

EYP IV-1955

COMPUTATION BOOK

2241
2246

NAME	Number
John Marshall	

Course.....

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

m

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

Made during an Expedition into the
Kalahari Desert

Technique for short stays.

Take a lot of bursts of interesting things.

Ornaments
(Portraits)

Tools

Houses

Live stock

Water problem

} material culture

} more or less an identification
of the village - where it is
and what it looks like.
A common sort of film
anyway. For longer stays,
need more.

Filming significantly in short
time & "Survey trips" - is not
very valuable!

Film:

What we have so far. (Between June 11th and 21st since I was here)

Bakalahari village: 400 ft. of disconnected mostly meaningless shots of the village. A few c.u. shots of people. Shots of houses. ~~General~~ shots of the village from top of trucks. Shots of birds sitting inside a house. No sequence completed - in fact, no sequence. Digging sticks - D.M.S. is all. Need more Diggingsticks

At a later village got a Root - a sequence starts with carrying stuff in goes through scraping root and squeezing it over hands to carrying it away. Rushed at end didn't use tripod. Poor light. Taken at Bakalahari village. The man was a Bushman Bakalahari mix. The Background was a bushman screw's house in the village. Might be cut in as part of a sequence with either Bakalahari sequence or water sequence.

Have some game slots. Some Springbucks. Some Gemsbok; some hartebeeste. None are very good.

- Want to get today
- Sound sync. of woman talking - conversation with Iqshay
- * Digging sticks
- Melons
- Water roots?
- Goats
- Fields ?
- Ornaments - used
- Tools - used

① Remember: S. sync. woman taking tsama melon chopping it open. pulping it etc.

② A man playing the musical instrument

Check off List.

A.

Water getting methods:

1-

People:

tsama's ✓

Proots

a root ✓

{ couple up with root at other village

2-

Animals

Goats drinking tsamas. ✓ could use one more

B.

Working lands

1-

Illustrate use of digging sticks. ✗

C.

Hunting

1-

Show implements used to hunt.

D.

Living

✓ 1-

Houses:show transition elements ✓

show beginning of courtyard. ✓

2-

Show kxofla? ✓

have /gishay be greeted there? ✗

Ask discretely about use and possibly illustrate ✗

E.

Food Gathering.

1-

Any easily accessible veldkoses.

F.

People:

✓ Hair cuts - kids portraits ⇒ reflector

✓ People portraits

✓ Using ornaments - nose picker etc.

✓ Using mat as shoes.

✓ Skirts + other clothes.

o tools

G.

Tools

hunting

land working

scraping

killing ✓

cutting

H.

✓ Stock

Where they keep it

What it is. - goats (dogs?)

What it lives on

anything else we learn.

Interiors with reflectors snoring
 sleeping - ✓
 cooking - ✓ } informal
 Eating? - ✓ }

Clothes ✓

Ornaments ✓ a few got - if extraordinary take more

* Manifestations of Religion - charms

Containers ✓ look for in milk area:

Dance circle see it. and shoot.

Fire - under living inside or outside

Storage of food - great pile of tsermas

smell got it

for this afternoon

one more horse
working lands
Hunting implements

Food gathering

Tools:
 under tree - metal men holding etc.
 horns with brains for tanning.

? Dance circle - look for ?

? Fires ? inside ! ?

ask ←
 for all
 containers.

Containers. milk area

→ Go out get roots.

Coverage:

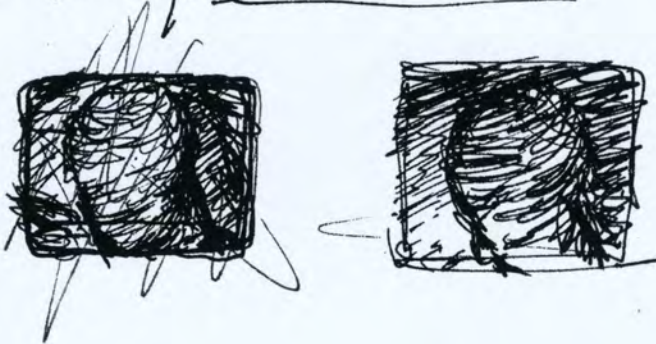
Original: — what has long historical background

Influenced: — " " been recently superimposed

Example: At Ngao Tu Themin found mealy
lands. This is probably an example of
influenced culture.

This would be contrasted with a sequence of members
of the same group of bushmen gathering wild melons.

As people move along they adapt things learned
from others to what they have and so change. They
don't adopt things but rather plug in bits
and pieces of new and strange and thereby
gather things Accumulate.



Standardize ⁱⁿ Hunting trips [1, 2, 4 men]

- 1) Portraits in fire light D.B. says 8 frames/sec with cross on
Want //ow, Tgoma, Gow med., /ee/bay, /Qui -
lens and lens wide open.
- 2) Hunters camps in evening. - 2 men, 4 men.
- 3) 4 hunters walking over skyline with bows + assegais.

[Note: always have hunters carrying bows + bags etc.]

[Note: the concept of standardization should be always in mind Standardize numbers of people on both veldeks and hunting trips. In taking pure technology sequences - such as arrow putting together - standardize background and numbers and note it so that it can be repeated when additions are made to the film sequence.]

5) Portrait of Tgoma to be used in place of the still shot.

6) More of hunters walking in evening. - 4, 1 man
general

7) Hunters heading out over a plain
and

8) Same two men far out on plain
south of /bantcha

9) Boy shooting at wildebeeste. - use in imkhala film.

10) Gow head shoulders evening light bearing
down on assegai. Dark exposure very sharp
side-lit.



6/26/55

1. Eggs hidden in stems
 2. Inside of stem w/ solid turtles
 3. Shot from east showing stem in deep hollow in floor
 4. Shot from R. Dodge ^{of the} melon (and S)
5. Shot of Bob's root.

Bushmen at Gufu

6/26/55 - Gufu

'Possessions in bags - Small green melon - String material sansevieria - tortoise shell - digging stick & dig. stick with clubbed end, ~~hunting bag~~ quiver sack with 2 shoulder straps like a knapsack. Axe with homemade head (fine cut about metal working).

On Vinjic. ~~Notes~~

2. Quiver: firesticks, male + female - ~~very thick pieces of grass~~ 2 thin pieces of grass, one made of 2 pieces bound with sinew in the middle + at each end. 3 arrows, one has bone tip shaped like arrow point, ^{not poisoned} one has simple pointed bone poisoned; one has simple pointed bone + no poison. One arrow point - extra - thrust into a piece of millet. Also a piece of millet - brought probably from Bakalahari (2 pieces of millet.)

3. Net made of fiber string - full of possessions

one reed is for sucking water

6/27/55



- 1) Learn about reed working
- 2) See arrow point making
- 3) Bob wants ethnobotany - every plant used for any purpose - its use + preparation.

6/27/55 The first bushmen whom we deem wild. They are /geequay men. Small and afraid in the presence of our omnipotence - trucks, men, water, gum. For two days they hid from us - apparently leaving everything they owned in a tiny scum near an abandoned Melon land by our camp. Then one truck left. The younger man persuaded the older man that they should return for their belongings. The old man was suspicious. With many doubts he yielded and they returned to find our expedition swarming over and around their little hollow in the grass. Unable to do otherwise, ~~they~~ their conflict swamped their caution and they greeted us. They were questioned. They lied. Crossquestioning produced deviations. They were afraid because of a story circulating the land about bushmen killing horses near Beany. All white men were chasing bushmen to punish them. They were afraid that we had come to catch them and take them to terms for labor. We finally kept them at the camp although their women were waiting six miles away, had heard our truck returning and were probably convinced their men were on their way to jail. The two little men slept between ~~two~~ of Geshay and Dabe that night so they wouldn't run away.

To get: The situation in their present place.

Water - all means of getting it.

Food - "

Technology - demonstration of ~~the~~ uses of their ~~tools~~ tools.

These Everyone ^{rem} have
away but ~~two~~ have
come back and two young
boys have been sent for
last three.

6/29/55

Technology.

Arrow points - seem all bare
Iron working? iron from Natives.

~~at the work.~~ Huge masses of
There are 12 people - have been here 3 days. Are intending to spend
about a week - from here he would have moved over to where
we are which is their main village.

The things they have - 5 fire places. People have fire screens - like the
Bakalahari - They have enamel basins - tin cans - rolls of skins.
Huge piles of coffee bean shells and some melon hooks.
John gives them candy which they have never had ~~before~~ before.
A root was got for us to eat. //AM - a root - tastes watery
and somewhat like a potato. It is whitish + the stem is the
same. Pinkish.

