

1953, original hand field notes



THE BOOK OF QUALMS



The date on each page indicates when it  
was written. Date each sequence was taken on  
will be so indicated followed by observations  
on adjoining or same page.

Cameras:

no. 3) Bell + Howell 70 D ~~70 D~~ lenses - 1" B.H. Super Conant f 1.9  
1/42 shutter speed at 24 frames/sec.  
0.7" wide angle <sup>B+H</sup> Super Conant f 2.  
2" Cooke King Anastigmat f 3.5

no 2) Bell + Howell 70 D lenses - 1" B. H super Conant f 1.9  
1/42 shutter speed at 24 frames/sec  
- 2"  
- 4"

no 5) Bell + Howell autoloader lenses - 1" B+H f/2.5 ELC.  
1/50 shutter speed at 24 frames/sec.  
- 2" Anastigmat f/1.6  
- 5" Hektor f/4.5

no 6) Bell + Howell autoloader lenses 1" B - H f/2.5 ELC  
fixed focus.

no 8) Bell + Howell 70 D  
to replace no. 3. the lenses are same as  
number three.



Form No. 129—FOREIGN SERVICE  
(amended November 1939)

Invoice of Returned American Goods and Declaration of Foreign Exporter

FOREIGN SERVICE OF THE UNITED STATES OF AMERICA

S. Cohen  
Agent for  
G. M. ~~Member of~~

Feb 19 1953  
(Place and date)

I, S. Cohen, do solemnly and truly declare that several articles of merchandise herem specified are, to the best of my knowledge and belief, of the growth (or production or manufacture) of the United States; that they were exported from the United States, from the port of New York N.Y. on or about various times; that they are returned without having been altered in value or improved in condition by any process of manufacture or other means.

(Signature) S. Cohen

MARKS	NUMBERS	QUANTITY	DESCRIPTION	VALUE, U. S. COIN
<u>used</u>	<u>---</u>			\$ <u>---</u>
<u>ster</u>				
<u>1/2</u>				

Declared to before me this \_\_\_\_\_ day of \_\_\_\_\_, and fee of 1.00 United States currency, equal to \_\_\_\_\_, paid by affixing stamps to the original copy of this document.

[SEAL]

\_\_\_\_\_  
Of the United States of America.

NOTE.—To be issued in triplicate and disposed of as a certified invoice.

FEE, ONE DOLLAR

Send 2, 6 along with each of three forms. ✓  
with a copy of this.



INVOICE OF RETURNED AMERICAN GOODS

No. \_\_\_\_\_

No. X

FOREIGN SERVICE OF THE  
UNITED STATES OF AMERICA

Cape Town, South Africa  
at  
Ph. D. S. S. S. S.

Importer \_\_\_\_\_

Vessel \_\_\_\_\_

From \_\_\_\_\_

Arrived \_\_\_\_\_

Kind of Entry

Shipper Ready

Of \_\_\_\_\_

Consignee \_\_\_\_\_

At \_\_\_\_\_

Port of shipment Windhoek S.W.A.

Port of arrival New York N.Y.

Port of entry Rochester N.Y.

Contents Palms

Marks, Quantity, and Contents

GOODS TRANSPORTED BY-

Vessel Unknown  
(Give name of importing vessel if possible)

\* Consular officers will leave all of above endorsement blank. It is to be filled in only at the custom-house at the port of entry.

(E. S.)

10

10

10

10



Waterhole day - Sunday

→ Traps - Today

→ Building fire in blind - Will (even though there is no Arbutus)

→ Blind - Hunter going to blind in evening (sometime next week)

→ Smearing Bark on arrows.

→ Making ~~of~~ Ceremonial fire at Hunting ground

→ Medicine root put on forehead & arms.

→ ants for arrow glue  
gum " " "

→ The Bow Grip

→ Stalking through thick Bush  
a) Amusing  
b) creeping  
c) not making any noise through bushes

→ Show to wound with arrows  
kill with Arrow as usual.

→ Two Hunters coming home  
& not saying anything.

→ They pick off a Sparrow  
& take a catch.

NO. INVOICE OF RETURNED AMERICAN GOODS



~~The two~~

The Two variables  
in making pictures

- 1) Variables within subject matter
- 2) adjustments on tools  
ie Camera + lense + tripod adjustments.

1) Documentary - use primarily of variables within <sup>particular</sup> medium of film  
ie camera adjustments etc  
(probably should be color film so type of film is not a voluntary variable.  
probably only voluntary variables are) position + angle of camera  
and probably in few cases slight variability of focus  
+ exposure ie what to bring out.

2) Other pictures - all possible variables to cause effect desired.

[no such thing as complete coverage]  
god damn it.



Hama + Inai's Marriage.



hunting trip from Kautcha to Debera.  
~~Step~~ Shots needed.

- 1) Toma + Qui stopping at Tsungue. meet the people there, receive gifts of food.
- 2) Any veld-koses found on the way.
- 3) Shoot at any animals found on the way.
- 4) Visit Kautcha. sleep in another place - not old welft.
- 5) Shots of the pan + the water + birds etc.
- 6) Drinking water from pan + walking along pan on way to Debera.
- 7)



They twist in opposite directions on each end ~~to~~ to make it tight. Then they hang it on a tree (pending brand together to give it tension) until it dries. The kraal - not do bad for light - except under the huts - during most of the day I would guess. Section of film - Wild bushmen, Bushmen working for Maramie part time, Maramie's permanent force, Maramie's kraal and the W.N.A. Concoys and their interlocking spheres of influence on the life at cagallo.

the booster outdoor flash - ~~producing~~ <sup>producing</sup> only normal daylight effect  
theory - set exposure + speed for ~~present existing~~ <sup>present</sup> daylight conditions. then find how far <sup>away from subject</sup> the flash must be to use the exposure + speed setting already established.

method - divide guide number by pre-selected lens aperture + find the distance.



DEFINITELY



The plan for Cigarette.

Make a 2 or 3 day survey of the film area using the Land camera to take pictures of the localities with movies in mind.

Making a bow string.

Kudu sinew soaked in a pot for ? long. Some find stick - probably had his one because it looked old - and takes out a strip of sinew. Winds it on the stick to begin and then twists <sup>it on his thigh</sup> and winds as he twists until the strip (about  $\frac{1}{8}$ " ~~wide~~) is wound and twisted to 3-4" from the end then he splits this strip near the stick for about  $\frac{1}{2}$ " longitudinally and lays another strip between the halves of the split, ~~winds~~ <sup>twists</sup> them together and twists and winds the new strip, thus joined, onto the stick. This goes on until he has about 16' wound on. Then he wets the smew thoroughly with spit and, using a boy, <sup>Maishay</sup>, for help, he

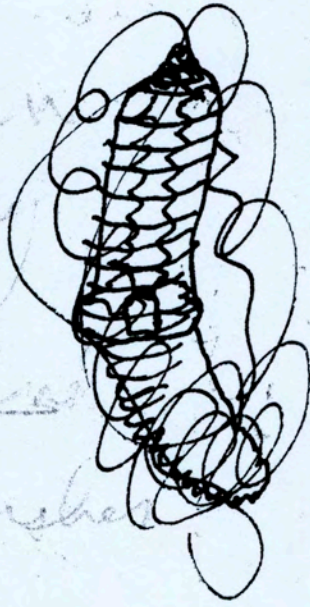


Dreamy

The dreamy day <sup>crept</sup>  
~~over~~

to weary end

The dreamy rain  
fell from ~~the~~ <sup>the</sup> dreamy  
skies



The dreamy bushes  
shook on  
a daisy wind

~~And~~ My dreamy sigh  
looks out  
through dreamy eyes



To capture, for a moment, a tiny slice of the world of life - motion through space + time - around us. a person, a face, a being caught in a moment of time + space that had meaning for him and therefor is worth remembering.

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has him take another stick and passing one end of the cord around this stick and holding both ends himself, he winds the cord off the original stick - moving away from the boy has he does so - until it is free from ~~that stick~~ it, and doubled - passing around Gainsay's stick. Then, wetting it with water from the pot, he ~~twists~~ ~~winds~~ the two halves of the cord together (in sections on his thigh) keeping his hand between the untwisted cord just ~~at the end~~ of the twist until it is tightly twisted.



pattern. a good shot of a kid standing alone, crying and being picked up by his mother no matter what she is doing. Also people being interpered in their work by kids and not minding it. Personalities and characteristic traits are also of great interest. This is going to require ~~more~~ staying in the west all day. Mayb leaving a camera + tripod located in one place and keeping another movable. Concentrating on one person more or less during the day.

1



The three main divisions of bushmen life could be hunting, veldkos getting and the life in the weft. With their subdivisions = hunting: magic, shooting, tracking and the work at the kill + bringing it home. Veldkos: the preparation, finding + digging and cooking and the life of the weft with innumerable subdivisions: behavior, handling food, ceremonies, child training and attitude towards children, games + dances, personalities, ~~and~~ ~~and~~ clothes + ornamentation, ~~and~~ a fourth division is technology including traps, gathering poison, salt etc. In the film so far we seem to be about equal strength in all of these fields. However none of them are completed and probably the ~~two~~ weakest parts are ceremonies and behavior and actual shots of the shooting of game. The behavior films that need now to be taken are the more or less distinctive phases or actions in their behavior



Shots + Areas needed:

Departures for day from weft: ie  
velkros gathering departures + hunting  
departures. also same animals

Wood

Behavior shots.

New velkros

waterhole shots.

Avoidance

Study of traps.

Building blind for hunting.

young birds and grooms.

burying of a placenta

ceremony of first menstruation

good shots of shooting bucks.

girls games + dances

Boys games + dances

Wolf game etc. Johnny bird  
sticks thrown.

Poison

Bow + Arrow  
making Bow



Taking stock of *Geatchia films* on Nov 13  
1952.

Footage and subject listed with notes:

General werft; have 5800' of general werft  
with nothing bloody in it (also excluding ostrich  
egg cooking and boys imitation sequence)  
have ~~1450~~<sup>1450</sup> of bloody general werft scenes  
including ostrich egg cooking.

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have 1150' of unknown material.

---

have 1800' of general departures - not  
including scenes of general walking pictures.

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have ~~150~~ 150' of hunting sequences not  
including boys imitation.

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have 1700' of mangetti sequence

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have 3500' of weldkos gathering.  
not including mangetti

---

have 1200' of general scenes.

---

have 1200' of technology - fire sticks

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have 400' of ? birth net or  
trap

- trap
- net
- string

---

have 2500' of boys imitation.

---

have 14 stereos.



veldkos:

The veldkos film is started. Have the gathering of about 16 different kinds of veldkos but the cooking of only one. My mind has fallen into a terrible rut. I am not thinking creatively any more - just plugging. I had one idea, however. There must be some way to express how these people really live. Our presence in Foma's company - is bound to affect the appearance and the attitude of his living. Also the great number of people will have some effect. Found / Qui J, his wife and his mother living alone in two small scurms in the middle of nowhere. It struck me as the real thing - the way he handled his equipment was different and his expression was different. He was more alert, quicker - he seemed so tremendously competent and, of course, confident. The idea was to set up a camera ~~at~~ in front of his scurm ~~of~~ life for a day - cover his interesting that happens in the scurm and use cut in shots for the ~~of~~ life outside the scurm such as his wife gathering veldkos and he hunting



questions

do walking shadows on <sup>white sand</sup> burn, at  
evening express freedom & thirst.

Does bushes express of security

what express determination - how to analyze  
constant progress across vast spaces - long run



and fetching water and wood. This whole film of Gantcha needs some continuity. When I shoot a sequence, I don't feel that I can put this shot anywhere. It's just one more shot - quite unrelated to the other shots. There will be a document veldkos film. A document hunting film - if it works out at all, which I doubt and additions to the technology films. There will be a film on traps and a lot of shots showing the people in general so to speak. However, the characters in all these films are never the same. Our film will just have to expand to cover both groups. It will just have to accept this fact and, probably, be without one main character or group of characters. One thing that is necessary is to get portraits of all the people here in some natural, expressive pose so as to make the great number <sup>and diversity</sup> of people accepted in the shots. Must also always get the name of the people working in each shot.

The veldkos film so far has been an almost pure document. The



Technique has been to take a D.S. of the bush, a cut of the vine. Some of the digging, and the removing of the root from the ground. I have, in most cases, got approaching and leaving the bush and searching ~~for~~ looking ~~at~~ and leaving ~~some~~ <sup>some</sup> of the vines ~~to~~ because the thing is old. What is needed is cooking all of these roots and a shot showing each root well so that it can be described.

Discussed the progress of the film: So far, it is nothing but a series of disconnected shots. Each complete, or at least attempting to be complete, in itself but with no real connection or reason for their existence except to prove a point about the way bushmen get veldkos etc. There is no reason which can be built up on film for the bushmen's efforts. The audience would find it impossible to ~~feel~~ <sup>feel</sup>, by seeing any of our shots, why the bushmen were putting effort into ~~the film~~ gathering food. There is no sense of struggle in the film. There is nothing human in it. So far it is only the acting of mechanical



\* 1.  
5000  
1450  
1150  
1200  
5150  
1200  
3500  
1200  
1200  
400  
2500

---

23 850

23850 feet in all at / Gantcha  
this year.

not much.



people in a perfect setting. The veld has  
been a place of nothing but one tree  
after another where food could be found.  
There was no walking and no thirst. Even  
the slots of the trees, Baobab + Marula  
today, are too perfect. Everything is made  
simple. Maybe it needs a story. Maybe only  
someone with whom the audience can  
identify himself will be enough. The  
story of the man and his meeting his  
environment will provide enough  
continuity of interest. It should. Qui  
is the guy to do this with. Perhaps. as  
a general outline, we could start  
him off on a journey from /Gam  
to /bantcha during the dry season.  
Would take leaving /Gam - on the  
road (going only as far as he would  
normally travel and camp when he  
does) until reach the water where we  
found him. He stops something there  
and stops a while to eat the meat +  
live in plenty. (start of journey because  
no food at /Gam? must indicate, if so,  
somehow) Diffs out waterhole wife gets  
veldtras etc. lives there about two-three  
days and comes on to /bantcha



Met, however, on the road by a party  
of hunters from /Banycha who all  
get home together and <sup>then</sup> tells them he has  
shot an eland + would they help. They  
would + then get more tracking of  
eland with /Qui leading etc. The story  
is there - now to see what /Qui thinks.  
This would combine brevity with expressiveness  
and would tie in /Sam, /Banycha and  
the small group to the large. Also  
follow Qui when he breaks ~~up~~ off from  
rest during rains. Shows that they live  
mostly in big group during dry season (has  
to dig out water + water is small. Many  
could have him live by /Nana - all  
to think about later. Get mood shot  
here.







