ~~Not~~ even
 Children playing in weft & morning
 Qun prepares to leave - paper in shot
 not too bad.

P 865

Kids playing in front of scum. Play
 with ~~pieces~~ of ~~log~~
 May drills behind ~~pieces~~ of trees.
 Kids play in field with greens -
 might be dubbed in with Brad
 for "Bitter" sequence.

P 866

Good crane-like shots
 Dee Tai prepares skin for eating.

P 867

shots, General of women moving about
 in yellow grass on ^{inside} hillside. ~~Fill in~~ shots.
 Also Dee Tai (wanton) ^{accompanied by} gathers ^{new} green food.

P 868

General shots of weft. Dee Tai and
 baby. General shots of people in weft - children
 shot of weft on the hill.

P 869

Departure ~~low~~ + ~~low~~; They change screen
 direction first L to R, then R to L very
 rapidly. Several shots of spring buds, good
 focus. Sky looks green in one case. And
 deserted weft.

P 870

Children playing Tai and another
 little girl chase and catch the
 baby. Some undefined shots of unidentified
 children.

P 871

Drinking out of mud puddle. This is
 their first drink of the New Season
 rain water; it is their lucky. Use
 tin can. Shooting a Steinbuck - pretty
 far and no stalking but not so
 bad. 4 is probably lens so use. Queer
 color quality (bluish) on post Kuan

Gate Dirty

Shooting. Looking for and finding old giraffe carcass.

P 872

Waterhole sequence. Lee Jay + father at the water hole. First two scenes good - focused. Other scenes underexposed due to stoppage last scene, pretty gaudy.

P 873

Gate filthy; fill in shots of veldkos. Camera wiggles. In film must watch parallax. Mostly hand-held camera and some jiggle. Cloudy day - everything dull.

P 875

Veldkos - fauna; Good cut of vine and fair sequence of digging gate is filthy.

P 874

Veldkos keep: all right + general shots. One silhouette against sky.

P 896

Veldkos shots: keep background always in mind. In this reel a man appears lying under a tree where only two girls had been before. This is disconcerting. Camera got stuck on on position and last half of this reel is nothing.

P 877

Veldkos: People departing across veld to look for veldkos. Tunka digs for and Man eats with bow + arrow visible. Good cut of hands digging and C.U. of broken fruit in bowl.

878

Early morning. Lee Jay prepares to leave. Chappens her s breakfast. Children dig outside the verft. Could have been of several people getting ready to go out for veldkos. Might begin the veldkos picture. Children seem O.K.

Gate Fifty

P 879

Evening shots: Dee Tai prepares greens - pounds them. Some of her is fuzzy - lense opened all the way. Shots of village - one is over-exposed + fuzzy. Mary Old Cow in Saurin - morning - nests his bow. Rather pretty shots.

P 880

old Cow leaves scum to hunt. Early morning. Good D.S. M.C.U. sequence - reached action when net grabs assagai. When he gets up however, tents are disabled. Bamboo fire good. Foma and Noma with Opafe skulls beside them. Kerdooey. I do anything a baby - just holds it.

P 881

Might have had Foma in a D.S. of weight but puts good separation of hunting sequence down show for march of rain scum and what does show might be cut out. too holds bag.

P 882

fill in dry season shots of 6-7 people in two screen direction (could pass for one during to talk away in other direction) in different backgrounds. Chulun at weight General.

906

Deep arrival + big discussion
got a

907

Ozrich egg sequence. Must have established shot. Overage it is very good.

908

Good sequence - still lacks D.S. and has edge for on first part but has good cut - on page 8 cut

ins and will lend itself to editing.
good C.I.L's and expressions.

909
not included

Film kind of grainy, but pretty damn good. Pam with birds on it and pictures of flowers is all right and shot of ducks shows wonderful rain squall behind flying ducks.

910

Dark day - poorish color. Gow (m) and family - pat rattle on baby's ankle. Hooshay and bow nursing in weird position (one for collection). Girls and blue hats. Very dark.

911

little girls dancing on log beside sawmill, color poor because of dark day. Old woman watching die in baby. First shot shows trick, subsequent ones don't.

912
Gate clean

Fell starts off poor since tents & trucks are in background. Girls dances.

913
Gate clean

Toma and wild cucumbers - good. Qui (h) and waterhole - good shots. Washes and walks around the hole looking for spots. Cloudy

914

Old Gao arrives - shots of arrival clear exposure - maybe slightly over. Several wavy scenes and later with Ganko and blue head dress C.I.L. good. Cloudy.

915

Girls dancing: M.S. M.C.I.s and C.I.L.s are all good - good cutting to 5th shot. Needs D.S. establish shots to show overall pattern of dance.

916
use of expressions
to characters
people

Marvelous reel: Wonderful portraits
of Lee, an Tom, Gow, Goma, and
Qui during discussion during
which Lee says falls out of
Lee and gets pissed off. Might
use establishing shot of bunch
of men sitting then move up
for these E.C.A's. Dark day so
pictures slightly grainy. Eyes
up with Lee and pulling Qui's
ear - slightly out of focus.
bare death.

917
use of E.C.A faces

Another discussion: a bunch of
women gabbing. One good E.C.A
of old Bernay's earnest talking
face. Needs D.S. establishing
beam touches little baby's pussy,
kisses her hand and throws
something away. Dark day one
shot out of focus of old beam.
Other part of film is Gow (M)
making ~~cutaway~~ for his kid. Good
cut away of other wife looking on.
Grows expression of leaning toward
kid, doubly

cutaways

918

More on women's discussion. Starts
with proper D.S. MS. Girl of children
in a tree. Then ~~one~~ little girls
digging in middle of wet. Then
get passable D.S. not really
far enough to be good of women
in group yapping then more
good cut. Shots. Women nursing on
turning is good

919

good reel. De Tai makes for truck
for her baby. Could have changed
camera angle more but shots
are expressive. One shows baby and
Pawshay - Ben - playing well. another

massive shot of all young men playing game of throwing sticks on ant-heap.

has wonderful expression of mother and son - it is a shot of Lee Tai in which one can read anything. Not bad. Early Morning. Sunny. Needs D.S. Maybe Kan we solve of the general D.S. shot in such cases.

920

Jumping rope: late in day - wide open aperture = grainy film. also some MDS shots out of focus. lacks real esthetic shot. E.S. should show only tiny figures and lot of background of surrounding - action should be just distinguishable in something like jumping rope. In something like arrow not sample material it need scarcely be distinguishable. Cloudy day

see P 75 lower Right

921

General scenes of clouds and flowers etc. and pan. Skyline seemed about right - 1/3 up in the air. General west - dark day - young girls sitting in group cating

922

General west. scene of girls cating + making beads. children & young girls pretend crutches. young boys with aloes on heads grip on the stick. Two young girls die in west. girls behind them, however. formal holds none. Very dark day and dark reel.

923

Burying scene - all in silhouette. Travel of a pack out rice pictures. Cloudy day.

924

Beginning of manilla trip sequence. Various people prepare to leave. No marked action of Qui's leaving house isn't marked but any the cloud reel

make it usable. last scene overexposed.

P 925

Old wildebeest carcass investigated.
Evergreen - D.M.S. - Cill (first on
head horizon tilt
Digging & frog out of a desert.
(no) D.S.)
Underexposed hunting? no good.
The trucks?

P 926

Mangetti departure - Very dark, but
so was day. Partly good shots.
Editing may be a problem.

P 927

Last people leave werft. Good walk
past Baobab tree and sail-away
Some D.S. shots in the Omerumba
with mangetti's against skyline.
Needed motor here, otherwise hard
to edit such a store of D.S. shots.
unless broken by M.S. & Cill G.S.

P 629

Camp at mangetti's good shots.
fire hood, first sunset shot over-
exposed. Queer camera flicker (projector?)