Other possessions - digging sticks. Tin cans from our camp.
fire paddles -

Gemsbok skin
Springbuck "
Steinbok skin
Digging sticks
Everyone has tin cans

2 ~~enamel~~ enamel dishes

No white clothes

Net carrying bag with what looks like snares ~~in~~
in it.

The skins are to sell

Millet stalks seem to come from natives

No meat of their own.

Arrow is same as /gautcha

Only colored beads so far are on the child of
the young man who came to us.

Strips around woman's arm and old woman leg.

Shells of Gemsbok cucumbers

Pipes - horns and tin as in /can.

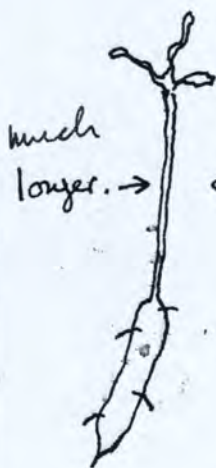
Bow is different

Much less obvious of metal.

Some little sachs for shoulder but no tokens.

An iron trap - double jawed with chain.

note - see page 10
for contents of
lumpy bag



Arrow is
the same

Owaguane
Note to be

odd melon on p 10 came from
the melon lands we photographed.

6/27/55

few dance rattles
iron bar



very large cup



two narrow mouthed bags



with coffee beans
inside.

large wooden mortar
and pestle



like Kaucha

fire blower made of {chicken feathers?}

Gemphok's
~~tail~~ tail.

Bundle of grass stems 3 ft. long. & grass is Eragrostis pallens

[make mat
with st.]

Iqui - string making grass like Fyema. Fibers - grass
Barker

Wooden plate
for stamping string
grass on.



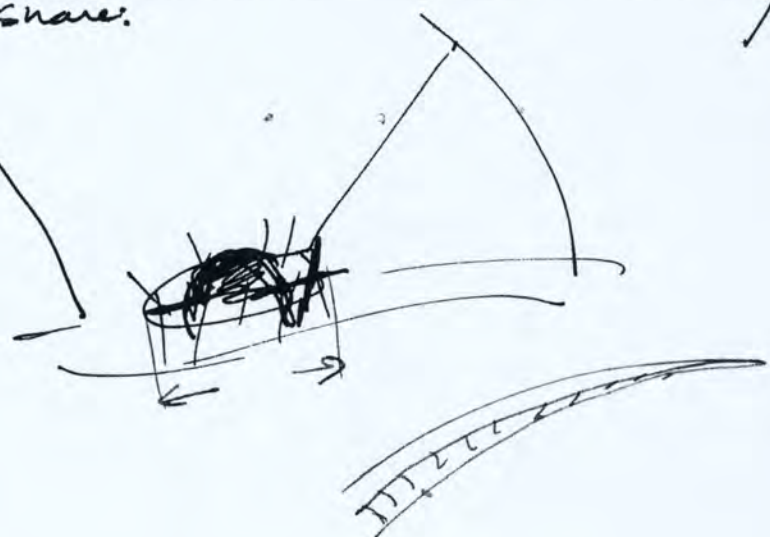
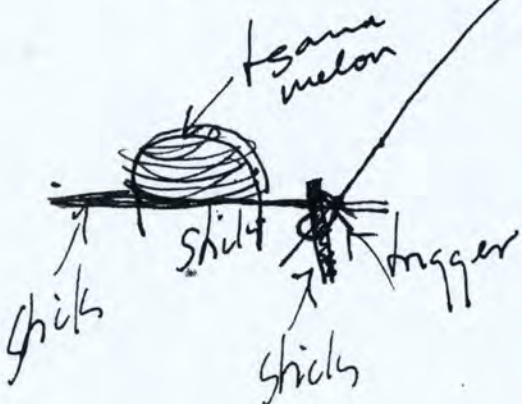
4" thick. used

process is the same

Date and Owaguane

Fiber strings for snares - showed me how to make
ostrich trap. Owaguane made some string. Dan said
this sort of string catches ostriches when rolled by
enough. Ordinary snare.

get flong
to make a
mat.
note: child of
young hunter
string making
stomach
Stomach
little bit of
hanging off
wears it
of 2 different
kinds.
metal



Men and women both scarified.

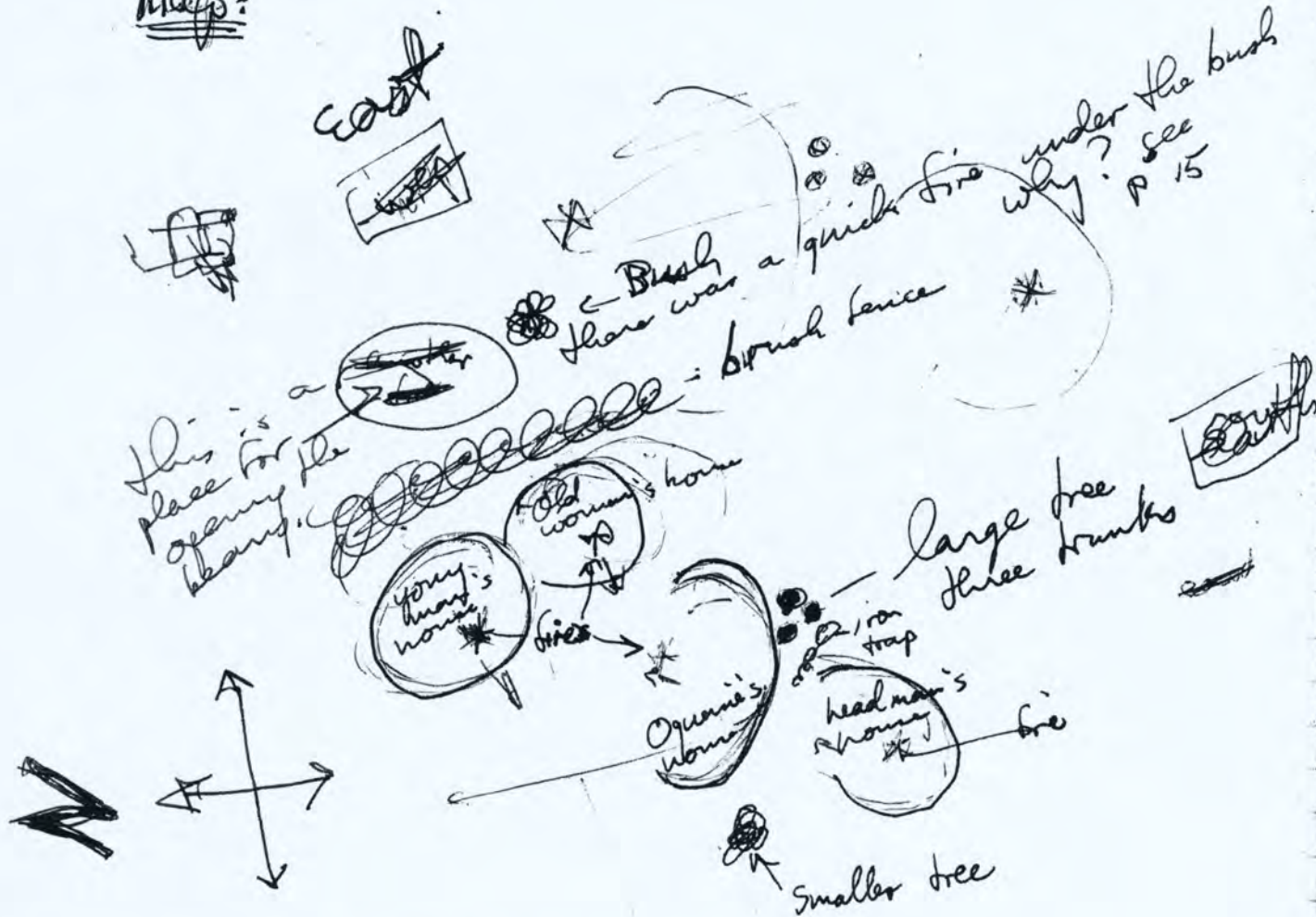
have a wife one

6/27/55

Scarification ~~seems~~ looks a lot alike. Bundle of grass - might be to make a new sive mat? Have a paddle for turning food in ash. Gude knife very different from Ovambo knives ~~like~~ this is it.

Description of weest: Veldtres digging all around. Must be in the middle of a Veldtres area. Very open. house face mostly North. But all is open.

Map:



See Pictures

The weest has no building except for the ~~bush~~ fence. Very open. About ~~1/2~~ mile from a little pan where I got the steinbok picture

Weest

Observations

6/27/55

young man cut a tin with a knife. ^{ate the flesh then she}
 His wife cooled a Gemshok cucumber and stamped ^{the seeds} ~~it~~
 and pips in mortar ~~made it into a porridge.~~ together.
 does she re-roast? William says they do same with ~~tsama~~ seeds and use the
 seed sieve ~~we saw~~ ~~at Chukudu.~~

Dobe gathered a food tree ~~it was~~
 near by.