Picture on p. 41.

for snow or beach scenes.

general scene - flat light and  $\frac{1}{3}$  f/stop less exposure than average.

of people or other concentrated shot, ~~use~~ (see plate) use  $90^\circ$  strong sidelight - not necessarily  $90^\circ$  but distinctly side lighted since snow and sand are excellent reflectors and will light shadowed areas. Use slightly less than normal exposure.

for plate, at 16 frames/sec probably  
f/12.5 -  $\frac{1}{30}$ ; f/11 for  $\frac{1}{40}$ ; f/10 -  $\frac{1}{50}$

Picture on p. 45

Back-lighted subject shot by reflected light  
exposure for back-light

f/8 -  $\frac{1}{30}$  - f/7 -  $\frac{1}{40}$  f/6.3 -  $\frac{1}{50}$

if side light - hop down the diaphragm  $\frac{1}{3}$  stop  
f/11 - f/10 - f/9 respectively.

Back lighting - in general: from flat light reading  
Bright sunlight - drop down (descending f/numbers)  
one full stop (3  $\frac{1}{3}$  stops)  
ie f/8 to f.6 for sidelighted subjects

For side + Back lighting in general - outdoors.

Side lighting - Bright sunlight. or Overcast (no shadows)  
drop down, from flat light reading, one full stop.

Back lighting - Bright sunlight or Overcast (no shadows)  
or open shade

drop down, from flat light reading, two full stops.

Side lighting - Hazy sun + soft shadows - light  
drop down one third f/stop. silver



Light meters - reflected light meters  
problems - meters acceptance angle ~~and~~ compared  
to angle of vision of the lens.

1" lens for 16 mm camera has angle of vision  
of about  $21^\circ$  and meter may have ~~angle~~  
acceptance angle of  $25 - 40^\circ$

angle of vision on  $5/8$ " lens is  $34^\circ$

" " " " " 4" " "  $5^\circ$

aiming the meter.

distant scenes -  $10^\circ - 15^\circ$  below horizon.

Read lightest + darkest planes and expose to  
favor large dark foreground areas

for closeup - hold meter no farther away than  
subject's smallest dimension.

meter axis must coincide with camera axis.

Picture # 19 side lighted - normal exposure.

usual rule for ~~the~~ side lighted subject is  
one full f/stop more exposure.

In this case - subject simple - simple color masses  
with shadows well illuminated by reflected  
light. Simple background and the subject was  
bright + the sun exceptionally clear (7000 ft)

Exposure  $1/40$  @  $f/6.3 - f/5.6$  (somewhere between.)  
probably  $f/5$ .

# 20 - sidelighted - needs extra exposure

because of: 1 - lack of reflected light (torn ground)

2 - Confused, infocus background with  
many little shadows.

3: action complex and superimposed  
upon this background.

# 21 Color separation permits use of flat light.

where background is different in tone and color (such  
as dark against white) from foreground; and where



∪ short  
- long

ā a  
ā aaa



both foreground + background are <sup>colorful</sup> simple, masses  
flat. lighting is preferable.



# 1

tuesday August 12<sup>th</sup> 1952<sup>2</sup>

Scenario #1 Mangetti Sequence

Cameras: Bell + Howell no 3

Stereo realist no

Meter: Weston

aprox. time  
aprox. feet

1 Skyline D.D.S. of Mangetti forest (get early, if possible, to avoid heat wave distortion); wide angle. 12 ft. - 18 sec.  
10 sec. - 6 ft

2 Same with two inch. move up and take shot of 2, 3 or four trees with two inch; still against skyline but with less foreground if possible. 10 sec. - 6 ft.

D.S. Bushmen walking up dune (4 Bushmen) perhaps mangetti trees in left edge back. 20 sec. - 12 ft.  
8 sec. - 5 ft.

M.S. Same

C.U. Bushmen walking away from camera towards mangetti trees (f. 8 at 12 ft.) wide angle or one inch only head and shoulders of last bushman in frame (take possibly from high angle) 20 sec. - 12 ft.

M.S. Mangetti tree in foreground with bushmen arriving. Take at angle with cross lighting. x tree camera wide angle 10 sec. - 6 ft.

M.S. Bushman looking up at tree from side view. Bushman preparing his bag. other bushmen stooping to gather nuts. ↑ Bushman ↑ light 10 sec. - 5 ft.

C.U. of bushmen with mangetti tree. Bushman's head and neck in frame with mangetti spreading overhead and camera tilted at high angle - illustrate shape and color - texture of tree. Use 1" or wide angle. Bushman might be preparing his bag to receive the nuts as he looks upwards. 10 sec. - 6 ft.

D.S. Bushmen under trees picking up nuts. - 10 sec. - 6 ft

M.S. another bushman (maybe two) picks up nuts. - " "



### Camera speeds

at 24 frames/sec. 10 sec. = 6 ft.

at 16 " " 10 sec = 4 ft

at 32 " " 10 sec. = 8 ft.

One foot = 1 1/2 seconds.



preferably man.

- C.U. one bushman, taken from back with camera high + tilted down towards outstretched hands picks up nuts. he bends over to reach & moves forwards. Puts nuts in bag. - 10 <sup>4</sup> sec. 6ft. ?
- C.U. Same bushman from side doing same operation. Camera at eye level. Puts nuts in bag. " ? "
- C.U. Same bushman from front - same operation. Camera very low looking up with trees in background. " ? "
- C.C.U. of hand reaching to pick up nuts. illustrating nuts lying on ground. hold until hand disappears and reappears to grab another ? ?
- C.C.U. of hand dropping nuts in bag. (if possible bag at waist, and only hips of man in scene.) 10 sec 6ft.
- D.S. Bushman under Margaret's feet picking nuts. to illustrate time passing. Possibly pan to indicate it. 20 sec 10ft.
- M.S. Bushman including women picking up nuts.
- C.U. head, neck and shoulder [shot must include ear] of bushman, picking up nuts - bending over. Indicate intentness. 5 sec. - 3ft.
- C.U. of her hand illustrating nut. ? ? not more than 10 6
- M.S. of her side & view as she picks up nuts and fills her bag. 1" with camera at eye level. She straightens up and turns to speak to another 15 9
- M.S. of another rising and answering. 10 6
- D.S. of all ~~stay~~ standing and closing their bags. They turn and start back. Camera at high level with direct back or side light. if possible taken through trees. 20 12
- D.S. of Bushman leaving forest starting back from high level. 10 6



# Bushman hunting

aug. 13<sup>th</sup>  
technique  
of  
hunting

~~Wild pig~~  
~~Aardvark~~ ~~toan~~

animal	bushman name
wild pig	/oan
Aardvark	/naa

/naa has only one hole and only one aardvark stays in one hole.

bow + arrow - stalking through grass. Shot at 20 yds. come to hole and listen (also see if he came out tracks.) for him. Then they dig another hole and assassai him. In red white or black sand. Anywhere in fact. Use sticks to dig with. They dig holes all over and when they hear him digging they dig over him and spear him.

Spring hare /num Man in one hole, woman in another.  
(pole bound with sinew)  
push pole past hare and pull back. Hare has two holes. One goes in and one goes out. He jumps out.

Iron hook on long pole. Watch for last tracks into hole. Search + poke. Until they feel firm (or hear him) pull him out.

Rabbit - /hai - he ~~got~~ has no hole. lies under the brush. if you see him before he sees you, throw stones or sticks or knob Kevin //gom. Never catch with net or snare.

Steinbots - /oo - spring pole trap on game trail. Only use water in rain time. But doesn't need water now  
Proovots - larger than steinbots - /au. catch in same manner. Sometimes creep up to within 20 yards and shoot it with arrow.

Rinosorous - /no - This is a war. if he sees you first, its a big war. you creep close then you shoot. many people here - only two men can creep up. If /no sees you first, he is coming and the bushmen run with no shooting. (he must get out the road) They just shoot with no particular place in mind. //Gow was with one man named /gwi when he killed one at /nai/nai. a big pan beyond thinthuma. a long time ago but "I was still old man - just same age as I am now."



$$\frac{6}{10} = \frac{1}{x}$$
$$6x = 10$$
$$x =$$

$$\frac{1.6}{\frac{6}{40}}$$



Eland - /Ni - see spoor. follow it until you see him under trees where he stands. creep to 40-50 yards then shoot him. ~~no place~~ <sup>to get him on the front</sup> (From Drotkey - takes two days to run down Eland - must not rest at night, only let eland stiffen. Bushmen must walk + move around all night. when eland is stiff, then they run some more) after they ~~shoot~~ shoot him they wait and let poison work. If he shoot big game today and he doesn't die then bushman goes home and follows again tomorrow. repeat until animal dies by itself or is too sick to move

Poison - grub - /ho tree. The grub is !oa. The trees are east of /gam and everybody can use them. Grubs are in cocoon. Break muddy cocoon and put soft yellow grubs in a hollow bone then they press and break up grubs with a stick then they ram finished arrow into the poison. They take the bone far from the weft and hide it in a thorny tree. The poison if is finished only hide the bone in tree for danger's sake. When animal is shot - that arrow is finished - they keep this arrow separate and when they have a number of arrows that are used, they go again to the tree. Some of the grubs are kept alive in the bag for future use. They hide these grubs in the bag - small grub bag put in large bag and hung in thorn tree. Only one man in the group knows where the bone and the bag are hidden. The grubs which are not broken stay alive sometimes 5 years. They visit the tree about once a year.

are dead grubs good poison?  
 what happens if man gets stuck?



Reel 4 From top of Truck. John took just shots  
No paper. showing M. nest against sky  
and yellow bush in foreground.

Then line of Bushman walking thru  
yellow bush.

Then wheels of trucks and truck  
coming thru bush.

Reel 5 + 6 John or S.K. Picking up  
M. nuts. QooI headman + others - John  
got shot of net, putting grass in net  
+ nuts + walking off.

Reels 7-8 John. Shots include  
deserted skulls + pile of shells. Boy  
with green beads.

At trucks the bringing in of bags  
Pounding nuts + eating around a tiny fire.



followup of mangetti sequence.

Making fire to cook nuts.

D.S. Bushman squatting among trees to make fire.

M.S. same shot 10 sec 6ft

C.U. same from side (simple) to show technique of fire making. " "

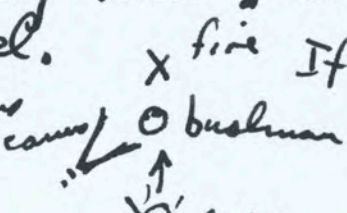
C.C.U. of fire making implements in use. 20 sec 12ft

~~M.S.~~

D.M.S. smoke rising + bushmen squatting around fire waiting for coals. Take from high angle.

M.S. fire reduced to coals. bushmen put in nuts. 10/6 ft

M.S. they turn then 10/6 ft

C.C.U. One Bushman. taken from rear and side turning nuts on coals. Take from eye level. If the man is out of focus slightly, its all right.  20/12 ~~ft~~

C.C.U. Nuts roasting in fire and sticks turning them. 10/6

C.U. Nuts removed from fire. 10/6

M.S. same. both shots from side. perhaps work in one shot through smoke of face. of subject. "

C.U. Cracking + eating nuts. If nuts are cooled first then take an M.S. of bushman putting them aside to cool and a C.C.U. of nuts cooling. 20-30/12-18



1/Gam water hole sequence. Aug. 13<sup>th</sup> 1952 9

Purpose - to illustrate, on film, the fact that there are five different groups of bushmen living at 1/Gam. And that probably the primary reason for their gathering here is because of the constant water supply which they lack, owing to a dry year, at their own places.

The groups are: 1) Gow 2) /ee!kay 3) permanent group under bechuana headman Mousingin (pron. Moose-injun) 4) Debe 5)

Important to show:

1. That they live in different <sup>directions</sup> parts of from the water. <sup>1)</sup> <sup>2)</sup> <sup>3)</sup> and <sup>4)</sup> uses both waters at will (both Thoria's and the other)
2. That they use only primarily one of the three operating waterholes.

● Thoria's <sup>small water</sup>  new well with no water

● bushmen's <sup>rocky</sup> hole.

3. That they come, at least as so far observed, primarily in morning and evening or late afternoon. Water is often deserted at noontime.

4. That the groups feel free to use the water as they please - no one seems to control it.

5. That both men and women take water.
6. Implements and ~~and~~ vessels used.

7. That water is rather deep in rocks and that rocks are worn.

8. That live stock also takes water from same hole (in fact there is a trough there)

9. The headmen of each group and if possible the different characteristics of each group i.e. size of group appearance etc.



East. The Spiritual Connection - The communion of man with nature. This is ours to interpret.

Note on above: Morning + evening shots and shots of small fires or groups in vast areas (preferably at morning and evening) seem to indicate this communion. Remember the film of aborigines "Cherungo" or "Walkabout" and the last shots of people and firesticks and people disappearing over dunes into the sunset and the shot of the small fire in the shade looking out into the open. Tite but possibly effective. Rather use something else, though. Thinks, boy, thinks.



aug. 13<sup>th</sup>

10

Geographical situation at shooting location.

R groups (2)(4)(5)

group(5) ← O thorias = our road out and group one

obacco  
□ □

o other hole with  - New well

cattle trail

↳ bushmens water.

↓ north

evening sun

☀  
morning sun



August 14<sup>th</sup> (11)

# Scenario of Group #1 werft.

## Necessary shots.

Wide angle pan of werft.

Shots of mangetti eating.

Shots from each scurm illustrating its physical characteristics and its inhabitants. Get, if possible, the inhabitants of each scurm as they are doing something in the natural course of events.

Shots of mangetti nuts being stored - indicate that this was the group that gathered the nuts while we filmed.

Shots of water storage (perhaps tie in with water sequence)

The problem: To show on film that this is an individual group living apart from other groups but sharing the /gum waterhole with them. Show as many individuals who compose the group as possible illustrating as much as possible their characters. Also show their scurm characteristics - direction facing, dispersal, construction etc. as differentiated from other werfts around. Try to create atmosphere of life in the werft at midday when there is food.

## The Scenario:

- |   |   |
|---|---|
| 1) Wide angle pan of werft from trucks  | 20/12                                   |
| 2) Wide angle overlapping shots of werft with each family (if possible) in own scurm<br><small>from trucks.</small>                                   | $\frac{20}{12}$                         |
| 3) Two inch shots of each scurm from truck  | $\frac{20}{12}$<br>$\frac{2 \cdot 3}{}$ |
| 4) Move around in werft shooting each scurm and occupants or each group of bushman. Pay particular attention to tree (the boys scurm) and half scurm. | $\frac{40}{24}$<br>$\frac{x}{}$         |



Sceneria Group # 1  
Mangetti eating sequence.