P 630

Departure from mangetti camp.
first - stationary - shots good.
panning opposite to screen direction
poor idea also panning
across light traps and complicated
background is poor idea.

P 931

General werft scenes: Some are good
and some are overexposed. Backlighting
at this hour (evening) produces either of
two results - overexposed grainy
fuzzy film or silhouette. The latter
is OK former no good unless
absolutely necessary. Side lights
can be beautiful but is usually
fuzzy. Had one up side down

picture ??? Also some tilting horizons.
 p 932 Shots of camp at Mangethis. Eating
 greens. Drinking from baobab fruits
 and Ostrich eggs - several shots.
 Film is pretty edge-fogged.

p 933

Edge fog problem. Always Run
 off 5 feet of film and
 Watch LOADING. Shot
 of people moving out ruined by
 hand across lens. Qui getting
 water also wrecked by edge fog.
 Not properly held either. Also
 very dark. Light intensity varies
 too much in this section of film
 must, in editing ease light down
 and up.

p 934

Shots in forest. Hand-held is
 poor. Qui (small) packs bars - two
 Shots from same angle can be
 used but must be split by
 cut-away. Watch camera following
 it must follow keep man in
 rear of frame and let him
 walk out. Rather use O. ? from
 little further away.

p 934

Not Bad Reel. If there are large
 inert masses in a background
 or complicated inert masses - camera
 movement is particularly noticeable.
 If however, the action is at all
 intense and background and action
 are simple and unimpeded then
 camera motion is not so obvious

p 936

Late afternoon & shots of girls dancing
 fuzzy and grainy. Mangethi camp
 shots out of focus

P 937

Good long run of / Qui descending into Bantcha. Camera moves up properly. This is a good E.S. Hand held camera poor.

P 938

Reel useless. Scarcification of / u. Camera got loop + first half up side down.

P 939

Poor reel. Too much camera movement, and not enough use of available foreground material. Not good idea to pan in forest. Some good shots, however / Qui dries off in foreground while another man washes in pond at background. / Qui is almost full figure and man is small. Another good shot is of two children on what said a pa - one gives another a drink.

P 940

Burying in sand. Friend of a hawk. No sun to hide from as day was cool and cloudy. This reel should be a good cut in material to fill out previous reel ~~reel~~ to make a sequence.

P 943

Hunting school. Good sequence a series of portraits of members of Schipold. Three men and the boys. Well handled and a good idea to express the school without going along. The blueness from sky reflection and the shelter seen exposure may be naturally taken care of in the copying - which will make things more red. Might have had a little antel

up by this ie their departure from
 drift and/or from water hole. But
 idea of portraits sort of carries
 the day! Could have used reflector
 to advantage and might have
~~had~~

P 404

Hunting School departure: Camera
 movement in such a scene was
 unattractive. Slightly over-exposed
 but O.K. departure } O.K.

50
 ftens

P 902

Shot of Gow (m) cooling eggs. Gen shot
 of work. Camera had sideways thump.
 Gao (hus) plays instrument lying on
 his back. Jeep arrives. Frame ok.

P 903

Executing - drawing + quartering - the big
 horse. Certainly enough is shown.
 Dark day.

P 904

Good picture of Lu and baby. Partly
 one in mottled light and shade a
 beauty. Others are rather dark.

P 905

Whole reel slightly out of focus. Man and
 Os. eggs. Children play under a tree.
 Some of these shots will be usable.

P 896

Very dark reel - dull day. Gao does
 something in front of his scum.
 People sit around. Focus + exposure
 O.K.

P 897

Good reel - good walk in. Already
 at house. Low angle tends to increase
 apparent size of subject. Very
 effective is desired. Dark day,
 but well exposed.

Same line gate problem

P 898

Good reel of truck making. Doesn't show how these things were made but that is scarcely important. Prep. (low angle) shots + camera motion unnoticeable.

P 899

Kids: digging rocks - shows the fun with imaginative the side lighted shot of the kid digging by the scum of the flat lighted one. Good little sequence here (probably used same exposure for both) Group of kids in front of sign also good. Side light makes good background of light mass and above it a ~~black~~ black shadow dragon mass. Also the boy is pounded and stands out in thin line light in front and highlights on top of his shoulder with dark shadowed back.

P 900

Good reel of rain coming over wiert. Much better when camera is motionless. Some wonderful shots of wiert + houses + many people among them. These shots look high angle and as though taken with long lens since they are wonderful for shortness.

P 901

Wonderful shots, technically good, of Pellay and Gao (m) impersonating an ostrich.

P 884

Group sitting around in bunch before departure and final departure. Very dark dull day.

P 885

Gao H departure. Three departures, not from the wiert, don't look right. Usable probably. Seems to have been taken at 165/sec.

893 Pui shakes hands with people leaving. Good shot of kid and baby - the kid in deep dark shadow and baby bright. 3 shots two M.S. and one C.U. of nursery baby.

895 Good shot of kid digging vegetables. Sampras and Gueddy play with autos. Wonderful C.U. of cars parked on dirt heap, looking like little grinning faces. Very good entrance. People approach with loads. Dark but good, dark day for this part of film.

P 947 White egrets in tree. The shots taken with four inch lens seemed over-exposed and grainy. (Others seemed all right - wonder why) Shots of country from around camp Bantcha - shows greenery.

P 948 Cracking a Mangetti nut - to show technique. Not bad. Can make full sequence - D.S. C.U. of Hama then C.U. of her hand. Color quality is beautiful in this yet - day after a rain - very clear. Children drag others on carrots. Greens are lovely - day clear.

P 949 Gen. West. Pui's footstool may has stick - theaters people sitting around circle. Little Tom and buddy at make-believe ball. Hangsup biton. Good decision to have these silhouette shots. Low. Keep exposure numbers high - silhouette shots usually better.

950 Wonderful sequence of little boys and make-believe billings. They carry greens home and pound them. Some shots are dark but all are good.

951 Children and mothers. In shade and quite dark. But probably usable because color distortion is not pronounced. Children dumb all over their mothers. D.S. would have been good. One shot shows head reach off the child. But saves mothers head. Better to move back - get both. Foshay ma handles father's parrows etc.

952 Hama and Imani. C.U. O.K. Mothers and children. Some nice shots. C.U.s make it look intimate. Some are too dark however - choice between dark film + grainy film.

953 More children: Good shot of foshay ma standing alone, back, lighted with orange flies. Slightly. Pan struck when Oranella moves. More of Mothers + Children. Musical bow being played. C.U. of kid standing by scum.

954 Good shots of musical bow and Now's violin. Imaginative use of foreground and C.U.s. Some more children. Now + Qui play music together.

955 More kids. End of make-believe billings. First part is rather dark. Not too good. But second part is O.K.

9956 Shots of gen. West. Children and mothers. Bounding Ochie on a Farosse and feeding a ~~kid~~ kid from the mother's ~~at~~ mouth. Camera-hand held. jumpy

Ostrich eggs - need drilling an egg.

but subject is such that the jumps are not too noticeable. Plane of background is flat, and uncomplicated which means that only on frame edge are jumps noticeable also. Subject is strong enough, + simple enough to carry camera jumps.

P 957

Shots of Gen. went + kids. Portraits of kids of out dark out side light is pretty ~~pretty~~ effective.

P 958

Shots of hair-cutting. First few shots are cloudy and dark. Some of kids are out of focus. Probably enough to make up a sequence however.

P 959

Badges with Charly and Boss.

P 960

Girls dance. Would be better if the center of the frame was kept behind the center of the frame in order to keep mass moving forward. Shots of Antrium.

P 961

Shots of shoe-making. Gough makes a sample. How burns a thong and candle to keep it moist. Edge fog throughout.