Oquani just went out and picked up a ~~tsama~~
 melon. Others grow nearby.

They ate the ears and some of the skin of ~~Gemshok~~
 seem to be three young boys about the same
 age. No young girls

young man's ~~brother~~ gave one of them a bit of meat.

They eat the top of the melon they break away
 and smash up the inside with diggip sticks.

[note: why fire under bush? noted on opposite page.]

The melon lands belong to an old woman
 the wife of the headman? ~~old man~~ = who ran
 away. {Tishay}

The old woman who owns the land is the headwoman
 of the village.

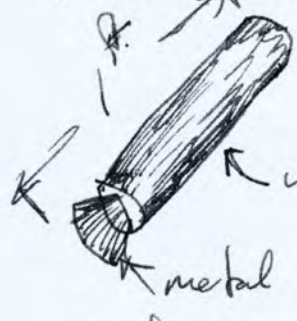
Medrone roots - where from
 what is process
 what supposed to happen
 why

6/27/55

continuation of what they have:

Skin bag full of stalks of Grass

Three wooden tools with metal blades.



Elij. says they are scrapers for hides
saw them in Okwa

Old woman has digging stick almost as long as she is.

Two other roots

1) a medicine for making lands grow better. The old woman who owned the lands dug these.



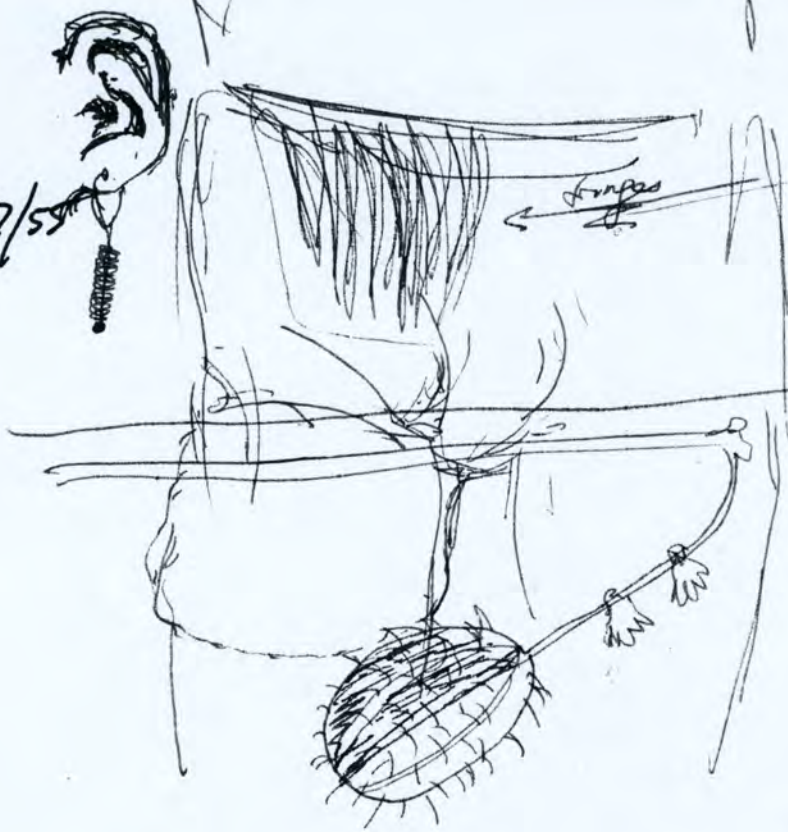
Ikabi / Kabai



- like a sort of underground
in-chalk
white - Eof knows

One old woman has bones around her neck
on raw-hide thongs.

6/27/59



Sound sync:
 Headwoman laughing & talking 17
 Dance?
 loia lot
 He was get it in well in film.

Cecumis Africanus
 the Nam - the above ground
 @ root they ate while
 we were there
 the one I tasted

Who the people are: Brief notes:

The young man with shaved head - !gai means steinbok
 his wife is Tse tse
 baby //oa gwe ♂ - born where our camp is.

The old man Ou kwané
 his wife //O kera - ran away but came back

Old woman who didn't run - Da si nfa. Her husband
 has gone away. He's been gone 2 months. He'll be back
 next month. She's the mother of Tse tse

check on this
 # Ou kwané has a little boy /ai (Rhymes with guy) ama
 he left after the others to bring them back.

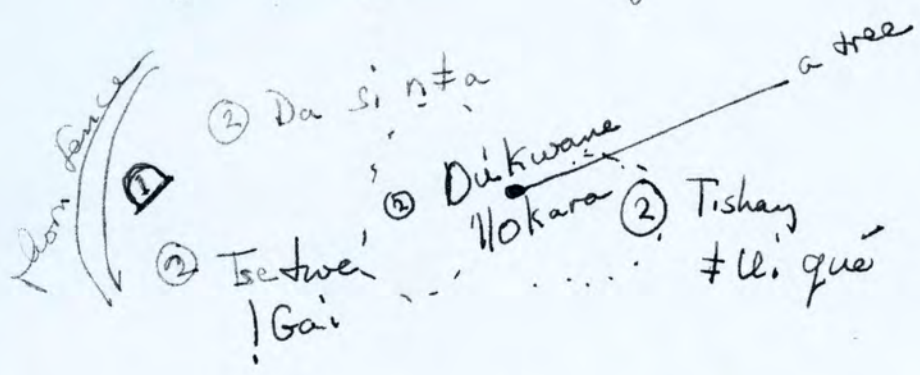
Away were: old } Tishay's home
 Tishay - the man - his wife fui que is also
 away.

//Ou kera, also run off, wife of Ou kwané. The
 old man Ou kwané is married to Tishay's sister. Her name?
 Above - //O kera is this another wife? or is it //O kera
 Liz records: this woman, Tishay's sister, lives
 to the north at a pan there.
 Tishay is the headman?
 Tishay's wife is the headman? She owns the melon lands.
 is there "medicine" here. When did it come from.

6/27/55


Diagram of dwellings.

These people seem poorer in quantity of belongings.



key: 1 = size of person sitting
 2 = Fires

To get: Differences apparant.

- 1) Details of scarification
- 2) Garments - women and men.
- 3) Agriculture.
 - a) Medicine roots (see p. 16) process
 - b) Ownership of lands
 - c) Techniques of raising melons.
- 4) Trapping - seems to be more of
- 5) Metal working - seems less metal
 - Knives - different
 - Axe - more like ours - seems handmade though.
 - Carriys - different kinds
 - Scraper points
- 6) Hunting equipment:
 - Arrows very different - Bone points. → =
 - Poison? seems different
 - Bone shaping
 - Seem to be poorer
 - Snares
 - Trap iron 

except name trap

don't seem very different but more used.

6/27/55

- 7) Trading.
- 8) Contact with natives
~~Milla~~ stalks
 Chicken feathers
 Trading.
- 9) Veldkos differences. - many different kinds
 a.) Zizyphus Macronata
 w food. / kara is gutteral
 //aya //anique

Water sources: *

Fibers:

Striy-

Grass - arrow shafts

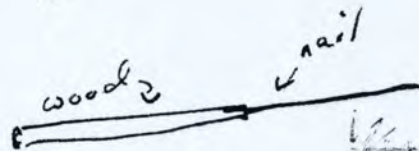
sides

✓ Quiver root.

some Veldkoses available

Grass for beds. - the fine stuff.

isn't the same fine stuff apparently. (as seen so far)



6/28/55 the young man and old man

saw using scrapers. Sharpened scraper with a little stick with a nail in it.

Today Theunis killed a ghemobok. They say that the men who had shot the ghemobok would carry back the water in tsama melon shells.

p. 101 -

Sequence:

1) 2 men find ghemobok. One stays. Other returns with water in tsama shells. AM.

2) Bring water into werft. PM

3) People make to go for food tomorrow

PM. Bringing water
 brought to
 For what happened see page 101. P55-69 on.

Now: Two men find Gembobok. Cut out mag; One leaves with tsama's full of water for werft.

This evening: Man arrives with water for werft.

Note: when we arrived today we found that the Bushman Tishay was still away. He has gone to the other pan to warn the Bushman there that we are coming - as Danny says - the Bushman Paul Revere.

Child behavior - Dad on trucks

Ceremony
Dances

Sequence

Tomorrow morning: { or next day - any time thereafter
Werft moves to Gembok.

Early in morning before werft moves: Two men or one man leaves as though to hunt.

Film: 1) Mostly here at old werft. { Do most detail
Veldkaf
Technology
filming here.
2) Moves
3) Eat meat + set up new werft. ∴ while film today + tomorrow have Gembok cut up.

↓
want one man out for some of film.