- D.S. of scum showing people eating if more than one scum has mangetti being eaten there, take D: P.S from ducks to show that action. 20/12
- M.S. of one scum showing fire and mangetti eaten. Illustrate cracking and eating - leave the camera running until nuts are cracked and eaten. Take from eye level with back light if possible. If nuts are being cooked get one bushman to turn nuts in fire. 20/12
- C.U. of One bushman cracking + eating nuts. raw if possible (if they are doing it naturally). Take from side to show cracking technique. 10/6
- C.U. of same bushman from back - get head and shoulders. 5/3
- C.U. same from front (maybe over fire) 5/3
- C.C.U. of nut on stone being cracked illustrate cracking technique. 10/6 +
- M.S. of same scene. shot must include scum. 10/6
- C.U. of bushman cooking nuts. Take from eye level side. Etc. 10/6
- C.U. of nuts turned in fire, removed cracked and eaten or cooked - eaten. 10/6
- C.U. of Bushman from back, looking over head into fire. or from front 5/3



Group # 1 Scenerios.

aug 14<sup>th</sup> (3)

Repeat this ~~scene~~ scene in another scurm. indicate plenty and eating as business, (perhaps spread previous shots throughout scurm)

M.S. of all scurms + get women lying in shade.

C.U. of all nets in trees + mangettis in them.

C.U. of all bags unless M.S. sees them well enough.

aprox. footage 150 - 200

Possibility: To take complete actions at several scurms of mangetti eating and make a quick sequence of several shots right after each other to illustrate the fact that there is plenty of food and to show how it is eaten.

---

Observations and remarks. aug. 15<sup>th</sup>

footage shot: 350 feet. Camera left unloaded.

followed plan of shooting brief scenes in various scurms to make up the whole scenerio.

special scenes were: old Bao who was boiling mangetti in a pot for her old toothless gums. She was extremely cooperative.

we also got shot of old woman (in scurm nearest tree where truck stopped) eating nuts + pounding them.

In the pan shots, it shows that in all but 2 scurms, people were pounding nuts. Every scurm has nuts beside it.



Mangetti's Sequence

Aug 14, 1952

Reel 1 2 K.M. from top of truck. approach to  
M. nuts. First shot had people  
in line hole without bags or Karosses  
Next shot of line walking away, some  
had their Karosses & bags. 100'

Reel 2 2 K.M. from ground same as above  
except line at an angle while Lt. did  
not get.

~~Reel 3 2 K.M. from top - in further what  
there are more M. trees showing on  
ridge with yellow brush below.  
Before this John took sky line  
looking from west to east, showing  
blue distance.~~

Next line of Bushmen moving thru  
Mangetti yellow brush toward Mangetti  
tent. Then trucks through brush. & wheels

~~Reel 4 2 K.M. from top line at distance.  
John took approach toward tree from in front.  
Bushmen started to pick up nut.~~

Finished off reel with se. rubber trees

~~Reel 4 2 K.M. from truck. line approaching tent  
distant in yellow brush~~



## Notes on "Better Color Movies"

## Color and how to use it

P. 35 eyes try to identify objects in a color picture that they would ignore in black & white.

## Simple color masses

Small color spots often create much confusion.  
white effective to create center of interest

## Intense colors

Avoid mingling complementary colors - film brings out the clash.

Related hues make best color composition

Avoid using many hues in full intensity  
best use only one hue in full intensity - the center of interest.

But color movies demand use of simple, intense colors.

## Color Emphasis + Color Harmony:

for "flat" subjects which have many planes, shoot at an angle which gives 10% - 20% shadow coverage.

Picture on p. 37 - exposure: Conditions were clear air and brilliant sunshine such as found in New Mexico + Arizona where picture was taken.

exposure at  $\frac{1}{40}$  <sup>th</sup> of a second was f/11 } probably all for 16 frames per second.  
 $\frac{1}{50}$  <sup>th</sup> - f/10  
 $\frac{1}{30}$  <sup>th</sup> - f/12.5

keep backgrounds of weaker color intensity and which contrast, in some value, with principle objects.

soft colored principal figures should be kept against more neutral background of either darker or lighter tone value (depending on circumstance)



we were at the werft at 10.00 A.M. and all were busy eating,

Nuts were eaten raw, cooked in ashes and boiled. They were also pounded to powder in a mortar + pestle. Cooled nuts open far more easily than uncooked nuts. Boiled nuts are poked rather than cracked. Nuts are cracked by hitting them with a stick while resting on a stone or by hitting them between two stones.



August 16<sup>th</sup>

## To film at Kam

The game - large group -  
- two kids in slow motion.

~~The waterhole sequence~~ ★

Dances

Initiation ceremonies

Shots of each wetfit ~~step~~ such as done at  
No. 1. (to do # 3, 2, 4, 5)  
missed

Portraits (Black + white?)

Groups walking - anything to illustrate the  
number of people and their friendliness

Shots showing Bechuanas + Hereros ordering  
✓ bushmen around. Karetse ~~with~~ using bushmen  
to walk her tobacco.

Shots of Thorik and his kids + wife.

✓ ~~voice~~ of kid playing with clay models.



✓ get blasting + well digging  
get claud hide twisting at group # 3

✓ Tomorrow - get blasting.  
and smith working. sharpening chisels.  
(note this on other page - taken in shade mostly  
at f/3.5 - 4 - 4.5 + 5.6. Closeup of hammering  
was done again, after chisel, upon my request.  
perhaps use shots of men lying around as a  
follow-up <sup>to blasting.</sup> see below:

August 19<sup>th</sup> footage exposed: Blasting 150 (100" black + white)  
Forge 250 <sup>super X Em 100</sup> plus some later  
shots # 5  
Blasting sequence. In Well with camera # 3  
and 1" lens. People lowered into well from  
above - taken from bottom of well. Exposure  
for shots facing up was f/4 and for shots  
of drilling was f/2.5. Drill, ram in dynamite.  
With color + Camera # 3 - from above ground.  
man pulled out and blast. One problem below  
was that I had only 25' left in my camera  
when it came to ~~the~~ ramming the charge. I failed  
to get any shots of buckets being lowered which  
may be a bad omission. Have shots of standing  
around afterwards. All are swell guys - does this show. ~~fail~~  
not at the forge.

Things did not go so well because I didn't have  
any plan in mind except for the D.S. and the  
M.S. shots of whole tree. Have quite a bit of film  
though. The camera jumped badly in D.S. approach  
shot. Must be careful, light was poor in shade.  
Most taken at 4 - 3.5 - 4.5 and ~~few at~~ 5.6.  
I felt the dummy close up works strongly. →



to get at /Gam

August 18<sup>th</sup>

The Problem: To find an overall theme into which the shots taken at /Gam can fit. Also to make a list, with the ~~form~~ idea of possible sequences, of shots to take.

Ideas so far:

The theme - That there are 5 individual groups (one permanent and non-bushman to some extent) ~~living~~ living around /gam on the surrounding dunes & hills. The reason seems to be water and, to some extent, food. The thing that must be shown is that these groups are individual entities but are connected materially by the environment i.e. the need of water in such a dry climate and the scarcity of permanent water-holes and spiritually by something intangible - only expressible by its manifestations - groups sitting together, fetching water together etc.

The waterholes - show all five groups coming to get water. Possibly the blow-up map.

Acculturation - tin can harps, hats, coats - shots of all that sort of thing.

Shots of all werfts including group III

People leaving each werft to fetch water. use this in the blow-up map for each dot to blow up into.

cattle coming at morning and evening. with shadow of post in foreground.

Bushman bringing wood to group III at evening



August 18<sup>th</sup> + 17<sup>th</sup>

Footage exposed + material.

#Nami water hole sequence. Footage exposed 250'  
Cameras. #5 + #3.

The plan. ~~The bushmen started~~ a pan of the pan done in two runs that overlap. Followed by some shots of buzzards. There is a tie in of buzzards and ground and on a later film the buzzards are on the ground. Also a buzzard egg.

The bushmen walk along path from left to right. They start far away and work nearer. When they start, they are almost back lit and as they cross the pan, they become side-lit. The technique was to pan them at first - then hold until they all passed. The exposure was about f/11 back lit and f/8 - f/9 as they crossed in front. They descend the waterhole and drink. There is a D.S. of them by the water followed by a C.U. - M.S. of them standing above their reflections. They walk away and another two shots show them walking across pan from left right to left.

Giraffe eating: Most taken with 5" lense on camera # 5. Distance was about 500 yds. and exposure about f/8 most of time. However one piece, with giraffe behind tree was at f/6.3.

Moved up and got him running with 2" and 5". The camera was held on the top of the truck for a rest.

The wildebeest shots were taken with 5" and rested on dad.

cont. over



August 17<sup>th</sup> 1952

# Scenario of child playing with models.

the Problem:

Casual appearance so the kids will feel free.

Interpreter there all the time.

Makes no difference if Eliz. appears on screen. This might make a good tie-in with the commentary - as she points, the commentator can say what she's pointing at.

want to film almost everything - straight run. In shade for detail and benefit of clay.

Close-ups: Do with lenses so that the camera moved in close will not create a diversion.

[Want Just Plain Record] say's Eliz.

Before we start, take portrait of each kid in movies


## The Facts and possible solutions

Plan of layout. In shade. Kids have definite area in which they must stay. Mark this area off.



solve reflector problem on the spot.

≡ #2.

The portraits - characteristic poses. Shofo-facing camera at angle  camera above. Head slightly lowered doing something with hands on the ground. Katuramehi - facing off screen to left. head raised and tilted back smiling. Camera at same level as his head. Out of focus background good.

Exposure - clay and people about the same exposure in the shade. possibly put white sheet on ground or light cardboard for them to play on. [Exposure settings can be taped on all lenses]



Sceneriso of kids playing. cont.

August 19<sup>th</sup>

Cameras: Two bell + howell autoloads. Have someone there at all times to wind them. Set on two wooden tripods. Have one inch lense only on one of them and have the area where the kids play bounded by the coverage of that lense. The other camera should have <sup>approx. 2"</sup> 1" + 3" lenses mounted on it and it should cover the same area with its one inch lens as the other one.

Scenerias: One Establishing shot from about 60'-100' away with one inch lense. 15/10

M.S. Camera # 1 commencement of modeling 40/224

~~hold on this camera until actual play is begun.~~ Works in C.U.s with other cameras of figures being made but date M.S. Other camera (while # 1 is being wound) 15/10

alternate between two cameras taking M.S. shots until play is begun.

C.U. with 2" lense of figures as they are put into play the first time ? ?

About this time work in closeups of faces as they make their models and hands directing play but cover with # 1 when in doubt about getting exposure or focus. Tape Exposure Settings. (maybe focus also.)

Get closeups of all times when lip points when enough has been taken <sup>front & side</sup> get few from other angles. Camera low + camera behind fig's



August 19<sup>th</sup>

To get tomorrow. Plan.

Group III - Shots use Camera # 3.

- 1) Twisting Eland hides
- 2) Pan of village.
- 3) Each hut + occupants.
- 4) Kavesitwe getting bushman women to water her tobacco.
- 5) Shots of all occupants in characteristic poses.

Tonight. if Dad is willing. Take graphic + flash. get shots of Village, at night. The flash attachment, however, did not work.

~~Plan~~ Scenarios for Kavesitwe + bushmen + tobacco:

- 1) D.S. of filling pails at water - 20/12
- 2) D.S. - M.S. of them passing camera to go to tobacco. have camera at eye level about 12 feet from path and well up 11 to or past the un-used hole. Have them come towards camera.
- 3) same place - going through gate.
- 4) from tobacco - approach through gate D.S. turning into M.S. as they pour water.
- 5) C.U. of pouring.
- 6) C.U. of Kavesitwe's face against sky (if possible taken with bushman bending to pour in foreground.)



- 7) C.U. water pouring onto plant 10/6
- 8) C.U. of bushman woman's face  
as she pours. 10/6
- 9) M.S. of pouring - perhaps as they  
shift to another patch. 10/6
- 10) M.S. as they leave 10/6
- 11) D.S. as they leave 10/6



August 20<sup>th</sup>

# How to assemble Graphic flash attachment.

Assemble battery case - ~~try~~ slide it into the groove on the range-finder. Place flash reflector in position. raised as much as possible if using our # 5 bulbs. Set flash synchroniser lever on shutter on red M (or black M if picture is to be taken the instant the flash is at its peak) for our purposes, set shutter speed at  $1/100^{\text{th}}$  of a second for using our table (gain only a little with  $1/50^{\text{th}}$  - ~~peak~~ gain most if you use fast, red, M since you get both sides of the peak of the flash.) Hook one end of cable onto the shutter and the other end onto the "remote" holes on the battery case. Cock her, read the guide number for your particular film (it is

185 for Polaroid } (copy of the ~~table~~ <sup>guide numbers</sup> follows)  
 80 for Ektacrome

for a 46 Lumenette Reflector - the guide numbers.

Bulb	5 to 8	10 to 16	20 to 32	40 to 64	80 to 125	160 to 250
0	40	60	80	115	160	225
11 to 40	60	85	120	170	240	340
press 50	80	115	160	225	320	450
2 to 22	90	125	180	225	360	510

and divide by the distance <sup>in feet</sup> from the object to be photographed to find the recommended f/number. Always have a lens shade over the lens and always, whenever possible, have the center of the ~~bulb~~ bulb in the center of the reflector.



note: Sho/o story. One of the films marked under Sho/o story is wrong. It is 50' taken on the boat coming over.

Ask Dad - Does it hurt, after the film has been exposed, to open the gate. If so, must not shove film in tin-foil ~~unless~~ in such a way that gate will open. Shove it in backwards. One film was marked exposed, was unexposed, and gate was opened. The emulsion showed. To check it, I ran off a few feet with my hand over the lens. The meter is screwed up. What'll we do with that damn film.

Dad real opposite and suggested two cameras - 20 ft. run - and two operators.



August 20<sup>th</sup> 1952

Shots from group three taken today.

Footage exposed 900'

In two main groups

One is tobacco watering sequence. Kavesitwe and two bushmen women start at hole. Walk to field past camera at eye level. They pour - D.S. They sprinkle - Ms. Closeups worked in were Kavesitwe, her hands + face; <sup>holding a little</sup> pail out abruptly for bushman women to fill - this shot attempts to illustrate accepted servitude - and, after a D.M.S. of the two bushmen women returning to fill the pails at the water, there is a closeup of Kavesitwe's hands weeding her tobacco and more of her whole body weeding. The last shots show many people, including Kavesitwe, leaving the tobacco krall. There is a two inch lense shot of Thoria and the gate (made of a thorn bush) that he has. <sup>Just closed.</sup> The last shot may have too many <sup>unidentified</sup> people in it to be usable. about 240 feet. Mostly at f/9 - f/10.

The rest of the shots of the day were taken of the Village. Two ~~outdoor~~ three pans from the top of the truck taken with 1" and 2" lenses and one wide angle D.S. from the same place. These were at f/9 - f/10. following these come some shots of the huts with dogs and chickens to create atmosphere of relax. Then riem winding sequence. The bushman pulls pole out of tree and weight makes riems fall. Then he winds until riems are



knotted high and twisted way up to the branch. Then he pulls out pole and weight falls - unwinding reins. The point is to take hair of reins and stretch them. The weight is a log with a branch for a handle on which the reins are tied. This branch is lashed on with rawhide (don't know what kind) The reins are eland hide and they are tied above to the tree branch. They still had hair on them. They seemed not to be rubbed with anything - seeming dry as a chip.