P 962

Late afternoon - poisoning arrows. Poor sequence because aperture was large. focus is off and camera is jumpy. Also grainy film.

P 963

Good shot of Lu holding baby - if only pan was steady. It would have been a good idea. Panned up from arm around baby to her face. Smash of hair

cut and Guring hairs. Shots of
 Pils with his rinned because used
 the wrong lens - 1/2" instead of
 1" or O.S. Shot of kid in tee

P 964

The two Gows (I) and (II) playing. Good
 shots. with O.K. D.S. Shot. Nice cut
 away to helmet with kid. Nice use
 of shadow masses and sun light.
 He must first strike the ramp

P 965

Boys game - porcupine game. The
 first shots are fitting a rattle on
 a baby - pretty dark shots. Boys
 playing is not so badly handled
 from point of view of P.S. M.G.
 C.U. but C.P.s are abt. J's
 well handled. Most of my C.U.s
 are done from high-angle and
 since heads are usually bowed,
 expression is hidden.

P 966

A wonderful reel of the singing sequence
 Good C.U.s and cut aways. Good
 portraits, good cutting possibilities. One
 shot slightly out of focus.

P 969

Hama digs a well for called chun
 Nice shots of two girls washing in
 pits Ina and general shots of the
 water-hole. Pretty reel.

P 970

Digging the water root. Pretty well handled
 sequence with exception of kid who
~~is~~ runs a good shot with his
 a running mug. Maby can be done
 without kid in the picture. Might have
 had D.S. establishing shot.

P 971

A

Arrow poisoning: General Pretty Dark
 and shadowy. Specific shot of
 squeezing bugs into mortar. he squeezes

orange eyes in good picture but the small ones don't show very well - not sure what he is doing in picture. I should have had real C.U. of his hands here. Another thing: too many shots from same distance and angle. Also, he should have a shot of the goats a real E.C.U. before smashing and just beginning to be smashed. Also, should have a shot of putting bark in mouth. Such a job requires the use of one man, mostly all the way through to illustrate the basic actions and a great many E.C.U. shots.

971

B

There are about ten men in these pictures they are O.K. as a general shot but they fall flat as shots to illustrate poisoning arrows. This reel is of How working on his poison: Good C.U. of the seed pod and putting ~~the~~ seeds into the mortar. Poor shots of squeezing barks in after them and spitting would be O.K. if he had put bark in mouth. Pictures are pretty dark any-way.

P972

This reel has a few improvements it is later in morning therefore brighter. It has picture of helmet putting bark in the mouth but quality of light in shots are too far apart for juxtaposition. D.S. shots also ~~are~~ from same angle and have varying frame coverage and people not them. Might be O.K. for re-establishing or Establishing shots. The only way

to do this sort of thing so technology
 sequence is to have one man and
 five or four arrows in plenty
 of light and well positioned. Only
 needs to do ~~that~~ for one
 arrow. These shots would be
 good for build-up in a story
 but not good for showing technology.
 fingers in front of lens cap when
 I try to change exposure while camera
 is running.

994

Qui medicine sequence: Shots all
 good except for shots of Qui walking
 to work which are ~~completely~~ out
 of focus, also C. G. of his face while
 he eats fruit is shifted. Face is good,
 too far back. Damn it all. Otherwise
 good. Picture of him sitting ^{in back} while
 bird comes towards camera, to get
 dried ~~seed~~ seeds where Qui left
 them is good idea.

995

Qui medicine sequence: some nice
 shots of light man against shadow
 background. Many too much from
 same angle.

968

50 fter. How the musician scrapes
 a string. The quality of light is
 slightly overexposed and screen is
 quite bright. From white skin.
 Next shot is good normal exposure
~~on~~ almost back lit. Although
 these shots are of the same type
 the light difference is so much that
 it took me a moment to realize
 this. Interesting point. Puff added
 in weiff and light scarpation -
 too much shadow.

P 969
A

969 A General scenes of rain clouds over the pan. No good because of ~~the~~ filthy gate.

P 970
ask name of root.
A

Camp at western mangettis. Men depart and woman wait. Digging veld koo on the road. Birds. All of water root flower. Ok reel.

P 971

The poison west of western mangettis. Comes under a bush. Good digging shots and not bad pan of the Omarumaba. He held with camera motion - not too bad anyway.

P 972

Good shots of Basab against rain clouds. study of various parts of the Basab. Also shot of rain falling across the pan - wonderful of Basab's through curtain of rain. Gate clean.

P 973

Young man and his arrows - he looks at one and winds grass. Too much shooting from high sharp over head angle as if you were looking over man's shoulder. Also girl mashes Chevy nuts

Gen photo
12900

P 974

Digging for Sha - shots of digging for Sha on route to poison bushes. O.K. shots. Gunda drums tree to get. Curin - no shot of Curin. This is enough of an exception to warrant a complete sequence. Should have ~~had~~ some shots of

walking along and finding the sha.

P975

Water tree. All O.K. shots except C.U. of drinker showing face and straw which is under-exposed completely. Digging person. Some very nice shots with ~~no~~ camera motion not too bad. Again, better to move back than follow ~~man's~~ man's head up when he stands up. Interesting: C.U. of pug O.K. and, though subject is small and sort of unnoticeable, as soon as the camera follows him even a little bit he becomes the center of interest immediately - perhaps his importance is outstanding against the stationary background which the camera passes.

P976

General scenes. Some nice sunsets and shots of man (naked) walking along pan covered with water.

P977

Gen. w/ft. Ju and Larshay and Lu and baby. Two kids and large pot (hair) + Larshay's foot (w/ Gow) and man's feet. Some nice shots of rain over w/ft and over Baobab tree are ruined by a scratch in the emulsion (made by camera) clean gate after every 100 feet.

P978

General scenes - birds over pan. Various faces around pan Baobab etc.

P979

shots of deserted w/ft. looks really deserted. Branches over door etc.

Partial Shipment

These films are being shipped to you in preference to holding them until all those you sent together are ready. Your other films will follow soon.

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Friday.

boy diggs chain - not
need O.K. closeups,
a string. Good camera
and good O.K. shots.
C.L. will handle
the journey two pieces
reels

1004

~~the~~ Good sequence. Except wab
with D.S. shot. This one really
needs some establishing material.
Every important action is well
covered. Had these staged -
repeated until I got them. Only
want to do such a thing.

1006

finish of bow string sequence and
stringing the bow. All are O.K.
except bow stringing seems to
be cut off. Must be one in another
reel at Kigapite or we have lost
it. If not there, do again.

50
fers:
P997

kids and cooking caterpillars - O.K.
in shade. Also woman coming
home with veldras - clipped by
end of film

P996

woman unfolds mantles evenly
look for top of green. Man
with good O.K. of fruit and
Toma (C.L.) eating. Both of digged
however.

P1005

a heron and some peafowl at further
also a mole. Good little shots

P988

Wildbeest and Birds on / savanna
pan. Nice shots. proper exposure.

796
A-

Yeldkros. Don't understand the
beginning - pan's up and down. One
rather nice shot ~~of~~ from low angle of
men's heads among bare branches. Rest
is a wonderful series of C.U. shots
showing the digging, the root and
some really wonderful C.U. shots
of the root coming out of the
ground.

797
A.

wonderful sequence of women dancing
the gwitch dance for pan the
hunter. could have had few C.U.s
of principle characters. The mass
of Bushmen in foreground looks
very good.

798

Old bow on the pan, badly seen
struck in back-lighted shot. D.S.
flat light is O.K. More on Ostrich
~~was~~ last 6-7 feet burned
completely out. Big bandage shows
on one woman. Otherwise - good
D.S. establishing shots.