~~Es~~

6/29/55-
(6/28/55)

Because the Gembok was slaughtered so far from the werft the people moved up of their own accord to be near it. They ~~have~~ moved in the early morning and set up a temporary werft much like their previous one. The trouble is it has no bean shells + kama shells etc - but its real, anyway. We are having them move their things back to the old werft so we can film them moving up. ~~But~~ yesterday we filmed the slaughtering only as far as the stomach. It was particularly interesting because as opposed to Gauscha type slaughtering the whole idea seemed to be to conserve liquid. They cut the legs + flesh away - cutting off the upmost leg, arm, ribs + side, making a basin. ~~Then~~ They let any escaping water or blood collect in that. Then they squeezed the stomach to drink it and dug a hole in the ground in which they put the skin using it as a cup to squeeze the rheumen into.

Note that the butchering wasn't finished - the stomach will be opened today. More will be done towards water collecting, rheumen squeezing.

Note that the werft they built has no sperms - just 2 half pits full of fire ashes. The werft is in a half circle of trees sheltered

For additional
information
see notes
103-101 p. 102.

from the south wind. Very cozy and well dressed. It is, you will remember, winter time and these last few nights have been bitterly cold - water froze. It must have been about 20° F.

Note: We must take a sound film of the old woman talking

To get

① want to get portraits or film of all these people - each doing a characteristic thing.

To Date: 6/29/55

The Land

Horse dead of thirst.

Vultures

Gemsbols

Harlequins

few shots of countryside } Okwa Omarumba
 } Various pans.

Bakalahain

Meager footage of village south of Chukudu

→ Chukudu

↳ dikhwe according to Thennis

↳ Gikwe ← Bushmen:

General shots of village

one shot shows people leaving

Gemsbols:

↳ Cutting up

↳ Finding

↳ Getting water

↳ Other liquids - blood + fat.

↳ Storing water in stomach

↳ Goats - milk

↳ Tsama

↳ Smuff

↳ Workles

↳ Sive + Tsama seeds

↳ Two cellhouses

↳ Working lands lowly

↳ Sound / Sync. of woman

↳ Sewing.

also that woman
 sound
 sync
 film.

sequences

Musical instrument

Gross rhythm

sticks

Musical Bow

↳ Papine Game

↳ Imitation of the

animals.

To Get

one end of bow
~~two~~ on a m can
 play the other

Pretended to be

Wolf +

old woman

came in +

pretended to be

a bushman

Bill says "small

compass."

skin scraping

To Remember: a vulture circled over the kill before the people came in the afternoon.

There was a 7. U. The "shots from the dodge of the people getting up + leaving the old well will be partly blanked out by the corner of the 4" lens showing.

Filters: Straight - no governor.
 round polaroid for half light
 Arriflex - comes through because

6/29/55-

The afternoon: shots at the old weft. shows the four women, the 3 young boys, the babies, tsama melon rinds and bean - rolled hides. etc. The young man will put the skin in the tree + hang the trap up - preparing to leave for the ghemstok.

To Remember continued from previous page:
 Which makes the point I always see that the lenses are clear. Check through the lens viewer before filming whenever changing lenses. or setting up a camera

6/30/55-

Veldkos gathering trip: a. Commiphera root.

- * 1 { 1. (1) Digging for root (ask Bob sp name) !Ai digs and also shot of woman talking. talking
- * 2 { (2) Rest in shade during veldkos gathering trip. Take Tschwe takes snuff + gives to ^{relative} old woman and talkative old woman gives tsamas to !Ai.
- (3) Find a cache of tsama melons. which they left when they passed that morning. A few shots of people talking
- * 2 { 2. Attempted close ups of women's head + shoulders walking by. Head on shot of line of people walking. Arrival of party at weft. !Ai cuts, eats sha. (In arrival, first shot showed entire weft. People entered left screen + stayed in shade. 2nd take. They did it again - Left screen now center.) ~~!Ai~~ + gives it to women. they also eat. Women take cool sand + rub it on their bodies. See, they are also hot. (Took stuff in shade 2 ways - one at 3.2 for shade - one at 7. for silhouette.) This was all taken at the ghemstok weft.

180° shutter
 at 24 f.p.s.
 = 1/48 sec
 camera speed.

- For Afternoon
- 3: Scraping skin } #1
 - 1: Bean sequence
 - 2: Sive using
 - 4: !Gai arrival late p.m.

Si Veldkos near by. move !gai's family and others except women who have gone.

Cooking meat in tsamas = 2
 Incidental

note: Danny says. don't show sky
for tail of shots moving into an area
for example! people time and space
for feeling of long with people lying in
give D.S. moving towards or away
distance

Skeleton Outline:

Scraping skins
Beam sequence
Sive using

- Weyft # 1
- 1- Beam - Gather + Eat
 - 2- Chopping a Isama
 - 3- Using the Sive
 - 4- { Setting an ostrich share? }
 { snares, trap. }
 { coming in in evening. }
 - 5- Two men leaving in Early Morning
 - 6- Incidental !!
 - 7- Scraping skins

To show how nearby
veldkos is to the
houses.

Have:
D.S. shots
100 ft
Sound sync

The Epit + Eutany - ostrich
share itself can be
got anywhere



↓
~~James.~~
Songs of
Boys!
Heana
Edward Bell

Weyft # 2

- Arrival
- Eat Meat
- Bring veldkos
- Women depart Early A.M. for veldkos
- Incidental

- Arrival.
- cook head
 - Veldkos trip home
 - Arrival home with veldkos
 - Entire Gembok sequence
 - a) water
 - b) meat
 - c) more caused by water.

Weyft # 3

- Lands
- a) Roots - Magic
- b) Methods
- Old Village and ostrich Eggs hidden until rains.

see p 30.

get sequence
off
burping

Other: when established

- S.S. Game
- S.S. More music
- S.S. Dance.
- S.S. Woman talking

Technology
Setting traps
String + Fibres

Arrows making
poison
Ceremonies
Metal working

have none of
↓
Ginver Maby
Dance not S.S.

The Game

There was the porcupine game without music

original method
for recording
songs
to minimize
confusion
when we
get home.

- Two boys
- 1) Steinbock - karose on ground
 - 2) Ostrich - ~~flap~~ fluttering + mimicking - footprints
 - 3) Fire Making -
 - 4) A Little Eland game - one kills the other.
"A" kills eland, "B" kills "A"
 - 5) Ostrich game - wings on shoulders. faster + faster.
 - 6) He He Tsa - stop their knees
meaning?

Music:

The bow played accompanied by rhythmic gestures with hands.

Two boys played the bow together.
Both boys do the accompanying gestures.

principle here can be widely applied.

S.S. Playing the bow
do S.S. in a.c.u. so don't see people or background around him.
Then without S.S. do sequence of men sitting in group playing bow to get placement of S.S. material.
Music of bow throughout with S.S. in close ups.

This afternoon need children and men to play bow in same place to get D.S. Shots + Cut ins of people watching.

Check List:

1: Single camera

- Is frame/sec. counter set right?
- Do all lenses clear each other?
- Lense caps off?
- If using Cine special, is fade out diaphragm in open position?
- How much film?
- What is light reading?

2: Two cameras
or
more

- For each camera same as above.
- Is field of view of most distant camera clear?
- Do both cameramen understand what the action will be and does 2nd understand what he's to do?
- Does 2nd cameraman have his camera wound and
- How much film does he have
- what is the light reading?

work it out
with Danny.

3: Sound Sync.

- SET frame/sec at MAXIMUM SPEED
- LOCK TRIGGER BUTTON IN OPERATING POSITION
- BOLEX - DISCONNECT SPRING MOTOR
CINE-SPECIAL - OPEN MAGAZINE WINDOW AT EACH LOADING
- BOLEX - MOTOR SWITCH IN FORWARD POSITION
- CHECK THAT MIKE IS NOT VISIBLE

DO NOT RUN
SYNCHRONOUS
ELECTRIC MOTOR
BEFORE OPERATIONS
a, b, and c, d
COMPLETED



Pre shoot

- Pre Location Check.
- a) Is film available and how much.
 - b) Is it the right kind of film.
 - c) change bags

Sound Sync Tape Recorder Check off list

- a) Tape Recorder and sync generator on at least 5 minutes for warmup. CHECK VOLTAGE AND FREQUENCY. VOLTAGE BETWEEN 105 AND 130 VOLTS. FREQUENCY BETWEEN 59 AND 61 CYCLES UNDER ANY CONDITIONS.
- b) SET "INPUT-TAPE" KNOB TO "INPUT" TURN MIKE KNOB TO ZERO - PRESS CALIBRATE BUTTON ON SYNC GENERATOR - ADJUST LINE INPUT KNOB FOR METER READING OF 7 (SEVEN) WHILE BUTTON DEPRESSED - RELEASE BUTTON
- c) ADJUST MIKE KNOB FOR ZERO PEAK READING ^{ON METER} ON LOWEST BURSTS OF SOUND
- d) LISTEN FOR WIND NOISE, ETC. TURN CAMERA POWER SWITCH ALTERNATLY ON AND OFF (AFTER CLEARING WITH CAMERMAN) AND LISTEN FOR CAMERA NOISE. GIVE CAMERMAN BACK HIS POWER AND NOTIFY HIM.
- e) ON SIGNAL, TURN RECORDER SWITCH TO "RECORD" POSITION, SWITCH "INPUT-TAPE" KNOB TO "TAPE", AND NOTIFY ~~THE~~ COORDINATOR
- f) MONITOR SOUND LEVEL THRU-OUT RECORDING
- g) AT END OF RECORDING, TURN RECORD SWITCH TO "PLAY" TO ALLOW ABOUT FIVE SECONDS OF BLANK TAPE BETWEEN SCENES
- h) RECORD IN BOOK AND ON TAPE REEL BOX THE SCENE NUMBER, AND SUBJECT

See P
37

With each picture a 27
report: Typical location.

methods of
getting out
water.