The next shots were of pounding boiled meat with long (Ovambo) mortar + pestle. Kavendwe jumped into the picture. There is a shot here of her silhouetted against the sky with bushmen women bending or seated in front of her <sup>in</sup> low foreground. This was an attempt to illustrate servility and the Herero attitude and the bushman quiet submission (whimsical submission) does it work? There is another shot of pretty bushman ~~of~~ woman - her head - from group #1 (she is the medicine man with the broken toe's wife). This might be used to contrast or something.

Footage 650 Camera #3

Scenarios Sho/o story

The story did not come off nor did I solve the problem of filming it. It would have been somewhat of a flop if it had come off. The two cameras were set up according to plan. They were Camera #5 and ~~no~~ #4. The 5" lense was later put on #5 and the



August 2015

position of the cameras was reversed towards the end of the sequence. The main problem was that the action was too small and complex to be covered by a 1" lense and too rapid to be covered by a 2" or 5" lense. Perhaps the answer is in another lense but I don't think so. The detail of the model and the technique and attitude of the hands towards the clay are important and so is the expression. The actual play is done with such <sup>so fast</sup> small things and encompasses so much area that a one ~~1/2~~ lense is canceled by the former and a larger 3-4" lense is canceled by the latter. Another problem is the rapidly changing action. The kid with Model and model and all of a sudden do something relatively extraordinary. With only one man to operate two cameras and with only 10' to a wind, It is hard to get these jumps in action recorded. Perhaps answer is in having 20 D cameras and two operators but then thinks of the film that will be shot. Perhaps the answer is in stills. Also, the shadow and the background was poor.

It may not be so bad projected, but ~~for film~~ <sup>makes</sup> it distracting and hard to catch the action. Perhaps it would be better to do this in the middle of the day with more sky light, however blue, and certainly more reflectors are needed. It took most of the afternoon and the light seemed to vary between f/8-9 and f 5.6 - 6.3. The kids and the clay are not the same exposure - the clay absorbs almost all light and the kids brighten ~~up~~ obviously under the reflector.

Anyway, next time it'll have to be taken in color because we have no more black & white. Footage shot -

~~500~~ 400' except for 30' in cam. # 4



Tomorrow: Departure for Cigarette <sup>aug 20th</sup> may take a few hours. If not.

Get to group III and finish. Shots needed:

Other houses - Thoria etc.

Bushman huts - their relation to Herero houses. perhaps take shot of bushman hut in foreground with herero hut in back

or take <sup>Bushman hut.</sup> photo, in afternoon light (of noon) from other side showing plan of kraal. Get Bushmen leaving <sup>village</sup> ~~water~~ for water. Also get noon meal. Kavestwe's presence in most shots might be a way to introduce characterization into documentary production. Never say outright that she is the main cog in the gear but indicate <sup>visually</sup> without losing documentary form, by her presence that she is that cog.

If morning is lost, get group II

---

morning wasn't lost. August 21<sup>st</sup>

Notes - Group III

Did not get Bushmen going to water but got 100 ft of cattle instead - coming to water and drinking. Kept forgetting to wind camera and focus lense. Thoria digging out well; This scene was taken from the top looking down into the well. The contrast between the surface and the depths of the well was extreme. The outside was f/8 and the inside was f/4 or less. I did not expose for Thoria's body - just for a general scene inside the hole. Perhaps this scene plus the water sequence plus the well digging plus the cattle will make



August 21 ~~st~~  
up a statement of the water problem at  
/Gam, or anywhere in the Kalahari. Have enough,  
too much, on cattle. Shot scene of cattle grazing  
and moving past in bush. Perhaps a die-in  
with ~~some~~ shots of the country and shots  
of the activities at /Gam. Also got several  
runs of bushmen - small figures walking  
single file in a vast land-scape. Tried two  
techniques to illustrate vastness of land and  
smallness of men. The first was to shoot the  
scene with only  $\frac{1}{3}$  sky or less and the  
second was to shoot the scene with  $\frac{1}{2}$  sky  
or more. Remains to see. At the village, got  
what could be a good sequence of pounding  
the red powder. Three bushwomen pound  
then ~~two~~ <sup>two</sup> pounds and one plays harp. This  
was a back lighted and shaded proposition  
most of the exposures averaged about  $f/5.6$   
except the M.S. shots which I took at  $f/8$ .  
The general flat light reading was  $f/10$ .  
More on symbiotic relationships: now have  
bushmen cooking for Hereros and pounding  
meat into a mash and other things (don't know  
what) Have several ~~scenes~~ <sup>shots</sup> of people walking  
here and there. The attempt was to illustrate  
a sort of listless atmosphere of midday.  
People were resting or sitting around in the  
shade. Only ~~the~~ <sup>some</sup> bushmen were working.  
The most important motion at the time was  
the pounding and the stamping with the  
mortar and pestle and the playing on harps.  
There were many harps and altogether - the  
harps and the stamping - a sort of



August 21<sup>st</sup>  
rhythm of midday was established.

Remains now only to get some shots of cattle coming home in afternoon and, if possible, being ~~herded~~ into kraal for the night.

Then, perhaps, a rhythm could be the basic movement, or current, of the film on the ~~house~~ villagers at /oam. The afternoon

shots must be obviously in the afternoon, however, and must include a few shots of people at waterhole - fetching water or walking back to village etc. as well as the cattle coming. Possible pattern: rhythm

starts with milking - slowish sort of a beat, <sup>cattle coming</sup> rises ~~to~~ as morning develops, with then to water

and throwing up of water (must get at least 100 feet of throwing the bucket - have only passing it with three men involved)

rises more with whole of the waterhole activity (water-hole scenery) and then

great activity of getting water <sup>and blasting and well change</sup> begins <sup>and tobacco</sup>

to wane as midday approaches, [perhaps the light would come with the blast

and the wane would come with the men leaving the well after the blast]

would wane more with the chisel sharpening and the rein twisting,

wane still more with the <sup>bark</sup> ~~bar~~ pounding and harp playing, wane still more with

scenes of lounging - and the afternoon shots would put a caper on the ~~act~~ rhythm and the action. This idea,

however, might be too unscientific, but keep it in mind. The technique of pounding

the bark is to spread carcase over a stone



August 21

put bark on it and pound, in a complicated rhythm involving all pounding and also a harp, and then spread excess red dust on face and body as well as into the caross. Pounding the meat, also done by bushmen (both times by same woman - big breasts, hair cut in square, blue belt) is same as ovambo pounding and also done to rhythm. Two people pound. Kravesitwe, to show off, took the pole from a bushman woman and pounded too. She thinks she's pretty damn hot.

Footage exposed at group III today was 800 feet. Flat light - 9:00 about f/7 - f/8 noon f/9 - f/10 Took leica pictures of interrogation - Fred to show, by one of them, what our team looks like to a bushman being interrogated. Shade and late in afternoon. Exposure mostly f/7 at  $\frac{1}{30}$  of a second.

Focus the camera, get it steady, use tripod, compose picture and take your time. Don't panic.



Tomorrow

8:00 - go for water. Go up to Thomas place and take the milking scene. Don't forget sugar and coffee. Then get people leaving ~~village~~ to fetch water and get throwing up of water to cattle. No more cattle shots. Then get group two and the portraits started.

### Sceneries of Group II

Pan of wright from same place as stereo shot was taken (N.E.) on top of trucks.

shots of each interesting scurm and their occupants.

To show: headman's scurm turns different way.

Position of tree (like group IV).

August 22

~~also~~  
The milking sequence came off although the conditions were bad. There was no plan and I didn't know what to expect. The light was poor also - at 8:00 o'clock, too early anyway, the sun was hidden by clouds (have shot of this) and at nine, there was only light for an exposure of  $f/7$  or  $f/6.3$ . Shot about 200 feet of milking and handling cows at Thomas kraal. He lets cows in one by one to the kraal where their calves stay. The calves drink a moment, then he ties up the hind legs of the cow and milks her. Some of the milk is allowed to some. ~~It is~~



an excellent drinks. Started shooting at  $f/4.5$  <sup>Aug 22</sup> and ended with a pan of Thomas Kraal at  $f/7$ . At the waterhole, took one shot from bottom of hole of figures (Thomas wife among them) playing harp and singing against the sky. The exposure was about  $f/6.3$  and I took some at  $f/5.3$  and some at  $f/5.6$ . The figures were directly back lighted. At group I, ~~the~~ took a mistaken shot of Gow the headman spreading out his mangetti net. He said he didn't know how to tie the knots to make the net. Exposure was  $f/8$  and had wide angle (used for some of the shots) at 6'. Also got /kai shay scraping his goat skin. Used  $f/7-f/8$  for that scene. Have a few feet of Gow (headman's) wife coming back with water from the well. Gow drinks out of bag but this shot is ruined, I believe, because I think I had the wrong lense in position for the viewer I was using. I was using wide angle viewer and I had turned wide angle away to adjust focus and  $f$ -stop leaving 2" in place. ~~Went~~ Went up to group II and found that, after a very ceremonial leave taking night before, they pulled out for /kai/kai for good. Bad show to have missed them. Only have a few shots of them on stereo. However for waterhole sequence, we might use some people from another group for the D.S. shots and use some of the material I have



August 22

already for the C.U.'s at the waterhole. Took  
100 feet of deserted werft from two angles.  
Side lighted at f/8.3 and back-lighted at  
f/6.3 - . Some shots have cows in the werft  
so we took other shots without cows. Then  
the camera broke down. I fixed it (~~but~~ it was  
the trigger mechanism that jammed - it had  
been jamming before that and this may explain  
some unexplained lurches in the pictures) but do  
not trust it. Are scoring the standard and drawing  
a brand-new replacement which must be  
fixed in same manner. It will now be  
camera # 7 that I will use all the time and  
it will have same combination of lenses. Must  
get Dad to help me clean and store lenses for  
camera # 3. Are shipping # 3 home to have it  
overhauled and there's no point in shipping  
three good lenses with it. Will keep the lenses unless  
they have to go back to be tested. ASIS DAD

---

It is the afternoon that I am missing ~~it~~ in  
all these shots. The rhythm idea still seems good  
but must get afternoon pattern. Need shots  
of cows going home, people going home and  
last water fetches. Shot of late afternoon  
induding whole water area and showing  
desertion must be taken. If at all possible  
get shot of four or three men with bladders  
over their shoulders walking against sun  
so that afternoon sun shines through the  
bladders making them glow. It might (Danna  
well would) be worth taking them down in  
the car and taking his shot. The laxity of the  
rhythm seems to be there but won't get it unless  
I expose and, of course, remains to be seen in  
cutting room.



Shots still needed are  
cattle going home - arriving in village and  
being herded into kraals.

People at water place in evening

Deserted hole.

3-4 Men at evening with bladder - back lid going  
out our road. (this will be beautiful)

Shots of werfts in afternoon - Maby get fired  
being started and smoke rising.

If possible - early morning shots of game fowls  
and birds - interests sake - not too important.

Thoria throwing up water.

Water hole sequence.

(Maby, if still day, get ~~shots~~ scene of from  
high place of smoke in all villages. Title shot?

(Night shots with still camera - grass thrown  
on fires.

Groups 4 + 5

Net making

Game - see other page (way back)

people leaving 1, 4, 5 for water

Tomorrow:

Group # IV - Mangetti eating and people  
leaving for water. Regular pan of werft from  
North East. Shots of tree + relation to werft.  
Shots of werft and occupants. Get someone  
drinking out of bladder, not same woman  
preferably. since shot of Cow from I is  
probably no good.

Also, take time getting water, until sun  
comes more into hole. Get Thoria throwing  
up water.



August 23

At group 4

get scraping skin - didn't get it.

✓ Mangetti pounding (two inch from base)

Missed Thoria and the water. At group IV got regular pans of the weff and several 2" shots from <sup>one in Mangetti pounding</sup> the jeep. Got people, 2 women and 3 kids, leaving for water (check with others) And got quite a bit of footage of people coming home from water-hole. Got waterbags being put down and also being carried. Also got shot of Cow that looks like ~~is~~ drinking from straw out of waterbag. This shot may not be too good, but (God willing) it may do. Made an attempt to get shot of musical bow being played that would be expressive of something - I am not too clear what. The man is sitting in the sun playing to people in the shade. Have several shots - one, 2" close up, attempts to show delicacy of hands by backlighting. This idea I seem to have developed of expressing the emotions <sup>and feelings</sup> - intentness, gay, lazy, sardonic, simplicity etc - of a scene by using <sup>expressive</sup> parts of the body of the subject may or may not work out. It could, certainly, be overdone. In Mangetti sequence, have shot of backs of heads & shoulders walking in a line and in Mangetti picking, use shots of side of head and other parts of body to illustrate intentness of food-search. Today at waterhole



Aug 23

in afternoon, used shot of bushman woman in foreground after being kicked out of waterhole before she was finished, so that herro ~~sheep~~ goats could be watered, to show something of her position as a bushman and her feelings about it. They seem to accept, but they hold something of themselves apart from the rest of the world. This shot may show it, simply by the angle of her head (even if it is out of focus) and her body. It also attempts to contrast bushman delicacy and detachment from herro, and negro and anyone else for that matter, passion. The goats are a turbulent mass - Katurumehi slams them with his bucket to drive them away, the bushman woman sits on the rocks in lovely detachment staring. The trouble with this shot is that it was taken at  $f/5.6$  or  $f/5$  in the late afternoon and the distance from her to the camera was about 8 feet or ~~8~~ feet. The goats were about 20 - 15 feet. I focused the camera at about 15 feet. I probably made a poor compromise and got neither of them in focus. Check depth of field here. Suggestions which occur to me along the idea of body parts to express feelings are shots of lower parts of face in foreground showing the particular little smile while other people are in background. Try a few of these with the hand camera to see how effective they are. Other ideas are hands, women standing back to camera showing the graceful position and carriage and delicate articles. Shots of tilt of beads and shots of greeting + leave taking.



Aug 23

other shots are ~~thin~~ thinness of figures against plain background and delicacy - in everything -

If I were to categorize bushmen now, I would consider them fragile. <sup>(delicate, brittle, perishable)</sup> Illustrate this and it might be worth while. Maby take land up to group 8 and get series of pictures of Goni (with broken foot) wife. Get back definitely carrying baby. Might be a good experiment. Back now to today's

filming. Had bad luck with new camera. It ~~often~~ <sup>often</sup> gets stuck at dead center. It did this during ~~first part of filming~~ <sup>first part of filming</sup> and lost a

beautiful set of pictures of weft from jeep plus 20 feet of film because the film broke as we were taking it out of camera. It broke off about 20 feet up and the trailing 20 feet of the good part was light struck. Also lost 20 or 30 feet of film when the take-up spool was not wound tightly and the film was light struck. On this we lost about 20 feet of woman carrying water and putting bag and eggs in her scurru. ~~Tried to go~~ Went up

to group 5 weft but found all of them gone to get food. Took couple of pans, hand held, which don't prove much. From there went to waterhole. Got good sequence of women at waterhole, about 5 in the group, coming across the water area from our road (camera low down in depression - women against sky and low background). They come to water, fill their eggs by passing them down to kid in hole and leave. Bugged some of the leaving shots by having camera tilted. They went directly west from the hole <sup>road</sup> <sup>west</sup> <sup>hole on</sup>

Second day I have seen this. <sup>Figures</sup> <sup>hole</sup> <sup>x</sup> <sup>bushman</sup>  
Maby new group.