799

Ostrich sequence: Reel full of good
C.U. shots of people. Wonderfully
handled sequence. C.U.s had ^{trifling}
_{expressions}

800

More shots of cutting up the Ostrich; C.U. shots
our boys are in the first few series.

801

More of Ostrich & Gen went. Some
C.U.s put of focus and film
grainy.

- P803 More Ostrich. Good of old Hansa
roosting first. Shots too uniform.
Good general shots of werft - people
sleeping.
- P804 Rain squalls going up. Dark day =
grainy film. O.K.
- P805 B. Sumner
Wonderful shots gathering grass on
Dark overcast day.
- P806 Another good rain squall ~~the~~ red
Not necessary to follow one person
action is self explanatory and
comment can be general.
- P807 Wonderful sequence of carrying
huge loads of grass back to
the werft. Perfect shots. Dark day.
- P808 Blanks.
- P809 General shots of area. Mostly over
exposed and poor panning
- P810 Salt sequences looks slightly
stilled but otherwise O.K.
- P812 Gen werft. Portraits. men sleeping
of old German and heads Cow (the) makes
at skin bag etc. O.K.
- P813 Gen of werft. Old fogma and fog.
Ends with good pan of werft.
Not so bad.
- P814 More general werft. Good shots
of ~~the~~ at end of roll.
- P815 General scenes of country and
shots around ~~the~~ a scum O.K.

- P816 Junka builds rain scurm: good enough.
- P817 More scurm building: looshay carries grass to repair scurm. C.U. shots of tyne thorns to help frame - Junka. Making. O.K. ref
- P818 Children reel. Two kids rub fat on each others arms. Inai holds 1/2 baby. Over scratch - reel + thin through part of reel.
- P819 General shots of werft / hows wives baby puts hand in her mothers mouth, C.U. of crab Out of focus.
- P820 Girls come out of scurm. Playing the stick throwing game with boys. One day, not too good.
- P824 Gemstock - finding buck + arrow hole. O.K.
- P825 Handling buck. Very good sequence. Reignor putting blood in stomach bag. Very good. Good sequence.
- P826 More at meat good.
- P827 Last of ~~the~~ currying up the kill and ~~to~~ skin: Shots of triplets and scenery around Kautcha pen.
- P828 Shots at the kill. Over exposed ~~pages~~ Second reel of kill

P 829

Beginning of fire - sticks O.K.

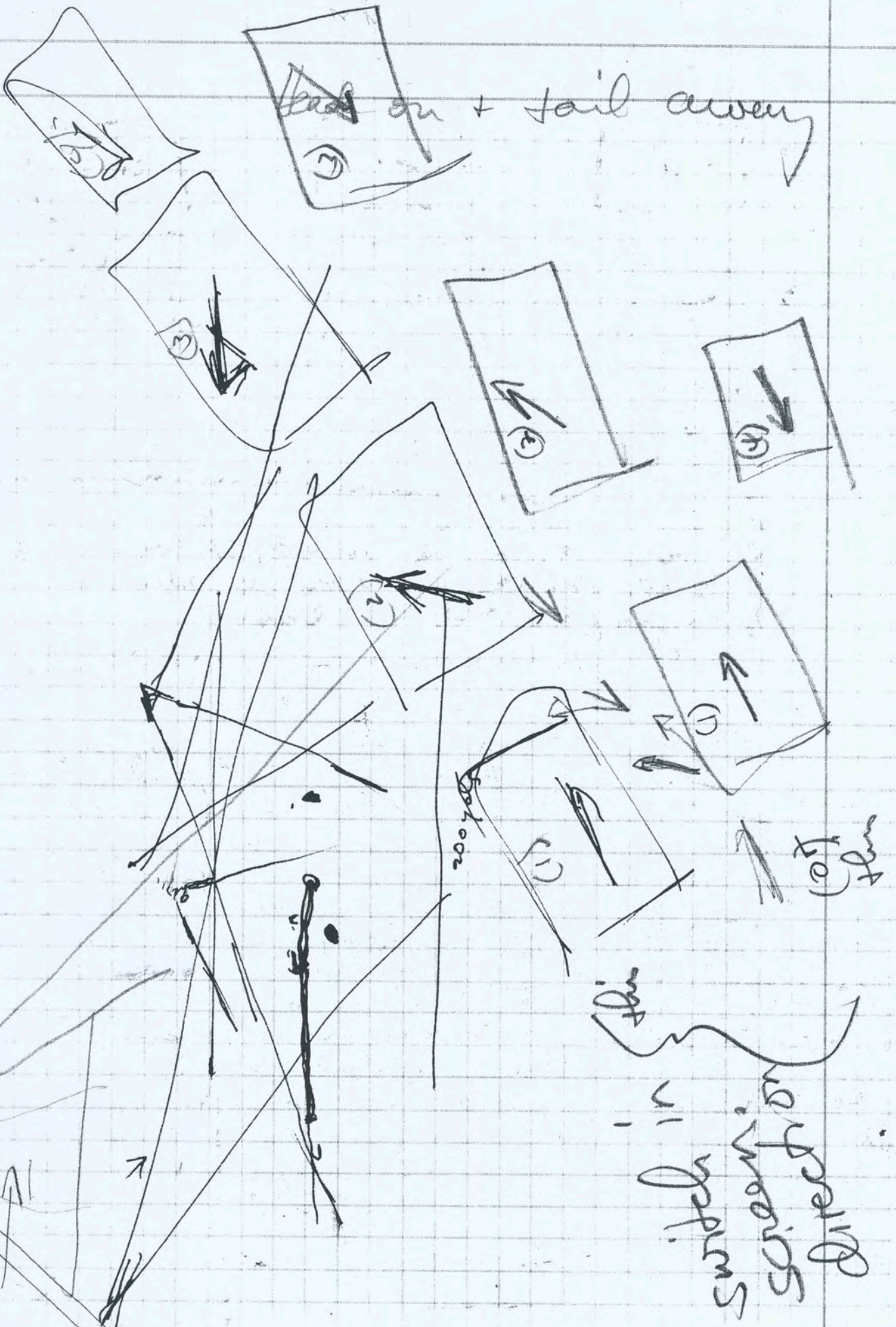
P 829

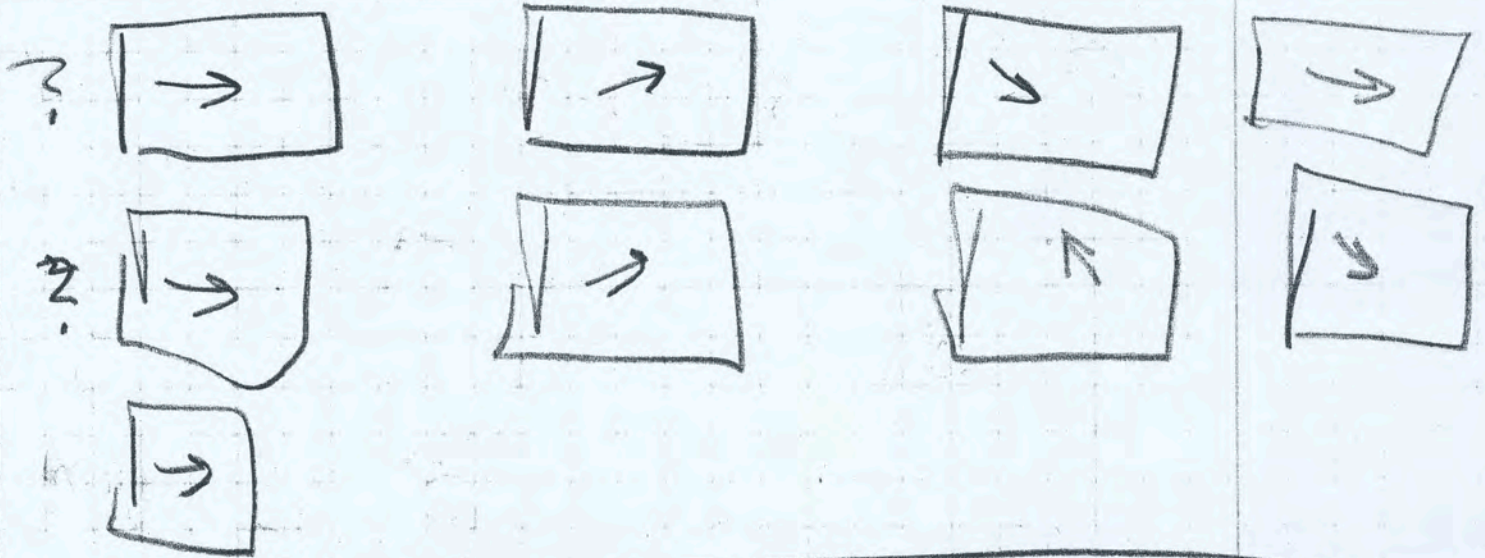
Part II of fire - sticks O.K. walking into
 way + looks like they take great fun
 because of screen direction and idea of
 jumping action of peeling sticks without
 change of camera angle or cut away
 is poor. Time elapse must be illustrated by
~~obvious~~ obvious pause + rest on part
 of subjects.