Where we found it.

How deep.

Estimate water content.

Local names (phonetic)

Roughly how plentiful

All Dope from Bob

Water:

Roots + Plants

- 1- Tsama
- Gembook cucumber - /nolu
- ~~Bi~~ Bi - large - drink - scraped in Chukudu
- //Gam - {cucumber with prickles see P 12} Small cucumber with bitter fruit and sweet root
- x //gi - round root about size of cricket ball
- ja - Comifera - have movies of it.
- ? - a Sansevieria
- ? - an aloe whose leaves are water source.
- a legume - huge: Bob dug it out at /na/n/a

On Movies so far:

Need:
our group
gathering.

Have: 1) Tsama: Sequence includes carrying, picking up, chopping, drinking and mixing with meat. At Chukudu have only gathering shot - one bushman girl working for (?) Bakalaheri picks up melons. Also have various shots of melons lying on ground.

Need
gathering
and eating
(use c.u. eating
so it will cut in)

2.) Gembook cucumber: Two boys cook them in ash.

3.) Bi - have scraping at Chukudu and another Biman scraping it at a village other side Chukudu

4.) //Gam -

5.) //gi -

6.) ja - //gai digs it, brings it home and the people eat it. Eat it mostly in shade however.

need.

need.

need eating ?

over

Water Cont.

7.) a souseveria - have boy at Chukrunder digging and eating.

8.) An Aloe

9.) The huge sequoia that Bob dug up. People say that game eat it but not when. Bob says he can't see any reason for it being bad for people. Perhaps it's too much work. Bob's root came out of a hole 8 feet

need



LIST OF WATER CONTAINERS.

- 1) Used tsama melon - the rind.
- 2) " ghemboke cucumber - the rind.
- 3) Ostrich egg shell.

For water Information

The lands

Weft # 3 (see page 23)

Want to get: Old woman demonstrating methods of plowing up the land. Have her do any magic things we can get. Have those help who normally do. She said that other pure Bushmen who came here ploughed the lands. They were relatives of her and when they went away to ^{name} in the south east they left her the lands.

Re sequence:

- 1.) Portrait of old woman.
- 2.) Plowing.
- 3.) Magic.
- 4.) Melons

Magic roots → see above

Old weft - buying ostrich eggs - ask who did this and have them do it again.

Ledimo and Dabe ^{will be} interpreters for film

Thems + Dabe hand out above information concerning lands

The Lands Ledimo and Dabe

July 1 1955

6/1/55

Koin qué: she has owned it since the last rains. To get the lands ready.

Heard that seeds could be planted. Tried last rains and grew some melons. Food to "save their lives"

Man first makes fence

clear bushes in land.

women clear away the grass when they sow the seeds.

First plant the seed and when melons are about to be eaten she spread about the medicine root.

She doesn't know really how this medicine works. She imitates the Bakalahari only.

The medicine sometimes works. Last year it was O.K. She had lots of melons but this year the melons were poor. She thinks there were too many people around in the lands while she did the medicine.

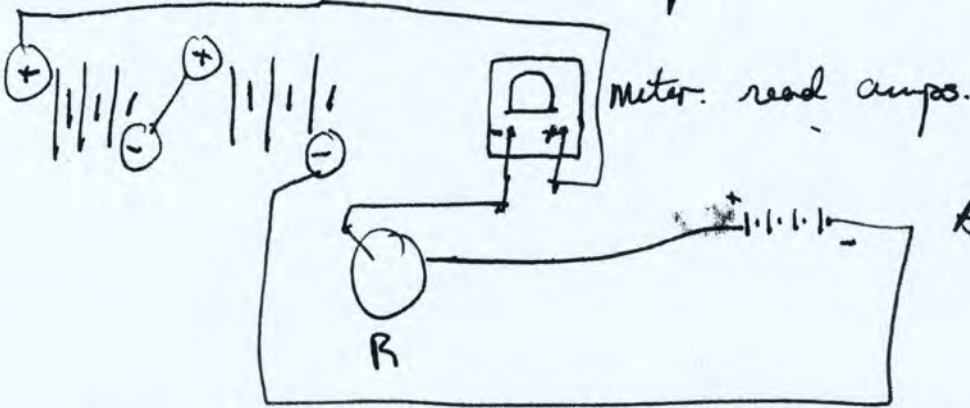
See P. 33

Promethes
Pishiboro

Camera Dope:

The Arriflex Battery charging

Governed motor 100 ft rates 1/10 amp. ~~hour~~
stated to draw 6 amperes. we calculate 2.5 amps.



Must be no more than .5 amps going into arriflex battery

We do .5 amps [with resistance of 2 ohms] and 12 volts

(experiment with resistance)
for charging under observation

Then, we do trickle charging at .05 overnight figuring that a constant charge of 1/10 the maximum won't do any harm even if arriflex bat. is fully charged. we trickle charge by cutting voltage charging to 10 v and increasing resistance to 14 ohms.

In general: the further down the battery is the more careful you should be about not overcharging.

Filters:

Skilite - no exposure correction. use in shade & put red back over picture.

notes:
if Battery at lower charge resistance would have to be increased because of greater differential in voltage between charging battery and arriflex battery

7/3/55. WRITTEN ON THE BACK OF A CIGARETTE PACKAGE -

Shouldn't have been there
Shouldn't have come back along our trail
Traces of mice where we had ~~seen~~^{left} and ~~seen~~^{gaten}
Interlopers in a place estranged.

The lands cont. same interview

With the Makalahari; The owner of the lands and his eldest son or firstborn and his wife go to make the medicine.

Bob took the ^{medicine} root she brought the first day to the weft ~~to~~ where we stayed #1. She says there's none here.

When root is dug. They dig ^{a hole} in the middle of the land and bury the root. ~~Or by the gate~~ The root grows.
→ Or by the gate.

Or, if the leaves are still fresh, they break them up, mix them with water and sprinkle this mixture on the lands.

* She sprinkled the last time. This next time she intends to live here by the lands if god is willing and brings rains. She is going to try the burying of the root ^{the} next time.

If the root grows, which it apparently does usually, she doesn't say it's necessarily good - only if the ~~melons~~ ^{melons} are big ~~enough~~ is the magic rated O.K.

If the root doesn't grow, the melons won't grow at all and she is sad.

She makes the magic with the root when the ^{first} melons ^{to come} are about 8" across.

7/4/55- The root: Mixes the leaves with water in a dish for medicine. We supply the water, she supplies the dish and the leaves. She would mix the root in the weft and carry the medicine to the weft.

Report to J.O.

Summary of first and second year

What I'm trying to do now

The possibilities - the sequence film theory.