Aug 23

later some people from group 1 came and started to get water. Goats came + ~~they~~ had the bushmen had to wait. It was getting dark and late and these shots, bushmen waiting for goats (described earlier) may be no good. If they are, they will be very expressive. They also show skin contrast. For the first group that afternoon, I missed a D.S. placing shot - the first shot I have is them walking against sky. This may be bad omission. Must always try to get a placing shot - should have showed them coming across the clearing from the road with camera at eye level or higher in a D.S. However, the thing to do is get the shot and worry about the light, unless obviously impossible, later.

Most of the afternoon <sup>waterhole</sup> shots were at  $f/8$  (maybe should have been  $f/7$  even) down to  $f/4$  as it grew later. Exposed for general scene in spite of ~~of~~ darkness of bushmen's bodies.

The first group walking in was at  $f/8$  and at waterhole  $f/5.6 - f/6.3$ . The second (Group I) bunch was at  $f/5.6 - f/6.3$  down to  $f/4.5 - f/4$ . Got shots of people and goats leaving the water going home but none of cattle.

Going to hole tomorrow, though, and they will get water then so should be there. Don't know how this series of shots will fit into rhythm idea but the rhythm of the day, although it picks up a bit at evening, slackens off. Perhaps evident in lazy gate of people going home or even in the afternoon light itself. Getting waterhole sequence Monday by just going ~~to~~ to the hole early and using people that come. Still need



aug 23

shots of group one and five people leaving for water. Must get them. Dad suggests morning light from beyond group 5 or from hill behind group 2 to get smoke rising from different berths. Title sequence from now on. Nearest group should ~~come~~ <sup>rise</sup> first and the smokes should be slightly apart for drama's sake. Two cameras constantly filming is necessary for this shot. Since there must be no breaks. There will be no fill in shots. Dammit, remember to get plenty of fill in material. You have been much too lax about it. This can ruin a sequence as mother points out aptly. Thinks, Thinks.

film now in camera. is end of 2<sup>nd</sup> group at water and shots of kids playing + one cowd going home. footage today 750' tomorrow

Read This book through and like it "The Book of Quams"

Store Camera #3 - remove and store lenses and <sup>make a place, where lenses + other valuable things can be stored.</sup> Make, or think about making anyway, a

Blimp.  
get other bag for used films.

Breaks out sound - must do this if it takes all day.

Write up waterhole sequence and in afternoon go down to hole, with cameras to be used and set up the set. Also get few feet of cows going home.

what you cant do, don't forget. Time is short - only 5 or 6 (at maximum) days more, not long - four after monday and one day is packing which leaves three.

[Maby try bit of experimental work, with land?]  
ask dad about quantity of land film - maby get more.



Aug 24<sup>R</sup>

/Gum waterhole scenerias.

### 1) Position of cameras

one, the cine special, will be placed on the large tripod and fastened to the jeep or, maybe now, one of the Dodge's roofs. Tied down. The first scene will be taken with a wide-angle lense and will include all five groups simultaneously. Group three will come down the opening between the kraal and the thorn scrub. There will be 4 in this group including, if possible, one of the herero children. It would be wonderful if the first woman would be playing a harp. Group one will come from the yellow thorns on the other side of the clearing at the end near the waterhole. There will be four in this group, including one or two men, if possible, and waterbags. Group four will come down our road and there will be three <sup>or four with same people if possible</sup> in this group. Group two will have three in it also and group five will have two or three. Group two will come in through the /kai/kai road and group five will wind down in the thorns ~~among~~ between our road and the /kai/kai road. From the Ant. hill, the coverage of the lenses must be tested. The farthest groups - groups 4, 2, and five will appear first - group four first. second group two, then five then one then three last. Three should not appear until the camera has swung past



Aug 24

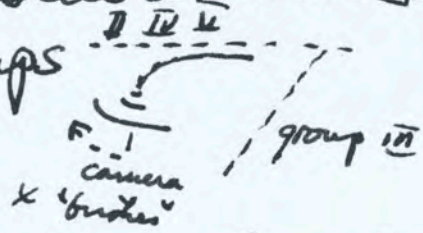
the point where it points directly opposite the truck. The scene should start with a cross lighted shot (with one inch maby or wide angle probably) of the first three groups to appear. The camera should be aimed across the clearing to  $\frac{1}{2}$  cover both roads. It is all right if the bushmen appear in this picture when it starts, they will be so small that I doubt whether it will be offensive. As they approach the camera will follow them until its winding is finished. Then another camera right beside it on the truck should take over (as the bell rings on the cine-special) and follow the bushmen - until they all converge at the water and some, about half, sit down and start emptying their bags. Then, the cine special can start a few closeups of the activities there if they seem worth it.

Note: Before any filming, the distance must be walked to determine size of people in picture and length of time taken to manage the distance. Probably be worth taking three cameras no. 7, no 8 and cine special - no 1. and three tripods. One camera could, maby, even be at a lower level to take over after wind is out of cine. After the group is at water, they must return and walk in again for the closeups. The close-up shots should include one of each group walking past the camera. Also they should include one shot, taken



Aug 24

from bushes with camera at eye level of groups 2, 4, 5 waiting across clearing at right angle to camera, followed until camera points at waterhole when group 3 could come in from the side at an angle to the line of the other groups



One shot should be taken, then, from behind the hole, in spite of cross-light, of bushmen converging on the hole. All shots should be taken with simplicity and camera at more or less eye level. The shot from behind the hole should be probably taken with wide angle lense. If possible, however, use one inch since this is more realistic. A shot from the other side, near road, of tobacco kraal of bushmen converging <sup>behind</sup> might be good. This can be done with one camera while the cine works from the trucks. This shot should be brief since the bushmen will have to wait until I get back into position for other shots. Another shot, if it can be worked in while the cine is filming the first time, might be taken with 4" lense of the group coming down our road and group one also. Don't need too much at the waterhole, for the trip back. A shot from behind the hole with B+H showing



Aug 24

dispersal followed by shots from cine special from truck in position # 2 will be sufficient. Position # 2 <sup>(where jeep was)</sup> should be occupied, after the first walk in, by the bodge to take shots of descending the rocks into the hole. Like particularly if group three came last again into the picture led by harp. Pin backs as they descend these rocks would be wonderful and if they were opposed in motion by group one simultaneously it would be better. The second walk-in can be stopped, bushmen permitting repeatedly. If some of the group four people whom we have in the ~~first~~ shots of bringing in water are there, it would be good to keep them together since this may serve as a tie-in with ~~shots~~ wefts and water-hole. ~~If~~ If they are there, it would be important to get a M.S.-C.C. of them walking past with water bags. Important: count the bushmen used in each group. Get as many as possible in right groups. Promise lot of tobacco if they cooperate nicely. If this sequence works well it will really be wonderful.

Cameras. # 7, # 8, Cine special (# 1)  
 people picannin, Dad, Elizabeth and Me.  
 also Klasif he'll come.

also important. If we only get half of the shots planned here, it'll still be good. You never remember the good shots you missed as long as the film you have.



Aug 24

Just thought that, probably, this film of  
/Gam will be in two separate sections One of  
village and one of werft + mangetti. Don't yet  
think of a connecting links. Need shots of  
group ~~at~~ getting water and wood by themselves.

August 25

/Gam waterhole sequence.

footage filmed: 500 feet in boxes

first 70 feet now in # 7

first 60 feet now in # 8

first 45 " now in Cine mag. # 2  
(on camera now)

/Gam water hole -

The plan. The truck was placed between  
positions # 1 and 2 much nearer # 2.



We mounted the cine-special ~~up~~ on  
the large tripod standing on the bottom  
of the body. The B-H (# 7) was mounted on  
a tripod in the cab roof at approximately  
the same level. Both were tied down. The cine  
was wound three times past the bell and the  
level of the sky in both one inch lenses  
was coordinated. The first time was a flop  
because none of the bushmen groups arrived at



Aug 25.

the right time. We got a good start but  
 the middle flopped. The second time worked better  
 and we got a more or less complete walk-in.  
 It took approximately  $2\frac{1}{4}$  minutes for them to  
 arrive at the hole. Once there, group one which  
 had followed them in the <sup>first</sup> ~~second~~ time and  
 there were about 60 people at the hole. Group  
 one then left and we got a few feet of that  
 walkout. The third ~~time~~ we got closeups. I got  
 rear view and side view. Dad got front view.  
 These didn't come out too well. On the whole,  
 this sequence, I am afraid, is unsatisfactory. It  
 is an attempt at drama when no drama  
 was involved. A simple scene of one group  
 of people coming to the hole would be a  
 much, much better way to begin the film.  
 We may have enough to do this - if so, fine.  
 A shot of group ~~one~~, coming the way they  
 did, would be certainly wonderful. Simplicity  
 and abstractness must be the mood of this film  
 except where ~~heros~~ are concerned. Keep in mind  
 the previous characterization of the bushmen - fragile  
 when you take the shots and cut the film. What  
 would be tremendous would be a long  $2\frac{1}{2}$  - 3  
 minute shot of one group of bushmen coming  
 to the water. If we had a shot of group  
 one coming in that time, we would really  
 have something. It made a <sup>thin</sup> perfect line ~~shots~~  
~~and then~~ walking across the clearing. A  
 shot, from behind the hole with two cameras  
 showing them approaching would, I think



Tomorrow - get strike-a-light sequence and  
cartridge pipe. - group 1

get game.

get net making - group 1

get group 1 going for water.

cont. be a really wonderful shot. Such a  
shot, it seems, is impossible since we have  
so little time. Perhaps, with luck, we could  
go down one morning (Wednesday morning)  
with the two cameras and wait for another  
chance. It would, I think, be the ideal shot  
for the film. This film will, of necessity,  
be a cursory one. It will be more of a  
series of impressions of the area than a  
real study in film. I can see no connecting  
links between an artistically balanced film  
~~concerning~~ concerning the village <sup>with</sup> the  
water as the focal point and axis and mother  
of the action and a film study of the life  
and techniques of the bushmen and villagers  
at /Gam and their relation to each other. In  
the first, such shots of the Etand rivers would  
be not of so much importance as a study in  
technique but a contributor of motion,  
rhythm and mood to the whole film. The  
Smoke sequence can only be thought out after  
a place is found. Tomorrow, find a place  
just beyond group one. first group one  
then four then five then two then  
three should rise. Estimate how fast smoke  
will rise, wind permitting, tomorrow



aug 25

afternoon at five is the time to do it. Should be taken from on top of the lodge with the cine-special and the wide angle lens.

Tomorrow morning. get to water with Brian and damn well get Thoria and the buckets.

Go up, after breakfast, to group #1 and get net making, leaving for water and strike-a-lite sequence for acculturation demonstration. If there are many kids when return to camp, get large group playing the game. If not, get up to group III and get the game-eites at water or at village. Get cuss of hands darting - might be in with hammer pounding in well for a dissolve to reach climax of rhythm. Then look for place to get smoke sequence. Align personell and get them out into position. fire a gun, if it can be herd and one minute after gunshot, first smoke, group one, should rise then one minute after that the next, group four etc. Waste soaked in oil will make a good smoke. May not be able to. Thursday.



not trying to film so that the pictures will prove a point, trying to film so that the pictures will make a point, prove it, and show its part in ~~the~~ a great unity - the unity of the life of the bushmen. Incidents are beauty and a lasting quality. If one can look at a picture, or series of pictures, and see all the levels of meaning of the action recorded and feel them and know them then that is a good picture. If one can look at a picture of little Gow and not see only a small boy smiling but see a human-being in a human situation.



August 26

At group #1

got net making, string making, and strike-a-  
lite sequence. Also got very brief shot of going  
for water. Should have had more of this shot.

The problems of showing a ~~tech~~ technique are  
still unsolved. The action is often confused

and, although concentrated <sup>at the point of concentration</sup> ~~the point of concentration~~  
rapid and complicated. <sup>moves over a large area - too large for 2" lens or v.p.</sup> With one's eyes, one  
can see a complete action going on and  
one can follow it easily. Eyes are wonderful.

They can see and UNDERSTAND, at  
least in part or with a brief explanation,  
the action going on. They have also the  
property of concentration. They can see the  
action in its entirety but they know  
what they want to look at. The minute  
your eyes open upon a scene, or an  
action, you pick out at once one part,  
even though it isn't physically outstanding,  
and concentrate on it. The rest of the  
picture isn't out of focus, it just  
isn't important at the moment. Eyes  
can see an action and, because they  
have the power of perception and  
understanding, they can see each



aug 26

single movement contributing to a whole -  
each part contributing to a unity of matter,  
each motion contributing to a unity  
of movement, almost rhythm, by which  
the progress of the thing being made  
and the movements making it is  
recorded in the brain. This sense of  
an eventual unity makes each action  
understandable. In the case of some  
process like today's net making, this  
sense makes not only each motion, or  
action, understandable, it makes it  
possible for the eye to pick out the  
important part and concentrate  
upon it without losing the beauty,  
naturalness and completeness (all other  
things going on at the same time) of  
the scene in which the action is  
taking place. The eye knows what  
it's looking at. The camera does not.  
It is an eye, a wonderful one, but  
without a brain. The brain tells the



/Gow comes home again. puts the sandal down.  
~~XX~~ itx  
F9 at 12' 1" lens.

CU puts sandal down and scrapes grass on it. F9 at 7x  
7', 18 feet exposed.



Film notes /Gam August 26 1952

Net weaving sequence

Technique:

/Gow, one of the medecine men from Group I, makes a net.

He finds a fiber which is grass in the veld ( we have a sample ) brings it back and strips it and forms the thread. The net is woven by tying parts of the string, tying the ends of the string to a wooden pole approx. 2 feet long, approx. 1" Diameter. He ties the string to the pole in 4 places.

The net made without warp and weft, just the warp, a knot is tied at each intersection of the thread. The net is made with two paralled strands that intersect.

/Gow uses a shuttle to bring the thread through for tying the knots. The excess thread is wound on this and is unwound as needed. The shuttle is a yellow wood stick 4 to 5 inches long, 3/8 to 1/4 inch diameter.

For adding additional material, /Gow makes a knot in the two strands and loops new cord through it. The new cord is then wound on the spindle.

/Gow keeps one end of the net held in his toe to hold the net open.

At times he is assisted by another man who holds the end of the cord for him when the cord is too long for /Gow to reach.

Film:

/Gow rubs hands with grass, he is using scrapings of the fiber grass as soap. 2" lens, bet. F 7 & F8, 11'.