In general - suggestions about film.

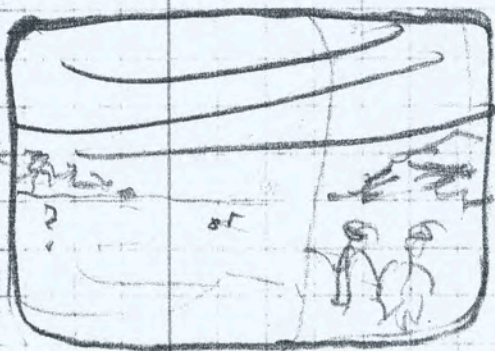
-
- 1) Need more D.S. shots.
 - 2) Keep gate clean around edges.
 - 3) Keep pressure plate and gate plate clean.
 - 4) Need more C.U. shots of faces and expressions.
 - 5) Use tripod more.
 - 6) Don't move camera so much;
 - a) don't pan
 - b) don't follow persons movements with camera.
 - 7) try to have people enter frame and leave it etc - leave space of empty frame before and after person has entered or left.
 - 8) Don't shoot so much from same distance " " " " " " angle.
 - 9) " " " " " " " " " " " " angle.
 - 10) Don't clip scenes.
 - 11) More cut-aways for human interest - particularly relevant actions.
 - 12) More portraits of people's expressions - particularly sitting and watching.
 - 13) Try to cut down edge-fog - hold filmers tight on roll.
 - 14) less full-figure shots.
 - 15) try to compose better:
 - a) use of foreground.
 - b) think what can be cut off about a person. trees, glades
 - c) use of masses - clouds, etc.
 - d) use of light and shade masses.
 - e) use of figure masses in close-ups

film
 do
 well





This film is pure documentary - objectivity is the theme: directness of approach a virtue.

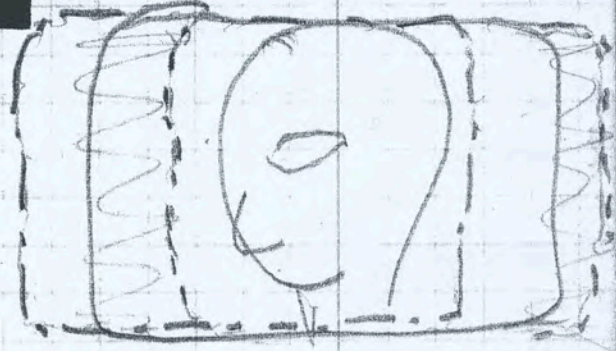


which two different connotations

"The Family of Man"

It may prove to be the most important photographic show in the history of New York's Museum of Modern Art. At any rate, it will be one of the most ambitious picture exhibitions of recent years. It will be called "The Family of Man" and it will open at the Museum sometime in 1954. Edward Steichen, the Museum's Director of Photography, has left for Europe to make what he calls an "exploratory survey" of material available and suitable for the show. Its aim, in Steichen's words, is to present "penetrating documentary photographs that portray the basic and universal elements in human relations and demonstrate the role that can be played by the art of photography in communication and explanation of man to man." A big order, indeed, and worthy of all Steichen's perception and perseverance. May he find the pictures he's looking for, and bring us back a great show!—

Look on page 191 for details on this year's Christmas Card Contest



A.D.S. shot. Can even be further



like this

Synthesis: The film of a subject must be an intelligent synthesis of the reality of the subject. There is no such thing as pure documentary. Every time the camera starts is pointed stops it is automatically synthesizing. The point is to make these steps purposeful and reasonable.

methods:
The theory of angles:

To make each break in the film a useful thing. To enhance the reality. The audience is, with angles, seated in a movable box. The screen is the pivot. Move the audience so it can look on all sides and receive the varied impressions that angles achieve. Technically to give a reason understandable to the audience for every time the camera stops.

The theory of Shots.

To lead & create an expectation in the audience that can be fulfilled with a climax or build-up.

The theory of rhythms. (as individual)

To build up in the audience a sequence of pressures or tensions. This sequence, particularly if it follows a pattern, tends to captivate the subconscious over which the conscious spread as a screen can be stimulated more easily by the intellectual overtones of the film - plot, actions, expressions, etc.

The basis? The film by the nature of its tools & limits change & mold reality. The more it can do so and not be apparent as doing so to the intelligence but only to the subconscious, the more effective it will be.

parts of the film motion

- The frame.
- Composition
- The montage
- No of frames
- Cutting
- how put together
- Technical
- Exposure
- fokus

Variables of the Medium

- camera movement
- camera focus
- camera exposure
- camera position with relationship to subject ie
 - 1) Distance from
 - 2) Height
 - 3) angle to.
- approach the curiosity-driven activity of the eye. Satisfy the eye.

subject variables infinite (limited in some ways by conditions under which the camera will not operate.

Film:
- camera - type
- after camera - handling during development + copying.
- editing + endless possibilities

How about asking
copying slides only
or camera always
from camera for omniscient
viewpoints.

flat (diagonal is better) → particularly include

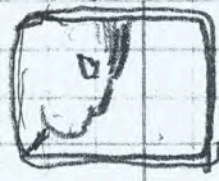
- don't clip off heads, or clip figure exactly at waist, knee, elbow, shoulders. and
- f) don't have so many over-shoulder from back shots.
- 16) Use subjective camera (with discussion - can only be used when audience knows who camera represents.)
- 17) expect graininess in low-light + many back lighted shots.
- 18) Make use of imaginative lighting - side light etc.
- 19) use reflector, to get portraits or expect only highlights.
- 20) Use head on tail away diagonal shots for people walking.
- 21) don't be afraid of low light but ~~don't~~ if light is very low - don't try back lighting to show shadow detail.
- 22) Get some title shots of this sort:
 - a) quiver + bow hanging on tree against even background. (hunting)
 - b) D.S. woman digging in grass or weeds cooking or just a group of weeds in a pile etc.
 rather than trying anything too big.
- 23) remember that quality of light should be about the same in a sequence - change could occur between even quiet light of children playing in woods + women digging and cooking etc and change might be ^{sequence} naturally occur ^{ie suit}
- 24) Express an area, scene, etc with some detailed c.l. s or well framed, imaginative D.S. shots rather than panning.
- 25) remember depth of field!
- 26) Use depth of field in shots showing relationships between objects. ie - water bases in p562
- 27) Remember: The camera must only get the material for creative cutting

also for effect



particularly a diagonal tilting up towards front of head and including most of forehead.)