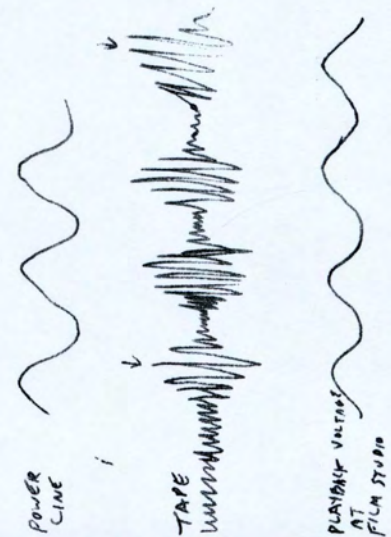
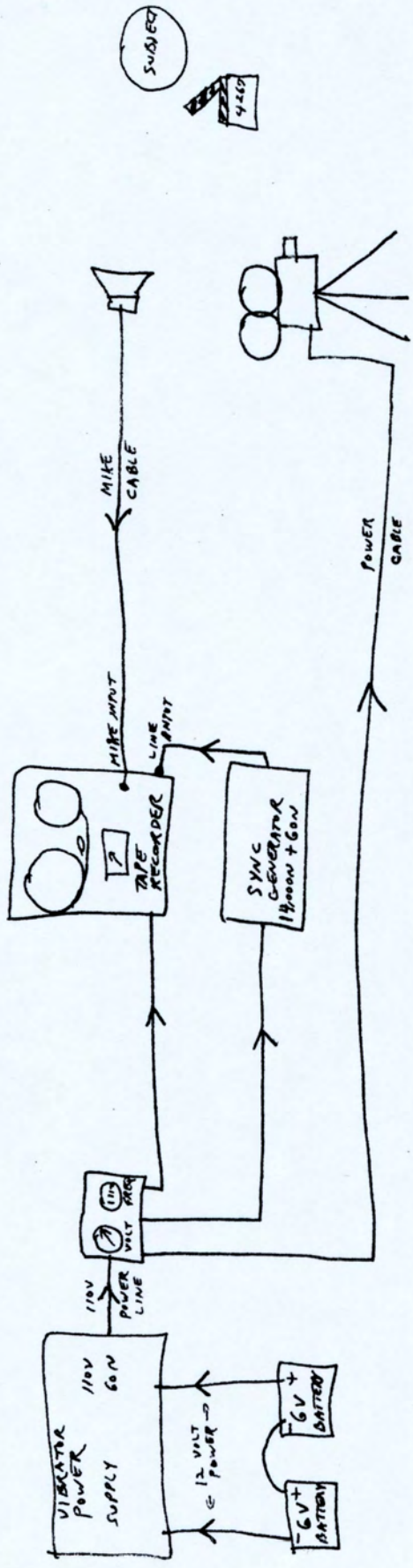
What might become possible and how to make it possible.

~~It~~ In my opinion it has become time for the test.



The first summer: ~~The~~ The idea: "Complete Coverage" and no preconceived
~~Storyboard~~ plan - just shoot away.

Diagram of Sound Sync. System:



Edible Plants in Environ of <sup>Camp at pan fist
busman werft.</sup> Frea / n / u

Zizyphus	Micronata	
Bnesia	: Three species	4875 4941 4959
Banhinia		4887
? Bnesia		4894
"		4895
"		4937
Ehretia	rigida	
Ximemia	Americana	
Danseveria		4951
Unknown	bulb	4985 4989
Commiphora		4994
Aloe		4995
Bordia		4998
Unknown	bulb	4999

SOUND SYNC COORDINATOR'S CHECK LIST

INITIAL ANNOUNCEMENT ON TAPE - REEL NUMBER AND SIDE LETTER - DATE - SOUND SYNC FILM -
 AT START OF WORK, OR START OF NEW TAPE REEL SITUATION FOR IDENTIFICATION

CHECK MIKE FOR VISIBILITY, AND DIRECTION

CHECK MIKE DISTANCE TO MATCH FIELD OF VIEW

WRITE SCENE NUMBER ON CLAP-STICK

CHECK CAMERAMAN AND SOUND FOR READINESS

BRING CLAP STICK WITHIN FIELD OF VIEW, AND CLOSE TO MIKE

CALL OUT "SOUND" AND WAIT FOR SIGNAL FROM SOUND OPERATOR

WAIT ABOUT 3 SECONDS

CALL OUT "CAMERA"

AFTER CAMERA STARTS, ANNOUNCE "SCENE NUMBER -", SLAM CLAP-STICK, AND SCRAM.

Personelle for Sound Sync.

Danny : 1) Responsible for ~~set up~~ ~~Equipment~~ setting up equipment.

2) Coordination of Each take.

3) Coordinators check list and set up checks list.

1) Responsible for sound during take

2) " " pre take checks off list.

3) Numbers on Reel and in book.

4) Notes made during taking.

5) Filing information.

Me

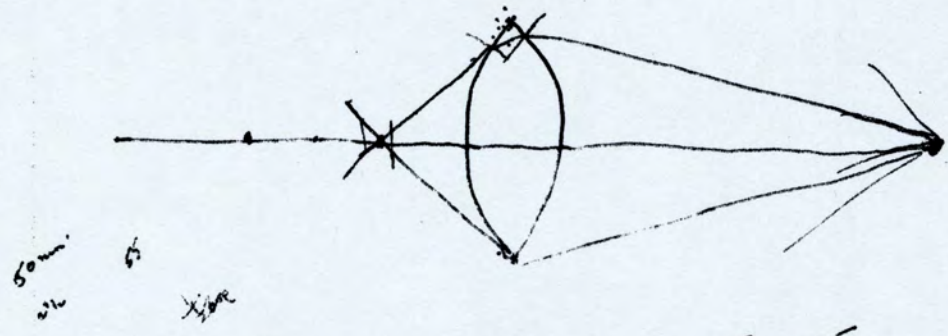
1) Camera - Camera checks off List.

2) Direction of action

3) General

An Experiment:
pick location & take two shots per day from that fixed location at definite times. Then strike them all together in dials and see what it looks like.

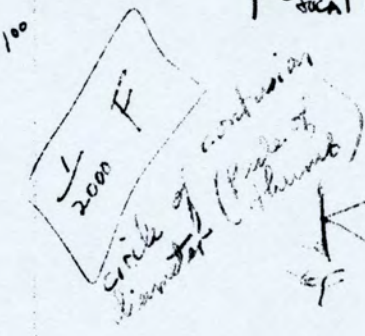
Technical:



50mm
100
11.2
11.5
11.8
12.5
13.5
15

F = focal length

$$f = \frac{F}{\text{diameter}}$$



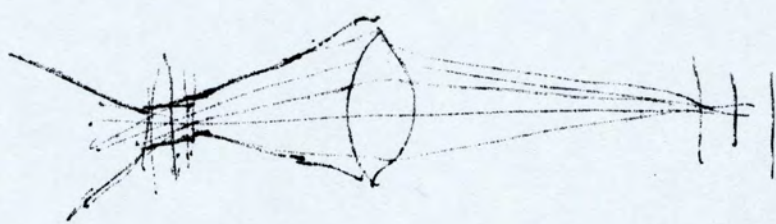
Focal length: influence
light quantity / unit
area of film. D
remaining the same,
as lens increases in
F length, object on film
becomes larger i.e.
less and less light
possible per unit
area of film. 4x
less if increase in F
length is 2x (twice the
light and
width)

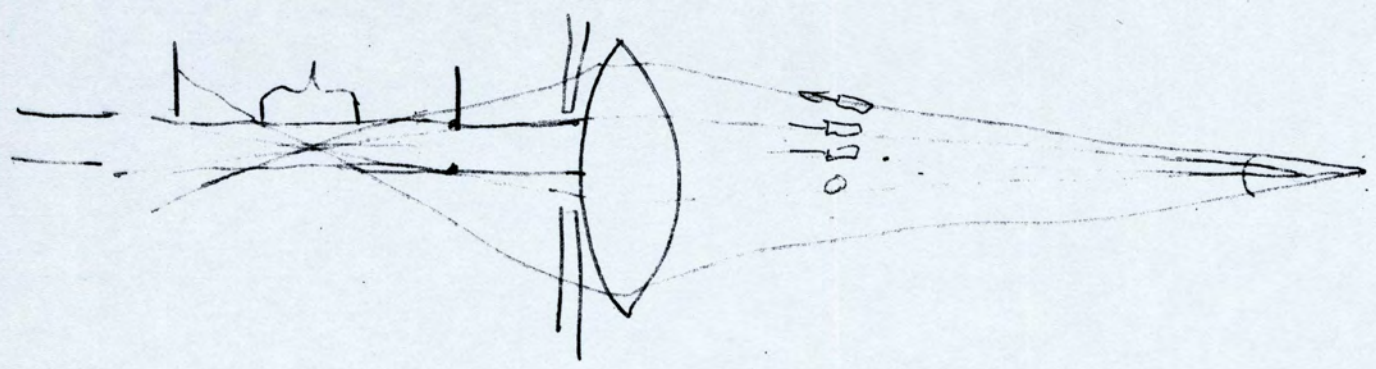


At two F object on film is
life size exact



at 1 F light goes to infinity
on other side of lens i.e.
projector lens (just reverse of
other lens)





Thirst:

C.U. Shots of Tsama in various stages of drought

Dry Tsama

Ouguané's face looking down
Old women's faces + portraits

! Bai digging - emphasize strength + youth of his body.