Pipe lighting, takes tobacco out of a bag which he had in his skerm, takes a bag which is a birds nest out of his bag, takes tobacco out of birds nest ( bushamn name of bird - kleine folgie - ko o tsama ) 1" lens, 300, F9 at 9'.

Makes net for a moment, gets ~~XXXXXXXXXXXX~~ tobacco out of bag, tobacco held in hand, then fills pipe, cartridge pipe, then lights pipe with spark making machine C.U. 2" lens F8 at 9'.

(Problem: 2" lens means the center of action too distracted bec. of narrow lens, action too rapid, action moves from side to side, corner to corner)

Smokes, puts flint back into spark machine, smokes some more. 1" lens, F9 at 9'

Rolls pipe between hands, smokes, exhales, starts again on net. C.U. 5" lens, F8 at 5'.

Making net. Side light, /Gow faces lens. 1" lens F8 at 8'

Working net: 1" lens F9 at 9' backlight ( 2 shots of the same here. Camera sounds funny, it ticks jerkily and then whines )



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Working net. 1" lens F9 at 9' backlite

Face and head of /Gow weaving. 2" lens, F8 at 11'

Hands of Gow weaving CU 2" lens F8 at 11'

Working net. WA F9 at 6' 52 ft. off reel

Same 2" lens, 64, F8 at 4'

Weaving seen from behind, taken over shoulder. 1", F8 at five feet. Film came off the track again on this one.

Low angle. Holding net finished. 1" F9 at 5', 78.  
The men take the net off the pole and hold it up, then put it in the skerm. Up to 93 feet.  
Netting film today #4.

Problems: Constrained action. No unity. A mass of little shots taken of bits of the operation, the film doesn't show the unity of manufacture, just various operations that don't seem to connect.

Film # 5:

/Gow leaving to get grass that he said he made the net of ( this turned out later to be false, someone said.  
/Gow is said to have said later that the net is made of the fibers of a tree but he showed us how he'd get the grass anyway.)

He shows us how he's set a snare for duikers. This isn't a real duiker snare, just demonstrating. 1" lens, F8 side light.

Rear view snare, backlight.

Side view, side light. Snare almost finished.

Starts another snare beside the first, side light, side view,

Second snare. CU rear view back light.

Rear view above subject, shows from behind. Back light, CU of hands.

/Gow approaches place where grass is. 70' off film.  
F9 at 12'/

/Gow picks the grass one spear at a time, quickly, pulls each grass as if to pull it by the roots. Puts the grass in his bag and starts home.

Starting home, F9 at 9' 1" lens.

Film finished. We found that the camera is strunzed, all the film didn't wind on the winding spool, instead it came off in the camera.

New film. Gow returns home. This must be cancelled from film because he didn't use the handle to work on as he did before. OVER



working net. 1" lens F 9 at 9' backlight  
Face and head of /Gow while weaving. 2" lens, F8 at 11'  
Hands of /Gow weaving. C U 2" lens F8 at 4'  
Working net. W A F9 at 6' 52 ft, off reel  
Same. 2" lens 64, F8 at 4'  
Shows how to set a snare for duikers. 1" lens F9 front  
Rear view snare backlight  
Side view, side light. snare almost finished  
Starts another snare beside the first side view side lit  
Second snare CU behind sub. back lite  
Back view above sub. CU of hands  
?Gow says it's a snare for duikers but not a real one.  
Is just showing how he would do it.  
/Gow approaches place where grass is. 70' off reel.  
F9 at 12'  
§ He picks the grass one spear at a time, ~~xxxxx~~ quite  
quickly, jerking the grass blades from the ground. He  
puts them in his bag and starts home.  
/Gow putting grass in bag and starting home F9 at 9'  
END OF REEL

New reel:



aug 26

eye what is important but the camera has only the film upon which it records. with equal emphasis, what is going on. It makes no selection and has no understanding. It is, because of this, extremely limited. The operator of the camera must select the important action, must bring it out, and must somehow, relate it to the whole - to the progress of action and motion of which it is a part. Somehow, the cameraman must show the progress of the action to an end and show how each single action contributes to that end.

aug 27

The film of Kam is finished - not because it came to an end because, as long as there are people living here, it would never end, but because we had to go. If we filmed much more, we would be delving into a whole new level which would take miles of film to record. What we have now is a series of pictures, almost snap-shots. Some of it will come out well and some will be even beautiful but it will still only be a series of snap-shots. The film must go deeper than that. Many source material is more than just techniques. It



must be a portrait of reality. The theme of the Bam film might be one of rhythm and repetition. Of a simple existence that changes only as fast as the seasons change. We only have one season now, but this applies also to the next films we take at /cautcha. Shots of the way it is - shots showing the problem of no food - faces and flat bellies empty - shots of the search - of water. Shots showing joy at small foods found and shots indicating the bushman's interests, not mine. For instance - a flower is beautiful but only its root interests the bushman. He pulls it up and the flower is turned away from the camera and the root is in the foreground. Film must be expended to catch expressions as the people work and live. Perhaps, big lense from truck or any clear distance is one way to get them. These expressions tell a great deal. The film of Bam is more or less weak on the human side of the picture.



Sept. 3

went to werft. found that Juma left early in the morning to hunt kudu, wildebeest etc. He will come back late in evening. Qui has left with his wife and kid for three days to hunt and gather veldkos. Cow was setting a snare just outside the werft baited with meat for squirrels. set in the path. He is going out to set snares for quine-fowls. He will be back about 2 o'clock.

asked Goo what food she eats in dry time  
#ubee - cook it in ash. The root of a little bush

√#ora - dig it out of ground. has stem  
cooks it in ash.

/naa - " " " " " "

/nn - a berry also - stamp it or eat it straight.

√#ow - they pound it together with the red berries. has stem

√#oo - sounds like a grunt, they pound it. Don't cook it.

√#naa - red berry - get it off bush. don't cook it. Sometimes put in little hot water

#hoah - The root of a small bush. Use it for water - grate + squeeze it. Eat it raw.

√#ou - onion - too much work to dig. Cook few in fire.

~~foride~~ /oree - a berry - it is stamped.



## Hunting

Kudu

wildebeest

Dikes

Steinbock

Gemsbok

make traps in night. Shoot them in daytime while they sleep under trees.

Only hunt small things by the weryt. such as quinefowls and squirrels. When the men go to hunt. they hunt big things.

There are squirrels by the baobab tree. They would set traps there but don't. Asked Goo why - she said that the squirrels don't come down enough to get caught.

for spring-hares. they use the hooks and make snares. Not many hares now but in the rain time there are more.

The animals don't drink now. Only in rain-time. Lions, jackals and wolf's drink now, however. These lions drink at Gura. Drink in day or night.

Ostriches; if the ostrich is sitting on the nest, he has a foot path leading away to his hunting grounds. He always takes this path going and coming. If the Gushmen find this path, they follow it and take all the eggs. The ostrich man sits while the woman hunts.



1 Leica Camera

2 50 mm Sumitar lenses (one on the camera)

1 lens cleaning outfit:

2 lens tissue packs

1 " fluid

1 " brush

1 tape measure

1 35 mm ~~Sumitar~~ Summaron

3 films  
1 Weston meter

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1 Bell. + Howell autoloader with 3 lens turret.

1 2" lens anastigmat with cap

1 1" lens fixed focus

1 135 mm lens with adaptor Hektor with cap

1 magazine viewer

1 handle for carrying camera

1 lens shade for 135 mm Hektor lens.

2 lens tide cover plates for turret.

1 ~~viewer~~ viewer cover plug for turret.

1 lens cap for rear of Hektor.

1 case for Hektor lens.

1 lens cleaning outfit: 1 lens fluid, 2 packs lens tissue 1 lens brush.

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1 Leica camera

1 tilt lens with reflex finder

1 " " adaptor for 16 mm camera.

1 lens-cleaning outfit - 1 lens tissue, 1 lens cleaner, 1 lens brush.



1 stereo realist

~~1 roll copper wire~~

~~1 leica filter~~

13 films + one bag for exposed film in camera

1 weston meter

go on with this list



Sept 3

/Gautcha.

The work is now to begin. Discouraging start because practically confirmed that the rattle of the camera was due to lack of loop and this would ruin any film taken this way. Missed some wonderful shots. May have completely wrecked 16mm film. Are going to switch lenses onto good camera remaining and use them on that camera. I haven't even got a foothold on the problem now. Made a start on veldkos. Since there are only few remaining weeks left of dry season, have decided to concentrate first on veldkos since this is obviously the first food supply to change with the rains. Have learned about eight kinds of veld-kos which are gathered in this area now. They are #ubee, #oray, #aaa, #ow, #oo, #nea, #hoah, #ou, and the fruit of the baobab tree. Also outjies but Goo, who told us all these except the baobab fruit said that the outjies were too much work to ~~get~~ dig. She got all eight kinds of food in one day. The plan would seem to be to get the women going out one day and follow along getting pictures of everything they get in that day. If they miss some that day, ask one of them to take me out and get those that she missed the first time. The time to do this is probably when Dee/ai and #unba come back from Gura. The way the



sept 3

thing seems to be shaping up would suggest to me that the thing to do would be to stick to one group, Fuma's, and find out how it makes its living. Not spread ourselves too thin. After we get most of the dry season techniques out of Fuma, we could branch out, but we mustn't miss anything of Fuma's group's activities. Another important thing would be to get dry season hunting. The bushmen build blinds but we don't know when they build them or when they use them. We only know that they hunt now in the bush on foot chasing the game. To get a record of this on film is an immense task but it must be attempted. After Fuma has killed a buck, ~~we~~ I will go out with him to survey the problem. If it looks feasible, I'll shoot some footage of the operation. If it is impossible, we can make another plan such as pre-wounding the game and letting the bushmen work ~~at~~ him over with their assagias. The reason to wait till after Fuma kills a buck is to relieve the pressure somewhat. Hunting smaller things is also of importance. Fuma saw Charlie's collection and knew most of the mice. He said that bushmen women eat mice and we know they eat other small animals. The problem is to get pictures of the technique of hunting and trapping all these <sup>such as pictures of dinks snares etc.</sup> small animals, as well as pictures of the animals themselves. Perhaps a day spent



sept 3

at the baobab tree would be useful and certainly pictures of small bucks would be wonderful. The bushmen are opportunists but they do plan for these small animals. They apparently trap duikers, spring-hares, quenebowed and undoubtedly many others. It at all possible, might do something like this for as many animals as possible. Have bow set trap for Guine fowels and wait where trap is until fowl is caught. Then take bow getting bird + preparing it. First, of course, have bow making string for trap etc. This, however, would be too good to be true. With game fowels maybe a road leading to small pan. But even a picture of the animal then picture of trap setting then animal in trap then preparing + eating etc. Probably the capture of many of these animals leads indirectly to the capture of others. For instance, A man shoots a buck - from the back sinew he makes a string which he uses in another trap for spring-hares and in his bow for shooting more bucks etc. Such fire-ins would be marvelous. If I could talk to Fuma, might find this more possible but first get the veldkas out of the way and get a picture of a fire. Will have to set one, I am afraid. If I could get on a relationship where the bushmen would tell me about what they are ~~doing~~ going to do, if they plan ahead at all, it would be good. Things observed that must get are



sept 3

turning that long string into a mangetti net and decorating ostrich eggs and calabashes. Should also get collecting ostrich eggs. Game plays such an important part in a bushman's life that many pictures of them would not be a bad investment. Be worth taking several days, for instance, to get good pictures of kudu, wildebeest, steinbok, jackal, duiker (if possible) etc. The problem is how to do all this. So far, I would classify ~~the~~ all this under one word IMPOSSIBLE. This aint no art, its just too much work. Jesus. The pressing thing now is what to do tomorrow:

- 1) Talk to Tuma about hunting
- 2) If women go out, however, go along with and try to get veldkos.
- 3) If women don't, get Bow to set some snares for quines making the string first. Also get him to re-set and re-make the mongoose trap.
- 4) Try to get a picture of a jackal on the pan. Get up early and go down with jeep.
- 5) If nothing works, finish listing the ~~part~~ camera equipment.

Maybe take a small bite first, Colin.

The worst thing is that we can't break into their affairs too much. Have to play along catch as catch can.



would do it under color film  
camera has no guides and  
only one sprocket.



Sept 4.

Rather a queer day. Fgo had her baby this morning - went off alone for about half an hour 10:00 10:30 A.M. and came back with a little girl named Funka. We got about 200' or 300' of film of the new baby and ~~the~~ washing etc. Most of the 1300 feet of film exposed today, however, was taken of Gow making a mangetti net. ~~About~~ About  $\frac{1}{4}$  of this amount should have been quite sufficient to show the process. However, I shot a lot in an attempt to determine how to solve the problem of taking pictures of an action for source material. ~~I~~ Undoubtedly it was too extravagant, but it may show something. The terrible thing about filming is what is going on around all the time - the real feeling and mood of a place or a situation that the camera misses. The dammed thing just isn't alive. Probably one way to combat this problem is to take shots around-mood shots. Be alert to them and move the camera around. Maybe if more observation was done and less filming, things would go better. Took a lot of the close-ups with the 2" lense but also tried to take some with ~~one~~ one inch lense at one foot six inches and one foot nine inches. Tried



Sept 4

to concentrate on the hands and the way they handled the material as a focal point of primary interest. Must get shots of making the string used in the net. Must also get Gow to hang the net up again with the stone in it since I missed this because the camera went on the blink and I ran out of film. Should also get one shot of setting the trap that caught the mongoose with one inch lens at low angle showing the loop and the setting close up. The trigger mechanism is the important point of that business. It is also the most difficult. Luckily, the string is white, and the ground is dark. Maybe get a white chip for the trigger so it will show up well. Got 250 feet of a disappointing fire. Took three closeups at 1/6-3. The camera is poor.

The symptoms are

- 1) It often stops and loses the loop next to the take up spool. Then the gate chatters and the camera when run seems to slow way down and make a great vibrating noise that sounds positively unhealthy. The film is ruined, as ~~most~~ much of ours is, when the gate chatters.
- 2) This stopping is not only because the camera gets on dead center which any camera will do apparently. That is, when it won't go until shaken up a bit or wound a bit. It isn't due to



Write up ideas on hunting tomorrow.

we



we couldn't make it go out of <sup>sept 4</sup> whalby  
purpose. It only seems to do it with color  
film. We oil the camera regularly.