- 28) Use any characteristic individualistic object of an area when possible - might tend to make area seem smaller.
- 29) Don't squeeze off camera before you're ready. Get horizon properly framed + lined up.
- 30) Don't have horizon cut off people just at knees, waist, elbows, shoulders or head.
- 31) Remember distinctive colors come at certain times of day.
- 32) Evening + Morning shots needed. Sunsets and rises come out good. Rather underexpose sunsets than overexpose - just follows old general rule.
- 33) If camera must follow somebody, keep him more in last 1/3 of frame so he has somewhere to go. And keep his speed and camera speed exactly the same till he is ready to go, then stop. Hold after he has gone out for a foot or so to pad the scene somewhat.
- 34) If must pan, have steady shots. At both ends of pan shot to contain the action.
- 35) Pan shots - used when an expanse must be shown with each part in exact relation to its adjacent parts - a wide plane, expanse of forest etc. Pan slowly and contain with steadys.
- 36) in moving subject - stationary in space but moving about from fixed roots - judge where the dimensions of the movement lie and move camera (back or sideways or up and down) so as to ^{enter} contain or catch them. from the shade
- 37) Blue light + dark skins are bad combination
- 38) Backlighting - good for silhouettes, if light is bright and shadows deep, but unless light somewhat diffused by reflector or time of day, it is poor.



Rhythms: action, montage (expanding + contracting masses), cutting, light quality. Bright or dark

- 39) Shots of bird in frame with only sky as background. Must keep camera steady or bird will leap about in frame
- 40) Concerning points of S, In most cases, shots of consecutive action in one sequence. particularly repetitive action must change in angle or distance. (not always, of course) - because there must be some reason, apparent to the audience, for the camera to stop in order to keep audience slightly out of itself. The camera must be anteye with a train - people do not stop looking at something without a reason and when they stop looking from one point of view (camera = distance or angle) they change to look at it from another. The camera must make the reason apparent for its stopping. ^(of rather the selection of shots) best way is to change angle.
- 41) Remember camera movement over complicated background causes camera flicker. Most light traps when flat lighted.
- 42) in shots of people walking along. Unless EDS shot where people can move for a long time in the more or less center of the screen, it is probably better to let them come into the screen and advance $\frac{1}{2}$ way across it (or follow them) rather than let them just go out of the screen.
- 43) Probably enough cutting up of meat.
- 44) Watch accidental combinations on the pictures. Keep detail in mind.
- 45) In pan shots, hold camera at beginning + end.
- 46) Rather plan shots as to length if something is happening that could go on for a long time but wouldn't be necessary in such length. This would help useless overshooting.
- 47) When taking picture of man bending then straightening. Hold M.S. or C.H. (either case this applies) low shot at ground until he is clear of it and then keep same camera level unless it is extreme and take picture of his head + shoulders

Dancing - Broken up as follows.
 note: (Imitation of actions of animals)

Still:

→ Implements - Cover all on stereo
 Emphasize

Scurms

Designs - bags, beads, breadclouts

- Fibers + Sineys' cover uses. Stills + Movies

- Hunting gestures - movies. (symbols of animals)

- Traps, Stills + Movies

Gestures - movies

measuring / women covering mouth. / Breeding gestures

counting / walking when its cold.

gestures with lips

waving arms + pointing.

Children + their play. Movies.

S airplanes of beads,

S clay wheels

S pop pods in peoples ears.

S playing game when theyre animals.

S Boys wrestling.

S Uelkros + lion game.

S Weaving toys from grass. (stereo also)

S Baby going into a carross.

S handling a carrosse.

S Carrying two baby's.

S Better bird

S Better sticks

S Children sharing food

S " smoking

S light skinned people

S Beauty - who is prettiest girl.

S Children mustne not comfort

S Birds on spits.

S? Kids kissing + handling norma (caught in act)

S Kids playing in ashes.

S Cats cradles. Stereo. + Movies

drawing a map.
 young brides, Sepkos + movies
 - WNLA - contrasts blacks + bushmans (attach radio + bushmen talking to
 - Kraal
 more Girls games + dances (caterpillar dance + old
 Boys carrying each other (Carroll dance
 Visitor rubbing on red powder.

fibers
 ornaments - hairs, neck etc
 wiping babies
 sleeping on grass
 using grass to clean

* other to
 is to get
 of getting

Follow that up, if must until head is in picture if he is working on something. (if it seems more advisable - for instance if he is walking away - the camera can move back to a D.S. in the second or shot). Important thing is for camera not to follow him up as he rises. Remember - when camera stops, change distance or angle unless def. ditch not advisable.

Track Nadro
bushmen walking to bushes)
ince + old
ince

*other technique
is to get D.S.
of getting up

- 48) Remember - long string of complicated-action close ups is very hard to follow on screen.
- 49) Silhouettes are effective if action is clear when necessary.
- 50) Get well braced before pushing the button.
- 51) Where can, work in real DDDPS shots of country to build up impression (palm sequence for instance)
- 52) a) remember foreground use - helps picture immensely.
b) But keep in mind where the center of interest lies and if the significant action is in back, don't have the foreground so full of action that it competes with the back action. In other words - don't have conflicting planes of action when only one plane is important. Keep the other plane modified (not hard, fast rule however)
- 53) Remember for - shortening effect of film camera has only one eye.
- 54) When figure walks away or toward camera, have him start with his whole body in the picture and end (if going towards) with his head.
- 55) Try always to get at least the beginning and end of a significant action.
- 56) If an action is really significant and can be held or gotten with a take, for God's sakes do so.
- 57) Most close-ups should show facial expression.
- 58) Not so many full-figure shots. These are a really poor kind of shot. They

- show absolutely no imagination and great lack of initiative coupled to great abundance of indirection.
- 59) Note on #787: P. 38, 39: seems that the one with head or most of body cut off (in a shot of two people) is less attractive and attention is drawn more to one with whole figure or more of figure (or face) in the frame.
- 60) If must change exposure during a take, for Christ's sake do it in time and gradually enough so it doesn't look like switching on the lights.
- 61) remember, camera can go up and down too.
- 62) If person stands up to leave screen or starts to leave screen, always keep him in back half of screen so he has room to move out.
- 63) Remember what the audience expects and what they desire. This is purpose of build-up, to lead and create expectation that must be climaxed.
- 64) If camera must follow, don't follow faster than subject or move in opposite direction.
- 65) If must follow hands of man up; follow until face is in picture.
- 66) swift camera following of a complicated action is disastrous.
- 67) watch parallax on C.U. shots.
- 68) Composing for depth.
 - large small object in foreground + small large object in back.
 - People large foreground + small back
 - Change of light in planes.
 - Best used + shapes pointing away.
- 69) low angle tends to increase apparent size of subject.
- 70) side light is often best - modeling light.
- 71) In many cases - action is self explanatory and if a group does it, not necessary for camera to follow one person. comment can be general. See P. 71, #806

about 342 ft + 9 1/2 min Running time

Idea for Breaking up a dance

Film: Women in semi circle in back-ground of nice white sand, D.S. then

Dance Breakdown

They have M.D.S. of all women stand in a circle first singing it all after that

#1 a) Begin at one end with one woman clapping (space woman enough so that an M.C.U. would include only one woman) side light to left to side throughout semi-circle.

b) Go right around circle with other woman.

c) Begin again with one woman singing and move camera back after each give 10 sec to each about 6 women.

d) One man (D.S.) begins to dance in center of circle. using particular gestures. Full figure of him dancing. C.U. of his feet.

e) Repeat with about 6 other men each using his own style. women sit still. He sings as he dances.

f) All men dance around women singing, clapping etc. D.S. M.S. C.U.s ordinary study.

f1 1/2 C.U. of face. All D.S. of all men first one dance in one all come women sit on one. Women sing out of circle.