His wife + baby

C.U. mouths eating wet things.

sequence This land is dry. Many things live here but there is no water. Never a long cooling drink of water. Thirst is to be the theme of this next film: It is to pervade everywhere and be felt by everything done: The emphasis is focused upon the fighting grass of a land that does not move nor exert itself. It remains open and disenchanting. It does not shrivel and howl it has not in the past consoled itself with ~~restless~~ passionate upheaval only the wind is restless passing over the land. The land has ever given up waiting it is sexless. Its face is turned away from God.

- 1.- Shots of Tsama C.U.
- 2.- Shots of Ouguané walking alone in distance
- 3.- Shot of Ouguané **coming** towards camera looking blind. looks about. Stops + looks about again, comes on again.
- 4.- feet approach melon - lizard jumps out
- 5.- face looking down.

profile
Back view looking about
Underneath low angle
front view high from front

Get staged
and another
natural picture

- 6.- High angle from front looking down at melon at his feet - wide angle and 1" lens

cont. ↗

Get Tgoma looking out over ^{dry} pan (on top of ridge at N.uma.)

Get better sequence of four men eating a water root - show wetness and faces and lips and throats swallowing.

Get better 4 hunters leaving water hole sequence Tgoma standing beside group

Gesticulates
Takes ostrich egg
Drinks deeply

Get better 4 hunters leaving weft. sequence

Get shots of tired men lying about



low

- 7- D.S. No skulie from behind. ~~from in front~~
- 8- " " " " in front.
- 9- Shot of head from behind maximum depth of field probably about.
- 10- E. D.S. shows standing by water then during
- 11- " " away homeward.
- 12- D.S. shows coming toward camera birds flying up.
- 13- Couple more of above.

The D.S. at Jeama should be about 3 p.m.

Get these things tomorrow

100 ft. film ideas

Commander at Christmas time in home.

Carols; hear bell

Go to door - Drunk sailor

Wife wants to let drunk in

Husband looks at Commander, says no (L. head)

Commander steps out Sailor sees him salutes

Com. speaks. Sailor answers salutes again

Marches away



long scene.

Wonders of Youth.

Child sees crazy mirror flees down city street

1. Child enters penny arcade

2. watches pin ball

3. Buys pop corn

4. Shoots gun spins

5. picks up watch in grabber

6. Sees self in crazy mirror

7. Terrified runs into street
down street till lost



"Beer" Transportation for every small thing.

Ship.

Derrick unloads crates

Train pulls out - Brakeman signaling lantern.

Truck flooded driver falls smokes coffee

Rolls out

Rolls thru into

delivers lunch to ^{package} store

Student buys beer

Rocks in Room

Toilet.

Demands of both
cross and breed
through the air
she was struck by the
noise of their passing

Thoria's Goat

The Idea: Thoria tends Morame's Cattle and has a few Goats

A prize goat - a white doe, pregnant. If any such magic could work in that fetus predicted to be a better dog - much prized. ~~He about to eat~~ Doe, being first labor, drops out of floor frame + spins into bush to be killed by Lucana and Thoria, hacking her, finds her remains.

Scenario: Outline Sequences not broken up

- 1- Open village early morning. ~~first~~ ~~sun~~ ~~rise~~ side lit with long shadows. Deserted. ~~and~~ and silent. E.D.S. wide angle from truck top.
- 2- Goats sleeping + standing quietly in their tiny kraals. Cattle
- 3- resting + sleeping in their kraals.
- 4- Thoria's own little kraal - separate from the others with his few goats and the white doe.
- 5- M.D.S. Thoria's house. Big wife comes out. makes fire smoke rises. Change angle - more in from ~~1st~~ shot but include thru of village. Then Thoria comes out and also sets by fire.
- 6- U.S. Thoria and wife with gives Thoria pills ~~to~~ ~~drink~~ and he drinks deeply. Wife watches him tip head back and kiss.
- 7- Thoria gets up takes rain from little ~~and~~ ~~phil~~ and ~~leaves~~ ~~house~~. Three ~~different~~ shots here
- 8- Arrives at cattle kraal + milks cows.
- 9- lets out cattle
- 10- lets out goats except his white doe.
- 11- ~~Uptown~~ ~~Cattle~~ and brings a pail of water ~~to~~ ~~his~~ ~~white~~ ~~doe~~.

Thirst Sequence: order of shooting
Leave werft pre. sun up or just after.
D.S. trekking across plains early
A.M.

Find New Werft + set up here. Evening
Early A.M. leave for Ueldkos.

Show travel to area
Digging Bee or other roots - C.U. find.
Gemshok cucumbers

Return and dig into sand.

D.S. werft - people lying about in
sand. Midday flat lit!
Calle's of people.

Evening leave again and return silhouette
against sun-set. fire spring up.

Thirst sequence concluded:

Gemsbok cucumbers

Eating

D.S. people trekking across plains.

Smiles

Gestures - somebody saying "nothing!"

Animal tracks in sand

feet passing grapple plant.

Drying melon.

Bone pipe

Hunting magic

Tortoise shell in tsama pot

Bow Release

~~C.U. Flame~~ at /Gautcha

Piss falling on sand.

C.U. Ouqané in discussion

C.U. !Gai listening

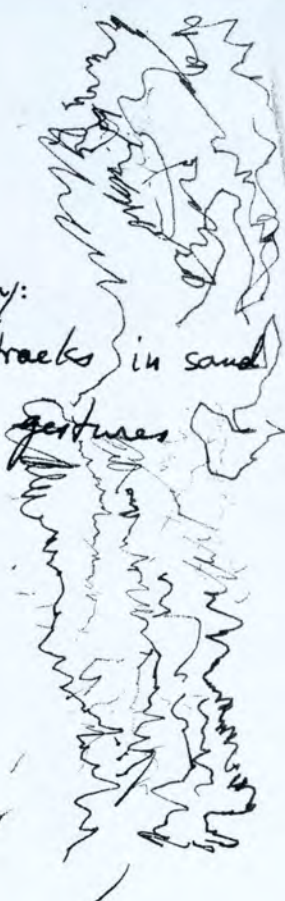
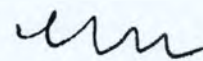
C.U. Shots of boys listening to music

C.U. Old women listening to music.
Fire & like.

For Danny:

Animal tracks in sand

Animal gestures



12. Music about books + prohibition!

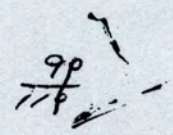
13.



$$f_1 = \frac{F_1}{DIA_1}$$

$$90 + 20$$

$$\frac{110}{90}$$



63

$$f_2 = \frac{F_2}{DIA_2}$$

$$F_2 = F_1 + EXT$$

$$\frac{719}{11} \times \frac{63}{11} = \frac{63}{11}$$

$$f_2 = \frac{F_1 + EXT}{DIA_2}$$

$$\frac{120}{90} \times \frac{90}{11} = \frac{120}{11}$$

$$m = \frac{F}{DIA} \times \frac{F}{F + EXT}$$

$$f = \frac{F}{DIA}$$

$$m = \frac{F + EXT}{F}$$

$$m = \frac{F}{F + EXT}$$

$$\frac{old\ reading}{new\ reading} = \frac{m \times F}{F + EXT}$$

appear at

$$NEW\ F\ (lens\ reading) = \text{uncorrected } f\ (by\ frame\ meter) \times \frac{\text{Focal length}}{\text{Focal length} + \text{extension tube}}$$

GET LENS F READING TO EXPOSURE METER F READING X $\frac{\text{LENS FOCAL LENGTH}}{\text{LENS FOCAL LENGTH PLUS EXTENSION}}$

Pudovkin's Creative Editing

"The details organically belonging to the scenes..... must not be interpolated into the scene, but the latter must be built out of them."

He means that the whole effect-structure in final meaning - ~~is not~~ at all times, be seen as being created by the juxtaposition of its details. C.U. shots + Cut Aways ~~must be the only type of shot~~ are the material - the significant details that create the meaning of the whole, not the whole being clarified only by C.U. shots

Kuleshov: "... the material in filmwork consists of pieces of film and that the composition method is their joining together in a particular, creatively discovered order."

ie Editing is the art.

Carefully planned series of details.

Eisenstein conflict between two juxtaposed shots creates in audience mind a ~~new~~ new & more significant meaning - drives the film forward.

To get:

- ✓ 2
- 1.- Woman cutting meat at baby's mouth.
 - 2.- Various containers for water
Ostrich Eggs - wet season
Tsama melons used up.
Used Gems. Cucumbers.
Bowls
Dishes

3:05

3.- Drinking straws.

✓ 4.- Gathering tsamas

5.- " Gems Cucumbers

✓ 6.- Opening Tsama sequence

7.- Eating Gems. Cucumber C.U. Boys.

↓ 8.- Get coffee bean gathering

↑ Stage a message.

✓ 10.- The Game / Groobe

✓ 11.- a dance of the little boys

} sound Sync.