- 6) The camera is a new B+H 20 DL with  
no film guides and only one tooth on  
the sprocket - the lower one.

sept 5

Went out looking for Ardarks today.  
Gow had made a fire in an Ardarks hole  
in two entrances and, for some reason, not in  
another. I don't know how long ago. Must  
ask. The Vark went out the hole where there  
was no fire apparently because when Tuma  
went in, there was nothing there. Tuma went  
way underground. Also got some shots  
of searching in hill after hill for Ardarks.  
This might illustrate the constant, often  
failing, hunt for food. Went hunting with  
the jeep and Tuma and Gow and Gow  
from Kai/Kai and another man. Took no  
film but had interesting time. Chased  
a couple of ~~leffel~~ leffelhund's and saw  
what a pitiful thing the bushman arrow  
is. Little, weak, when Tuma shot it at the  
leffelhund, he missed by a couple of feet



and the arrow just snipped into the grass - losing its head as it fell. It was quite a contrast - the roaring jeep - modern and the small boys and arrows - primitive and a bunch of <sup>my friends, different but get</sup> guys, no different from any others, using them.

Depth's of field to remember.

~~1" lense - at f/8 with lense focused on  
 25' - things will be in focus from 11' 5" to  
 infinity. - from 6' 9" - 14' 2"  
 at 10' f/8 - at f/4 lense focused at  
 50' - things will be in focus from 2.5' to inf.~~

~~2" lense at f/11, 100' from 55' to inf  
 25' from 17' 9" - 47'  
 at f/5.6 from 7' 6" - 28' 2"  
 only one foot~~

1" lense at f/8 at 15' from 6' 2" to inf  
 at 4' " 2' 11" to 6' 6"  
 at f/2.8 at 15' " 10' to 30'  
 at 4' " 3' 6" to 4' 7"  
 2" lense at f/5.6 at 100' " 38' to inf  
 at 25' " 17' 6" to 4' 3"  
 at 8' " 7' - to 9' 5"



Camera Equipment To order.  
5000' of Super XX Blacks + White

40,000 more feet of Kodachrome.

Burlap bags to put over film box - see what situation  
is before Dad goes out.

More land film 10 more cartons maybe.



Sept 6

The Kaucha film so far. Haven't written last ~~few~~ days up because I've been too busy. The film has so far been entirely without coordination and with only a dreamed of plan - not completely thought out. The plan is, as now seen, to get the dry-season hunting and the dry season vedkos without too much attention to anything else. Have only 300 feet of vedkos and less than 100' of hunting which consists of spearing a pig. Am getting acquainted with the problems, however, at first hand. The problems involved in filming hunting are immense. The ideal film record would be a nice long picture of each animal doing something interesting and natural. Then a shot of stalking and shooting. Then a shot of tracking and finding the animal, and killing it if need be, and bringing it into camp and distributing it. If there are any special ways in which individual animals are handled after the death, these should be recorded, but the butchering of every animal is not necessary to. records one thing along this line would



Film needs to be a balance of the veld with its game and the bushmen. Not only one, primarily. These slots need to be mixed in an endless sort of pattern with few crescendos in order to combine man + nature in proper balance. Common of man with nature. Whenever possible, work in shots of animals i.e. wolf + Jackal tied in with story telling. Also try to see food - veldbos - and game through the camera as the bushmen see them. i.e. animals as food (fat etc) and lion as menace (fierce, powerful, big)



the meat problem is solved, will be able to concentrate more freely on pictures. So far the technique has been to go out in the car and do a catch as catch can job on the road. If had another driver, I could get many more pictures. A blind would be more successful, if there is any place to put it. There may be, according to Foma, during the rains. Just roaming around with the car is a pretty futile business, but it gets me in with Foma. I also find out things. Today we found a buffalo carcass, <sup>that Louis had killed</sup> and the young man could not eat the marrow that Foma cracked out. He was too young. Be able to say more about the effectiveness of the arrows after we shoot something. Also be able to find out about the poisons and any possible antidote. Must ask how long ago the Buffalo was killed and also ~~how~~ when there are buffalos around and if Foma would shoot one and how long marrow will keep good. Find out the bushman technique for hunting pigs. On Friday



we went looking for brafie and saw one but couldn't get it. The poison takes about 4-6 days to work on a giraffe. They said then that they wouldn't rest until they had shot a giraffe. The pig was only slight consolation. Saw three lions also - mother and two cubs. Chased the mother quite a ways but couldn't get any pictures. Chased her into the bush but couldn't find her even though we poked around a bit. She stood at one point but we kept coming and she ran. She had killed a steinbok and the bushmen, by seeing some assegules jump up, located the kill and took the skin. Cow took it. The pig was carried home in the car whole, but if her car wasn't there, they would have cut a pole and carried it home ~~the~~ tied on with one thong around the neck ~~and~~ <sup>tied to</sup> another around the feet with the pole catty-corner across the pig. They would have gut it first. In the wapt, Toma got the liver even though it was / Cow who killed the pig by poking his



after missing a fat giraffe  
a bunch of eager, determined, excited  
faces staring around wildly in  
the wood veiled - assuring ~~to~~ each other  
in rapid excited voices that they  
would not rest until they had  
killed a giraffe.



assagai into it. They threw the assagai from a short distance but I will know more about assagai handling in a little while. We

Saw many little buds (skumbobs) and they say poison will kill them in an hour.

The day before, we looked for aardvarks, Gow built a fire in the holes around an ant heap where an aardvark was staying -

tracks only one way - in. Didn't build it around one hole for some reason. The

aardvark got out that hole though the fire + smoke were supposed to kill him.

Foma went way underground to find him. Looked in about 20-30 more

holes in surrounding vicinity, pretty

large area too, but found no more signs except one and Foma, after going

down in that hole too, decided the aardvark wasn't there. Foma went

in because he was smallest. Killed a laguan by pounding it with sticks.

Find out what they use skin for. Today,

they seemed discouraged. They are going to lie around this afternoon and tomorrow morning early, they will rub some powder around the side of their heads which



Shots to get.

Ostrich egg gathering

game and hunting

frude

Cordebeate

Harlebeate

Gemsbok

Buffalo if possible

Wolf + lion + Jackrall - tie in with stories

Small game

Mongoose - need peaceful picture of

Squirrels

Game fowl

Lagavan

Ardevents

Pig

Spring - have traps and dukes traps.

Use of <sup>get springs have ph for poles</sup> baobab tree - fire in crotch.

uses of all these animals - distinctive uses that is.



will insure the capture of game. It may even mean that their arrows will kill the animal dead on the spot as they sometimes kill steinbocks. They are very careful with their poisoned arrows. They never carry them open in the car. They put them always back in their quiver and only take 2 or 3 with them when they get out to shoot. Those arrows are pretty potent but they tell me that if anyone gets hurt they can fix him up. I feel much better. The problems of photographing animals are tremendous. Exposure settings and focus take time and with 2" or up lense, hand holding is useless. With 2" lense, could leave the focus on 100 feet safely at anything above  $f/5.6$  (including  $f/5.6$ ) and have everything from 38' to inf. in focus. Might eliminate one variable that way. Also have driver and be ready to hop out on moments notice. Try Unipod. Keeping cameras in jeep is another problem. Maybe make a bracket on dashboard for bell + howell. Or see if one fits in water can brackets on side or on front - ready to grab. Shoot at anything anyway. Might be useful. Be damn kinda, however, always stand in the shade.



Sept 7.

We killed, at least we put four poison arrows into, a giraffe (foah). We saw it in the bush and dropped off one bushman to stalk and shoot it. He couldn't get it, however, because the giraffe ran on parallel to the road. We chased it, turned off the road and <sup>attempted to</sup> come up close to it. The idea was for the bushmen to jump out and shoot. However, while we were barreling along after the Giraffe, Foma slammed an arrow into its rear as it ran and while the car was in motion. After the first arrow was in, decided to let her rip and we put in three more arrows still while the car was moving. The bushmen put four arrows into the beast and of those four Foma put in two. Damn good shooting on his part since both the giraffe and the car were roaring and leaping. He shot four arrows in all (check on this). The giraffe has a mother and she had a baby. Foma said the baby will join the mother as she dies and stay beside her until we come tomorrow then they will try to kill him. The veld



is pretty cruel but so is hunger. The arrows were all new poison and, since there are four in the animal, she should die tonight or early tomorrow morning instead of the usual 4 or five days. This is due to God. He gave us good luck. Both Toma and Gow are wonderful shots. Then we had much trouble and misunderstanding. I am guilty of helping to kill a royal game and so Picannin and I decided we wouldn't let David or Klay or Gow or Phillip or Carl or Fredrick <sup>or Gami</sup> know. We decided to say we shot a kudu. We would only tell Do and Dad and Mother and Elizabeth and Brian and Charly that it was a giraffe. Picannin said something to Toma so when we came back to the werft, they acted dejected and when questioned, they said they were sad because they went out every day and got nothing and only had trouble with the car. Dad decided, rightly, to tell everybody so that we could stop lying and I told Toma that he had done so and would take the consequences when he told the administration what had happened. Toma had already told the bushmen to say that they had



jumped out of the car and stabbed the giraffe themselves. He had never heard that it was illegal for Bushmen to shoot giraffes but, even so, they seem never to talk about shooting them. He is a wonderful guy. He has a quiet way of understanding and his sympathy is not overt or put on - it just exists. I want to be his brother. God was good to us. The night before, when they were singing, Gow went into a trance and prayed to god to be good to us. He was. The giraffe never turned into the thick brush, <sup>and the giraffe will die soon</sup> always away and the arrows were true. I hope he gives Dad luck when he tells the administrators. Tonight, talking with Tona, he said one god made us all. He also said, that a hunter never slept with his wife before going hunting - that it was bad luck. Also, he never tells anyone when, the next day, he will go. He just leaves quietly while the others sleep. Some of the other men with us did not shoot. They just hung on. Tona accused them of wanting only to sleep with women. They always say that and they always laugh. I don't know whether



They put the powder on or not and whether  
it was today or last night that they did  
the ~~lost~~ <sup>lost</sup> arrows were looked for, but only one was found. Ask how  
many ~~there~~ <sup>were</sup> lost.

The film of the Graffe sequence: Shots of  
coming into weft in evening and leaving  
in morning. Shots, about 4, of them walking  
in different parts of country at different  
times of day to indicate spooring the  
wounded animal. Have them always walk  
from same side of frame - not necessarily  
from same angle and have about two  
d.S., one cu of walking from near  
corner across diagonally and away from  
camera and one M.S. - long - showing  
detail of spooring - particularly when they  
first pick up the spoor. Get shots  
of spoor and then following it. <sup>shots of leaving camera and</sup> Try  
<sup>also approaching it.</sup> to get rising excitement as they approach  
kill. Get shots of finding kill and, if  
possible (animal still alive) killing it. Also  
get killing the baby. Try to get real feeling  
of cruelty because of necessity of the deed.  
Make kill even sickening with closeups  
of dying eyes and bloody assigias and  
open mouths. In shots of dead mother, show  
the arrows. Also show C.U. of arrow after  
being removed to show condition of poison.



Get cutting up. If giraffe is still alive and standing, get ~~Thomas~~ to pretend to stalk it and shoot it again. Try to have everything done as though the car wasn't there but don't bugger them up too much. For instance get solving of water problem and get them to make temporary living quarters, if they do that. <sup>Miss</sup> <sup>with</sup> <sup>indicate</sup> <sup>magnitude</sup> <sup>of</sup> <sup>the</sup> <sup>job</sup>. Get all details of the skinning, butchering and hanging up. Show D.C. of whole scene with carcasses, meat on trees etc. If possible at all, get vultures cleaning up the remains. Also if possible, get everybody in the weryt to come and carry the meat away. Get one shot of them passing same place that hunter passed. God this is going to be a job and will take hundreds of feet of film - possibly thousands. But it will be worth it. Do a better job on distribution. Maybe place camera behind the meat and with a wide angle, get everybody as they carry their pieces away. Alternate this with close ups of hands and faces handling and considering the meat. Don't forget fill-in shots. Don't be impatient and don't try and look at the whole job at once. It's too big. Above all, don't get people mad. Get as many shots as possible later to relieve the burden on tomorrow (leaving weryt naby).



sept 15

The Giraffe is dead. It was shot on <sup>morning</sup> Monday, and killed on <sup>Friday evening</sup> ~~Saturday~~. It had gone approximately 20 miles in this time. The shooting. Done from the moving Jeep and three arrows were shot into the animal. We thought four at first but found, after we had killed the giraffe, that one had missed. The bushmen were happy. The arrows were new and one, Foma's first hit <sup>2<sup>nd</sup></sup> shot, had gone deeply into the left buttock and drawn blood that we could see running down the flank. When the bushmen got home, however, they got glum. The men sat apart in the camp. They yelled at the children not to play and said nothing to the women. When I asked Foma why he looked so sad, he said it was because we went hunting every day, damaged the motor-car, and got nothing. The night before, while the women sang, Bow had prayed for luck. Foma had a black streak running down his cheek, from his temple the day we shot the giraffe. We thought at first the depression was put on to cover up our shooting the giraffe. We learned later that this was not put on for our benefit. A man when he goes out to hunt



does not sleep with his wife or even near her. He sleeps somewhat apart and gets up early in the morning, saying nothing to anybody - not even his wife, and leaves while everyone else is still sleeping. If he needs to, he puts a sacred powder on his ~~head~~ temples to insure luck. If he shoots anything, he comes back to the wett looking glum. He eats nothing and drinks only a little water. This is to insure, by his own abstinence, that the buck will grow sick. He eats nothing and receives no strength so that the buck also will receive no strength and the poison will work as quickly as possible. He says nothing to his wife or the others and keeps the wett quiet. Children are not allowed to play noisily. The others know, by this action on his part, that he has shot a buck and they help him keep the place quiet. The women ask no questions. I don't know whether the <sup>other</sup> men do or not. The next day, the hunter(s) go out and look at the spoor. If the animal is a kudu, harebeest etc. It may well be dead. But a giraffe is an immensely strong hearted animal. It is slow but has great endurance. If it is shot hard in the side of the stomach or chest or even harder in the proper place in



the rump - probably some vein, maybe around  
the rectum - it may die the day after it  
has been shot. If, provided, the poison is new.  
If not shot nicely - as this one wasn't - it  
may take three, four or five days to  
die. It must die say, the Bushmen  
and if not dead the fifth day, it will  
die the sixth. Ours took five days. Each  
day they followed the spoor a little  
further. They spoor in a bunch - usually  
single file. The best tracker is not always  
in front. They discuss the spoor among  
themselves at all times, if the spoor is  
in question, they spread out with a characteristic  
gesture of relaxed pointing - not looking  
where they are pointing - as they go. His  
continual discussion makes spooring a  
gray activity. The best trackers do not  
lead it over the others and attempt to  
give the word. They are simply the  
last to lose the trail. They never lose  
it, although others do. The day after  
we shot the giraffe, we spooried it for  
about 4 miles. We had expected to find  
it since it had four fresh arrows in  
it (only three and only one well in) we  
thought. We found where, sick it had  
stood under trees and, finally, lain



under them (a thing giraffes in this part of the world do not) to commonly - though I wouldn't say rarely) and thrashed around. At the end of the days spooring, Foma said that it was time to return since the auto had scared the giraffe further. Next day, we started from the spot where the previous day we had stopped. We tracked the giraffe for about 6 miles that day - she had taken off again and joined other giraffes. She had her kid with her. That <sup>early</sup> ~~afternoon~~ <sup>or late morning</sup> we saw where she was becoming increasingly sick. Foma pointed out where her spoor was beginning to wobble - particularly ~~her~~ <sup>her</sup> left hind leg where she was shot. The poison is apparently a relaxing, weakening poison. Foma thought surely we would find the giraffe ~~the~~ the next day - if not dead, too weak to move. He said the car kept it on the move. Next day, early, we saw the calf. Foma chased it and shot at it but missed. We were sure the mother was near, but Foma found the spoor leading away, we followed it, lost it, Leetkey found it, and we followed until we saw two giraffes, first thought they were the right ones, then thought one of them was. Foma was really perplexed and blue. He



and the others checked back to a hard pan where they had had trouble finding the spoor. We met about 12 bushmen from another werff who came expecting to find the giraffe dead. Tona assured himself, with /gi/ges help /gi/gay was sitting in the jeep with his shirt and trousers on. A mob of bushmen were following the spoor about 200' ahead. /gi/gay motioned to shut off the engine and made ~~an~~ a long speech in ordinary tone. Nobody listened. /gi/gay was slightly irritated. He spoke, still softly - raising his voice <sup>only</sup> an inch. "Dammita" he said and repeated the ~~speech~~ speech. With the word Dammita, every single person stopped. All heads turned - no other voice was heard. Coys and yaas followed the speech and the mob moved on. They <sup>had</sup> found the right spoor. We left it and people began to find reasons for the failure. We had all eaten what we had talked about what we had shot on the day we shot it. Furthermore, we had had a dance and Gow, who had shot an arrow into the giraffe, had performed



his ceremony the day after we shot it. This was all bad luck. Next day, we checked back to where we had seen the calf.

followed the spoor - seeing that it was the sick giraffe because of the way the <sup>and, in places where it lay, because of the stuff oozed</sup> foot prints had ~~stumbled~~ <sup>stumbled</sup> - all day until <sup>out of the pound</sup> about 2:30. Then How and Tona went on ahead. They saw the giraffe once but it ran and How ran ~~after~~ after it until it couldn't run any more.