Sound: Camera blimped. Sound follows film pattern.

Never did it

a) One woman claps b) continue around circle one by one. c) One woman sings (no clapping) repeat procedure.

d) One woman starts singing + clapping then all come in one by one.

e) Repeat with men dancing - hold sound on one man throughout series of shots on him.

f) all dance + sing around circle. Probably use 1" lens.

Components.

Bushy - where fire came from - wind
 bush + strange surroundings.

1. Introduction
2. Story
3. Ending

Film to be done in three parts
 The three parts briefly.

1) Introduction: In opening shots emphasize first fire, and then bushmen stories and finally the particular story. Might have introduction in rather dim light of evening and the opening scenes of the story in bright light. First shot is a picture of a group of bushmen sitting around a fire. Or only a fire with maybe one man sitting at it in the late evening - sunset or so. Eats. This has bits etc. on it. ~~then narrator~~
~~voice begins~~ scene fades out into a shot of a group sitting at a fire with one obviously holding forth. M.S. Then. C.U. of the story teller and narrator begins. The Bushmen have many stories about the land they live in. Stories about animals etc. - Shots, still darkish, of various animals. Lion, ~~elephant~~, elephant, jackal, ostrich, ~~zebra~~ etc. Ends with rhena looking back over shoulder + moving away then about 5 min back to group - Narrator then begins story and light brightens. ~~End~~

2) Story: Introduce characters with portraits. Then have shots showing many people without fire and so

Fire

There was a man called /gae/gîni. This man had fire and this fire was called doro. This fire was made with sticks. And they get fire. They cooked their food. ^{They = 1919's family} They were eating cooked food. And other people ate raw food. They had food called //kharu - a white food, dug from the ground. There was a man called Hîa (means God in F's language Nama). This man visited /gae/gîni's home one day. At that time, /gae/gîni was not at his house. There were only children. And the children were eating and Hîa asked them to give him some food. And they gave him some. "Oh, you eat nice cooked food" said Hîa. "We eat raw food. How do you cook your food?" And the children gave him an answer. "Our father has a nice thing and gives us always cooked food. We do not eat uncooked food. He does all the best to us." Hîa said "I will come back tomorrow and eat this kind of food again." Next day Hîa came ~~of~~ back. Before he reached the house, he saw /gae/gîni

Cast: Igae / gini - Gani
his wife - Zunka or Topohay
children - Lames & Sam Kio
Hua - Ke / ay

Start off by showing that nobody has fire then show that Igae / gini was the only exception and show him with fire cooking his food and keeping warm + has a place to sit around etc. Then Hua visits him and show him meeting the children because the father has gone out to hunt and the mother to get vegetables. Show the children and Hua talking etc. Together and Hua is given some cooked food - have children. Many cook it there or have had it on fire when he came - which he eats for the first time. Then show him leaving and telling the children he will come again tomorrow. He does not live far away and picks up bow + arrows + goes home. He sits in evening front of scum wondering and eats a piece of raw meat. He wonders how they manage to make fire (could work in best to show fire comfort angle here). Next morning show him growing it Igae / gini's way. Show him seeing them digging for vegetables in front of where he hid before they see him. Then show them finishing digging and watching while they finish digging and watching while making fire and then show them starting to cook with sticks. Show them watching all the time from

note: Hua has been hunting + sees that he went + leaves + smoke + arrows + comes over

note: could in work contrast Hua scared → + gg only + finishing for few more days when walk off could make walk from but arrows Hua

and his children digging for food in the ground. He hid himself behind a tree and looked. They finished with their food, came back to their home and /gae /gini went to the place where he hid his fire sticks and started to make a fire. Twirling the sticks he said "Fire will come Fire will come." Hūa watched and /gae /gini made his fire and started to cook. He hid his fire sticks away again. Hūa was watching all the time. He looked carefully where /gae /gini hid his fire. They finished cooking and dished up the food. The visitor Hūa now came to them and they ate together.

Hūa said "Now we must make a game to play," and /gae /gini asked what kind of a game they must play. And Hūa made the jani game. They made the jani and started to playing. Hūa couldn't get /gae /gini away from his house so he said, "The janie fowl feather is no good, we must get a pouw

note: if possible show them changing to paw out feathers in the POW. has some paw feathers. →

note → this ducks the wind problem.

behind, or up in a tree. Then show Gg hiding his sticks and Hua seeing where he hid them. This answers mystery. Then show Hua arriving and sharing food. They enjoy it again - particularly meat. Then show Hua and Gg in conference about game to play. Show the making of a bird secretly and Gg interested & curious. Then show them beginning to play. Hua at end of west peared, the sticks and Gg at other end with women & children looking on. Then show gae/gini's jam carried away from the wiff with Gg following until he is far away and show Hua taking out sticks with women & children looking on horrified. Hua breaks sticks and throws them one part to each side. Then show Gg running up shocked and mad. Then show Hua accusing him in a long speech with many gestures and Gg turns into a bird. Work that by having Gg disappear and capturing a little bird that can be let go to fly away from ground - he disappears, by stopped camera & taking him out of scene and putting bird in. Probably

M.D.S. shot

They show everybody having their two or three different wiffs and last Hua with bird ~~comes~~ throws stick on fire with animals cry far away. The end. ✓

~~putting camera in the scene~~

feather." When they put the peacock's feather on the jani flew high. /gae /gîni let his jani fly to the eastern side. Hūa's went to the western side. And now Hūa opened the wind. And the wind came from the eastern side and blew /gae /gîni's jani back to the western side. /gae /gîni passed Hūa and went farther. Hūa followed him and Hūa came by the place where the fire sticks were hidden. He took the sticks and broke them and threw them the whole world over. All the world is going to get fire now. Fire fire through the world. /gae /gîni found out what happened. Stopped the game looked at Hūa. Hūa told him "It is not right that you alone have fire. From now you won't be a person. You will be a little bird." and from that time /gae /gîni was changed to a bird named ʔore.

Pictures of Children Comments on Categories.

① Context:
A: Physical setting - technology shots. House, country etc.
could be worked into gen film. Would probably show
enough. Includes ornaments on baby etc.

To watch for
Children Before + After weaning
Satisfaction of Drives
Hunger - helps himself to food or from mother's breast
at any time. What food can he take.

Defecation -
Teaching processes and Participation
weaning
Eating
Where to crap etc. } directed to satisfaction
Making tools } of hunger?
Using tools.

Sex training -
handling genitaly (both sexes): when, up to what age,
it is, unashed by parents or practiced by kids.
Modesty training. Difference in between men + women.
Masturbation among older people

Reaction to social requirements + discipline
banning who must be polite to.

Aggression
What to do in case of danger, aggression, etc.
When to seek refuge
How to defend

Sexual behavior - when does he first fuck + extra-
marital intercourse (none?)

Reaction to speaking of sex.

Sex anxiety
Handling society + environment oneself.

Physical violence
Punishment

Aggression
Word violence
Punishment

Release of aggression

Why children cry.
Desertion, hunger, teasing, punishment etc.

Amalgamation into adult society
 Direct teaching

Process of observation

A. Teaching + absorption both: are they incorporated in everyday play?

Importance of Imitation
 conscious or unconscious.

- 1) if so, consciously by either adults or children
- 2) consciously only by adults
- 3) "System of rewards, praise, or aptitude, disparagement."

View film with Mghnowskys statements in mind.

Could film be made to show such abstract concepts.

Scientific outlook - Cutting up meat
 Poison manufacture
 Examining person for results.

2

Rational. Behavior prediction of animals moves.

2

Things Controllable by effort and uncontrollable difference is where line is drawn.