It waited under a tree, with How, the hero of the hunt, right beside it, until Tona came up with the rest of us and we killed it with assegais. They kept poking & teasing it all the time to hasten its collapse. P.S. The day before, as we were coming home, we saw the baby. While we watched, it joined two other giraffes and ran off. It would leave them, Tona said, and follow its mother's spoor. They said they would go out and kill it though they haven't yet. They cut it up that night. First Goo made a cut in the back and palled out two chunks of meat which they roasted on the spot, then, cutting the skin off in large slabs, he cut up the meat. The



young men each cut off a leg at the knee. They throw the bone, after skinning it, on the fire and roasted the marrow. Then they all cracked and ate the bones. They cooked a lot of meat - some by throwing it on the coals and some by propping it over the fire ~~opened~~ on a stick. Two men, Igi!gay and another younger man, made separate fires - digging pits first. They roasted meat in there although I am not sure what cuts. When I woke up, there was meat cooking over the fire and Igi!gay was sleeping right up against me with his shirt over his head. The others were sleeping <sup>we were</sup> all in a row near the fire. Next time I woke up, we all woke up and had a meal of the meat cooked on a stick leaned over the fire. They pounded the meat into a soft stringy hash and ate it off ~~the~~ skin sections used as plates. In the morning Picannin, my interpreter, came with the truck and we loaded up the meat. They left only the big intestine (and, possibly, the uterus - I am not sure. I asked what it was and only got the "groot darm" for



an answer) they said if they were really hungry, they would take that too. But it was too much trouble now to clean it out. The poisoned part, the <sup>left</sup> hind flank, was taken. Ice Kay said that if one ate it, one would be sick and throw up but back at the werft, old Gow said they would eat it. The other two arrows had not hit well - sticking along the backbone - and scarcely any poison had dissolved off them. But the arrow in the left buttock was deep - all the poison had dissolved off it and the leg was a useless spongy mass. The meat looked like it had been soaked in water - all the blood seemed gone out of it and between the slabs of meat overlaying in the leg was a thin light yellow fluid. The meat here really stank. The infection spread part way up the body in the back. Shots needed! Shooting a giraffe and more on cutting up. Show clearly the poisoned area and the extent of infection also the technique of cutting up.



Sept 16

went out today for first cracks at veldkos.  
This, as a study on film, has its own particular  
little set of problems. Minor ones are shades  
repetitive movement and time interval indications  
also, in case of Gum gathering and  $\pi$ naa  
picking, there is a space action ratio that is just  
too large for detail and just too small to  
use as an excuse for distant coverage. There  
is a worse problem, however. The bushmen,  
as Dad pointed out, live ~~in~~ <sup>with</sup> confidence. Their  
confidence is in their power to handle their  
environment. They will not starve. ~~They~~ It is  
not laziness that sees them hanging about  
the veldt, its competence. There isn't the  
terrible struggle for food we first imagined.  
The confidence and their power over their  
environment stem, in part, from their  
tremendous powers of observation. A  
twisted branch among other branches  
turns into a kudu. A tiny stick in  
the grass far away turns into a  
steinbok. But perhaps this ~~power~~ <sup>power</sup> of observat  
can be best illustrated in their search for  
veldkos. An obscure bush among other obscure  
bushes ~~is~~ of the same kind, will have



a piece of gum on it - way in at its heart. The bushmen won't miss it. Another bush will have a tiny tendril - pencil lead thickness - of a vine growing a few inches up its stem buried in twigs, thorns and dead leaves. They will not miss it, but will dig it up and find a huge root. Sometimes they will glance at it and say no good - too old. Their power to do this gives them the confidence and the problem is to portray on the film this power in action. Ideas so far have been to show someone walking past the bush, spotting the vine or the gum. Then a 2" closeup - from the same angle - of the gum showing it in as much isolation as possible, using short ~~depth~~ focus, then back to a long shot of picking. The bush looks like any other bush but it has food at its heart. This technique, however, I feel does not solve the problem. It is much too clumsy. Other ideas such as the flower idea - turning it away from the camera have come along but not many of them.



This problem of illustrating an abstract quality which enables a way of life to exist is a hum dinger. Shots of looking - the quick turn of the head - the alert step - would be helpful but are hard to come by. These tripods are so clumsy but a picture not on a tripod is a risk. So many of mine are ruined by a joggle and my cough doesn't help. Ideas for file of hunting films: Hawk sitting on a dead tree throughout till - to leap off just before film commences, disks - slow motion or fast - being thrown, just the disks or disks and thrower - this would need explanation, however, Bow, arrows and assegai hanging on tree. Tona walking with hunting equipment. The dream for this film would be 5 or more animals being hunted - shot, tracked and killed - to show the techniques. Some done from blind etc. Have parts of two and one whole one - giraffe, pig and whole bagawan. <sup>also have incomplete</sup> Other ideas are film of traps - dunker gunie and springhare. film of stories - showing jackal, wolf and lion particularly. Maby get someone to tell a story and fade shots of these animals in and out to illustrate it. The ~~traps~~ trouble with



the film is that it has the eyes to compare  
with it. As an art form - it has the most  
tremendous potentialities of any art form  
in existence of portraying reality and yet  
it is so limited as to never be more  
than a facsimile of reality. Its two dimensions  
and the limited scope of the lense are  
part of its limitations. It records and  
presents bits and pieces of reality - never  
wholes - but the bits and pieces are perfect  
in detail. One must pick and choose these  
bits and pieces to express most closely  
the whole of the reality but the smell and  
the feel are always missing. This is what  
is so hard about the damned thing. It  
is one thing to make a film that illustrates -  
that is what this one is so far. It  
another thing to make a documentary  
film that goes beyond illustration - a  
source film - an accurate picture of reality -  
which a source film must be  
concrete + abstract <sup>life</sup> including all  
the aspects of the way of that affect every  
action in that way of life in their  
proper degree and relationship in each  
action. The original source is the reality  
and the problem of the source film is  
to capture and present that reality



completely so that people seeing the film will be able to say safely "oh, sure, this is the way it was, of course. we can start from here." This is what pure documentary must be if it is anything at all. Even the great gaps in the film - the time gaps and space gaps must somehow be illustrated.

sept 17

got 110w picking 700ma - a grass used for making string. larger but not so good as other kind of grass. also got poor shot of leffelhunds. If these shots of game are good for nothing else - they will be good for making up a background of the country in the film. Had qualms about the hunting film. How valuable would it be? Should I concentrate now on veldkos and the uses of the veldkos - technique of preparing etc. and uses of meat rather than getting the meat itself. Need conference with Dad on this. going out tomorrow to get another kind of veldkos - the men are going. Also going to hunt. Maybe one complete coverage of one animal would be better. But



haven't given up the idea of a hunting film yet. Must, however, give an indication of how long each animal lives after being shot. The technique isn't so different between animals and the differences there are, are too difficult to capture on film - the difference in attitude and expression cannot be captured because they are only there during the real hunt and I am never close enough or do I concentrate enough to capture them. I am too interested in the shot itself. The real differences come in the handling of each buck after its shot - the uses etc and distribution of the meat. These should be covered. Ought to slow down but can't. There is too damn much to do and too little time. Still need eating giraffe skin and cutting out sinews. Also need string making and waterhole shots and game fowl + trap making. Perhaps devote next few days, after day after tomorrow, to loose ends and certainly devote a day to game fowls. Maybe Goo set a trap near corner with stones.

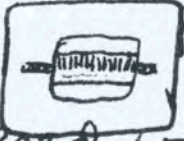


Sept 18

went hunting and gathering wildfios this afternoon & morning. Gathered palm nuts and ~~one~~ one large palm stem which they say is wonderful food. The palm stem looked like and tasted sort of like an artichoke not that I really know what an artichoke tastes like. The nuts tasted like something you eat at breakfast - maby its cereal or bran muffins.

They prepared two sticks apiece of heavy green wood and bombarded the tree with them. The nuts tumbled. When they had quite a pile of nuts, they sat down and cracked off the outer thin shell and knawed off the soft part around the hard nut. This was perhaps  $\frac{3}{16}$ " thick. Then they threw it away. After eating quite a few each, some of the younger men knashed a few more nuts off and called it a day. After finishing cutting the palm stem, I got tying it in a shig to carry it. I attempted to film the whole process which is the only way I see to do on a technique like that. The only way to get it accurate is to film all of it. It is short enough and varied enough so that it wouldn't be ridiculous. Had an idea about filming such techniques. Get a camera that has a 500' magazine and a motor



and that exposes two films at once, one with  
1" lense and the other with a 2" lense. Look  
through one viewfinder - with a section squared  
off for the 2" lense - <sup>maybe with a focus part joined to the lense</sup> maybe magnify this section  
ie:  It magnified, it wouldn't be  
bordered with anything. Take the whole  
of an action - first giving it a  
rehearsal and measuring the distance  
that the center of action moves and  
setting up the camera, so that the 2"  
covers the center of action most of the  
time. In weaving, for instance, the passing  
of the warp under the weft, tying the  
knot and pulling it tight. In projecting,  
they should be projected side by side  
so a guy could look from one  
to the other at will. Also one or the  
other could be faded (not completely - just  
dimmed) in and out as the importance  
shifted. For taking pictures of game,  
am going to fix up the other camera  
with 1" 2" + 4" lense, and am going  
to make a built in unipod on the  
front seat of the jeep. Also need  
a unipod anyway. The built in one  
needs a levelable top. Got few shots  
of hunting today but they are  
pitiful although had, at the time, possibilities




still need string making from large  
plant. need how making it.



All last. Qui D got: the chest and the fat, the stomach, one foreleg, ribs (some) the tenderloin, one hind leg (I think) or part of it and the neck. He also got a lot of the skin and he got the lungs. Almost all of this was cut into bilbong. Igi/ay got one hind leg and ribs. Qui O got the sinew from the back, ribs, the other foreleg and the head. I think he got the liver too or maybe the other Qui D did. The young hunter got the rest of one hind leg and some of the back. All this must be checked.



1 Quin.   
1 Quin. *A*



An Eland is just now dead. went hunting overnight and met Qui from /oam who had shot an Eland, pig and duiker in one day. We tracked the eland and found him dead under a tree in the middle of a huge burn. He must have been sick to go into that place because there is no food at all. He was huge. The poison had worked on him for four days and his shoulders head and neck were tremendously swollen. Qui had made a good shot and clobbered him in the side just under the shoulder. There was a small blister where the arrow had gone in and the meat all over his back, neck and shoulders was greenish and smelled rotten. The cut it up anyway and eat it. He had gone a long way only lying down ~~one~~ twice. Once about 5-6 miles before he died and once a few hundred feet from where he died. He fell down, churned around for a while got up staggered a few feet farther and dropped under a large tree - the largest around. He really rumbled around there until he died. The wolfs had got



at his lower stomach and at his  
backside. Water is the problem for the  
bushmen ~~now~~ now. If there was  
no truck, they would take enough  
water for three days or so and  
~~then~~ three or four ~~people~~ men would  
track down the eland and make  
biltong out of him. They would stay  
by the kill until the meat was a  
little dry then, if there were plenty  
of men by the wolf, the men would  
go out and haul in the meat. if  
not, the women would go. Handling

the meat: They cut one side up first. first they  
slice off the shoulder then open the neck  
and cut strips off it. while Loui was doing  
this. Igi/ay was cutting out the parts that  
the wolf had torn out. He didn't cut  
out much - just the guts the wolf had  
pulled out of the lower stomach. Then he  
cut off the <sup>back</sup> legs at the ~~back~~ <sup>knee</sup> and stripped them  
down in the usual manner. ~~and~~

Meanwhile, The other Loui (not the hunter was  
opening the skin along the back <sup>and down towards</sup> and  
~~the stomachs~~ and peddling off slabs of meat. Then they  
dropped open the chest and pulled out the lungs



and heart. These were wrapped in a skin and  
buried in coals. Qui then cut the strips of  
sinew from the back of the Eland - between  
the tenderloin and the backbone - which he  
hung in a bush to dry. By this time, all  
four legs were amputated at the knees  
and the feet cut off and buried in  
coals. Each guy seemed to get a foot and  
all but Qui (not hunter) roasted them  
~~that~~ night. Then the ribs were chopped open  
along the backbone and the stomach  
was pulled out and cleaned. The next  
morning, Qui (h) hung part of it up  
on a bush but a whole mass of  
guts was left - all of the guts from that  
part except part of the stomach itself  
and the part nearest the rectum. The  
wolf's had done quite a job on this  
end of the Eland. After they had pulled  
off the hind leg and emptied the  
stomach cavity, Qui (h) took the  
tenderloin and the stomach lining.  
Then they cut off the head and Qui  
(not hunter) buried it in the coals  
and, next morning, ate part of it.  
Then they flipped the Eland and cut  
the skin into three chunks and  
repeated the process of the other side  
except that they didn't have the stomach  
to take out and so they left the ribs