Arrows - trading { two hunters swap before the chase
 handling { wife's arrows and vice versa
 { wife's people's arrows } and vice versa
 { giving a prop to one who is going out.
 poisoning
 sharpening
 straightening - grass in coals.
 selecting
 smearing after poisoning with chewed
 bark spit.
 drying over fire.
 examining for sharpness + toughness.
 re-poisoning
 licking to hold down sinew.
 assembling - { cutting notch in new quip
 { winding sinew
 { wetting bone before assembly
 { pushing hard to hold together
 shaking to check for looseness.
 carrying arrows
 in belt
 in hand
 on bow string
 storing in quiver, which point up
 + which point down.
 which belong together, i.e. which
 does the hunter think are similar
 (twins)
 discussing arrows together
 rubbing on forearm for luck.

making
 bone

grass - gathering + winding with
 sinew + cutting + smearing
 with gum (black + translucent)
 iron forming - sharpening
 connecting piece - smearing with gum
 forming with sinew + cutting off.
 notching grass
 assembly.
 poisoning - Materials
 grub - two kinds { tree + bush
 { gai + oa

Women gathering sleeping grass.

poisoning cont: materials.

the pod.

the bark to be chewed or the grass heated over fire + squeezed } several kinds.

technique

winding iron with ~~sinew~~ sinew
dabbing fluid from thorax of grub.

Making mixture in mortar + pestle

pod - seeds broken in.
grub { some dried + ground
others not dried but squeezed
so that juice comes out of
abdomen.

pounding to mix.

{ bark chewed
or grass heated + squeezed } to make
mixture fluid.

applying over dabs from thorax.
layer by layer thicker near
point.

drying between applications over
the fire.

Equipment

mortar + pestle (bone)

applicator

stick (usually small)

sometimes a stick to rest drying arrows
on.

Shooting.

The grip.

what arrow chosen
holding arrows ready

different arrows for different purposes.

The bow

winding sinew

* stringing

warming before hunt

festive.

repairing with winding sinew
rubbing fat
on bow.

differences between bows - size etc.

the quiver - get / Qui to dig roots
carrying the equipment. always
on left side carrying during stalking
leaving behind when game is near.

A* Program:

Hunting. Film (including young boys)

Ceremonies
Chroma
groaning (boys)
Dances

Game of frogs
Telling a story with sound.

More Hunting
records of prowess in Hunting
head skins on bags
skin arm-bands (on wife + kids also)

tails?
cuts on body
[mostly amounts to the fact that
a man with a lot of skins + other
possessions accrued by hunting
is a good hunter]
skin beads
crosses
sinew
etc

not necessarily the most impressive
equipment, but usually the
best looked after, ie many well
made arrows

women - hunter, must not sleep with
wife. wife can touch equipment
because they often do.
must they observe any
special prohibitions during absence
of men.

Hunting or fighting rights,
territories. are they hereditary?

Observances
Quiet after a hunt, man must
talk a lot or eat too much

beliefs about luck or
omens.

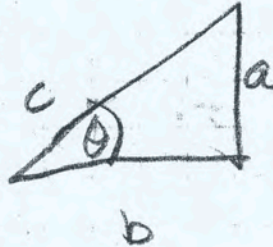
questions:

what are cuts for
what is said about God when
ceremonial fire is lighted.
shadow on dialing game
womens relationship to hunting.

Traps - ^{soul} junie font
Dukes
small boys hunting junie font

Burr 11

Nat Sci
 $\sin \theta = \frac{a}{c}$
 $\cos \theta = \frac{b}{c}$



$\tan \theta = \frac{a}{b}$
 $\text{co-tan } \theta = \frac{b}{a}$
 falling bodies

Measuring equipment
 Mechanical + Greek water clocks
 Indirect

Book Before

repeatability necessary to all science
 Philosophy Things fall
 Activity in Solar System
 Primitive people believe in
 repetitive phenomena.
 No horsepower!

Malinowsky: No primitive? people
 now extinct (without religion)
 Magic. ^{see p 99}

also none without somewhat
 scientific outlook.
 sacred religion + profane science aspects of life
 magic

empirical

Science is Rational (empirical or
 not makes no difference) vs
 elements beyond control
 magic must come along with

Anth 120

Books Functional prerequisites of a society.

4 conditions determining soc.

- 1) Biological extension
- 2) apathy of numbers.
- 3) War of all against all
- 4) absorption of a society into another society.

axiom - all societies change + rates of change vary.

Prerequisites for continuity of a society

- 1) Provision of adequate relationship to the environment + for sexual requirement.
 - a) works? b) number kept up. c) reproduction
 - d) deal with other societies
- 2) Roll differentiation + Roll assignment
 - a) Property - who gets what.

Predictable determinate ways

- 3) Sufficient communications.
 - learned symbolic modes of behavior shared by members.
- 4) Shared cognitive orientations
 - orientation for categorization of elements.
- 5) Set of goals.
 - non-literate societies must have narrow set of goals - yes with B men at least.
- 6) The Normative regulation of means.
 - rules
- 7) Regulation of affective expression.
 - anger + sex
- 8) Socialization - education.
- 9) Sanctions. effective control of disruptive behavior.

Satisfaction of Individual needs.

- 1) sex appeal
 - 2) helplessness of children
- physiological + psychological

Prehistoric archaeology
ethnology ~~projected~~ backward in time
until it is ~~forced~~ into contact with natural
sciences. for chronological purposes or
establishing environmental conditions
in any stage of pleistocene

Read Flint on Prehistoric Egypt
Miles Burkets Old Stone Age
now exam on paleolithic
Childs (Gordon) New Light on the Most
Ancient East
Braber Condon lectures.

Frankfurt - The Birth of Civilization
Woolley - The Sumerians
Seaford Lloyd - Twin Rivers.

assignment
Child Prehistoric (paleolithic) of Europe

Report during reading period

~~Buy~~
Also Stone Age in Africa
read due to

Courses

German BC M - F at 11

(Bio 1
Anth 115

Physiological.

- Sunlight
- Food
- Water
- Air
- Bladder + Bowel
- avoidance fear + Cold
- Pest
- Extreme pain
- Injury
- Extreme Fear

German BC
Slavic

Find out about

German B

Utilization of Human Potentials

- German B -
- Slavic 155 -
- Bio. 1 -
- Anth. 120 -
- Nat. Sci. 3 -

1) To what extent does society manage to free its members from purely subsistence efforts.

2) Interpersonal communication

3) Realization of the supreme worth and complete moral support of each individual

TWEDTO

Gora's Hypothesis

- Concept of Supreme worth - moral individual responsibility
- 1) Is it attainable by great majority
 - 2) Judges - morally responsible control sub types
 - 3) Morally irresponsible look out for poor
 - 4) Degree to which people live up to Supreme
 - 5) Duties + Social not separated

Position of women - are they given responsibility?

Siva people
1937 - 1940

Oceanic + Tropical
Two Mountain ranges
Near New Guinea.

New Guinea
rain forest
135 inches 190 - 200 inches

Provision for adequate relationship to environment + sexual recruitment.

Environment
135 inches of rain,
fertile soil because of volcanoes.
Rain forest

Diseases - chest ailments prevalent.
35 000 pop.

Oceanic neroids
16 languages spoken mutually
incomprehensible.
16 culture divisions

Siva 4658

sex ratio 1-1
Births exceed deaths slightly.
80 sq mi of spaced out for living
gardens.
1020 living in 8.25 sq miles.

Aboriginal settlement consists of hamlets
6-8 family.
Not a tribal group
Binding ties - totems, clubs, family etc.

Technology.

Plant - using people.
Tools digging stick
Hammers, they use a stone
Stone axes, sharpening on the rocks.
Bone needle punches

Nachete - universal tool

Use fire as a preservation tool. like Bushmen
Containers - Baskets pots.

sleep in smoke filled room all
night. No air.