12.- Technology - arrow
" - quiver
" - skin preparation

✓ 13.- Boys throwing sticks

✓ 14.- Little boys + arrows.

↓ 15.- Some more morning shots.

16.- C.U. shots of thorns

1/2 ✓ 17.- D.S. plains - one + two + several people walking.

✓ 18.- C.U. tiny birds.

Name of
game is
Gurube
ho ye he.
very guttural

~~_____~~
A dance:

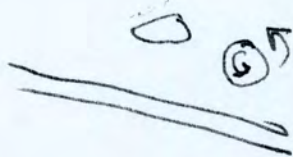
- 1) Two little boys pretend to be [hyenas?] crawl about on hands + knees. High legs make noises. They go round and round one pressing right after the other.
- 2) Sit facing each other making rhythmic little sounds in throat slipping legs + hips first one way then other. (~~off~~ partner? goes in opp direction)
- 3) One sits + moves along slipping legs one way then the other.

* The ground has worn into a pit where they play.

Wnoi / kabe (boy with patch) has dance rattles.

Melon woman has low loud voice - is leader
note. also has most possessions

Wnoi / kabe has a stick he pretended to play it like
the violin. Then he tapped his rattles making rhythms



danced back + forth in a straight line past
the woman's fire

Igai and Ouquane stayed apart lying by a small
fire. Then Igai went to his house and opened a
tsama melon.

Dance rattles are /koro "ti" is guttural

Sound Sync so far:
 at Chukudu Balcobari.

Bushmen

1. ~~Woman~~
2. ~~100 ft young boys game - DMS~~
- 100 ft " " " - Change right away + do another.
- 100 ft " " game - Iqirube
- ~~100 ft " " game - teachers~~
- 100 ft " " game -
- 100 ft ~~woman and Tsama (N.G.!)~~
- 100 ft woman + Tsama O.K.
- 100 ft

1. woman at chukudu

2. Two boys playing bow ? governor not advised

3. Onquane and boy playing bow - bycama probably O.K.

4. Boys Game Iqirube two friends

5. " " " on knees

6. Woman opening Tsama

7. Iqai " "

Total footage: 1600 feet

of which 2 are absolutely gone
 and 2 more probably N.G.

totally 1200 possibly O.K. reels.

To get cont from P 50

✓ 19.- C.U. hands of child + grownup doing small things.

20.- Smiles

21.- Gestures



22.- Animal tracks in sand. Child walking.

23.- Greeting the camera: camera so it looks about my height. have several people greet it.

{ 24.- Sequence - getting smoke: take at same place

a) Arrows out of Quiver

b) Making tiny pipe

c) ~~lighting~~ lighting pipe + twisting

d) lighting pipe

Many C.U. shots.

In general, get expressions of faces + actions then have repeats for C.U. shots of hands etc.

✓ 25 E.C.U. Mouth with melon piece going into it. ~~Proat~~

✓ 26.- E.C.U. Throat swallowing.

27.- The feet of a group of people passing then hold on the place they passed. An open space. Take three ~~shots~~ ^{shots and /gai} to same place tomorrow.

28.- Drying Melon

29.- More S.S. Orquane with musical bow.

✓ 30.- /Gai running } tomorrow

✓ 31.- /Gai hunting. }

37 Bone pipe

38 Hunting magic spitting birds.

Notes in general

The people: Everything to make things with is close at hand. Reach into pocket, or pull out a shift with parts that hold into string.

Close ups of hands getting things + moving quickly.

{ Try: Apoptosis drying up. Single frame long term (days is necessary) use B&H camera. }

San Hue/Kabe throw a frame full of beans at Khoi qua (old woman) had him repeat a sequence. She had the woman sort out beans with the three boys. She took some of the beans that Khoi/Kabe had cooked and had been eating alone. He threw all the beans at her and looked away - wouldn't look at her. She spoke to him & seemed an accusing tone and he took back the beans and the string. She seemed to press them on him wanting him to take them back. He did take them back.

For today: Set up Dad with 6" + 4" lenses on Cine special or Bolex to shoot birds.

Get Quiver sequence done

Get Mouse trap.

Get Feet of people passing over hard white ground.

To characterize this dry land. Complexity, intricacy, detail but similarity. Tiny Birds pecking at dry seeds, beetles leaving spoons in the sand, dry grass blades twitching in the wind, thorns on the trees and waxy green leaves. Tiny things on bare sand and thickly complex thickets masses of twigs and interwoven grass. Quickness and delicacy - a bird's beak and a woman's hand eating seeds leaving nuts. The grapple thorns and a dusty foot avoiding them. Sky - blue, dry and hot with promise of nothing else. The ground - crumbles and can be broken easily. Bands of forest and silent plains. Patience to grow and acceptance of death. The sun dries and dries and dries until moisture that isn't grimly enclosed is drawn ~~away~~ up into a sky that burns it.

The daily cycle is cold hot and brilliant lingering warmth and the cold of outer space ~~settling~~ that hovers tentative settling possessing the face of the earth. Driven away by the sun but waits! Dry cold of outer space. Earth without blanket. naked earth.

Moisture is grimly contained. Under the ground with only a tiny top sticking out: C.U. dead area except for sand and a tiny spike of root vine.

The waxy shell of a tsama C.U.

Earth turned up reveals a fat grub. Death close at hand and passed quickly by vultures and kill. Sun then dried bones

A ~~firm~~ hold on life a tentative grip on the ~~yielding~~ ~~slippery~~ sliding soil.



Hardness

Quickness

Saving everything + using
everything.
An adaption to this country

Veldkroes many ways to use

Tsama's dry the
rind to make music

Fires

Grass - gets burnt in order to bring some
life. &

Coll. The ground is a blotter
Urine falling on the ground.
Even urine is saved

Soil: Only 6% is occupied
hard crust until broken

Coll. Root stem sticking out of soil
digging stick breaking through the
crust + the crust cracking up

Coll. Woman's hands picking sand
from tobacco and putting ~~it~~ ^{the tobacco} 10
her bag - every little bit.
Face looking down
hands.

The wind.

Every species of ~~tree~~ in
~~between~~ the bushy
areas is in the areas
between except that
small.

1

Tiny scrap of food good for a boy.
A pipe (of Oukwani's) made of a shin bone.
Shots with same screen direction
of things moving in the wind.

Grassy plain
A blade of grass
A branch
A tree
Something blowing
Smoke blowing.

Tatters in Karosses like lace

Small things moving in the wind.
A twig
A piece of corn caught up.

Sitting around the Ashes
packed close together leaving a chimney
for smoke to go through.

To get

39. Emptying out Ikoique's purse

a) Food supply

b) string her around her stomach in the hungry time.

c) snare material

h) Medicine roots

d) Tortoise shell

lode - s

'sa sa - spits on child's head
when being shaved

e) Spoon

f) Quartz

g) Poison

40. Poison

41. The Mortar = Igai made it. could we get this?

42. Iuam Iuam - spits at birds who in cuts.

43. The Thirst sequence:

a) find new (preferably desolate place) for way (plain?)

b) have them move there

c) Early A.M. get up + go out to root place.

d) get roots

e) return + lie in sand

f) one woman gets a massage

g) another old woman eats magic root to keep her
from too much hunger

h) Ikoique ties string around her tummy.

i) Lie there throughout midday. D.S. wrap in plain
from truck.

j) Arise in evening + go out again

k) return silhouetted against sunset, make fires
and sleep.

For buildup of this sequence, have wind
Sequence - moving small thys, grass cut and

To get cont.
screen direction all same.

Have Isama drying sequence

Green
yellow
dry

Oquane's face

D.S. Oquane alone in plain looking down
at dry Isama

~~Have moving~~ burying bee sequence

Have moving to new place sequence

Low angle - Isama hunk on short grass of
pan which moves grasses + rallobs Isama
empty burrows near by.
MS
DS.

feet approach

Oquane's face looking down

E.D.S. tiny figure in pan from darts
top.

D.S. tiny figure - no skyline.

44-

Find an interesting place where something has
happened. Show it in General M.S. Then start
talking closeups of the ~~things~~ that have been
~~left~~ left. It leaves: charcoal
grass in bush
etc

General : - spouts
marks
etc:

A picture of the fires at Okwa at 16 frames per second on the Bolex.

45- Apwlyne : Spools of filmals. child makes tracks
dissolve to real tracks.

Ouquane's songs.

//nari tsoro skin of the tsama
played the bow on tsama melon cover - song praises
it.

Who is that?

Bitter melons.

S.S. ✓

Song about fire making tai. I am

Inini - to refuse - wife lays in ~~making fire~~

A duiker A duiker-foah



Bitter melons
for go home and play
the song of bitter melons

//ne labe

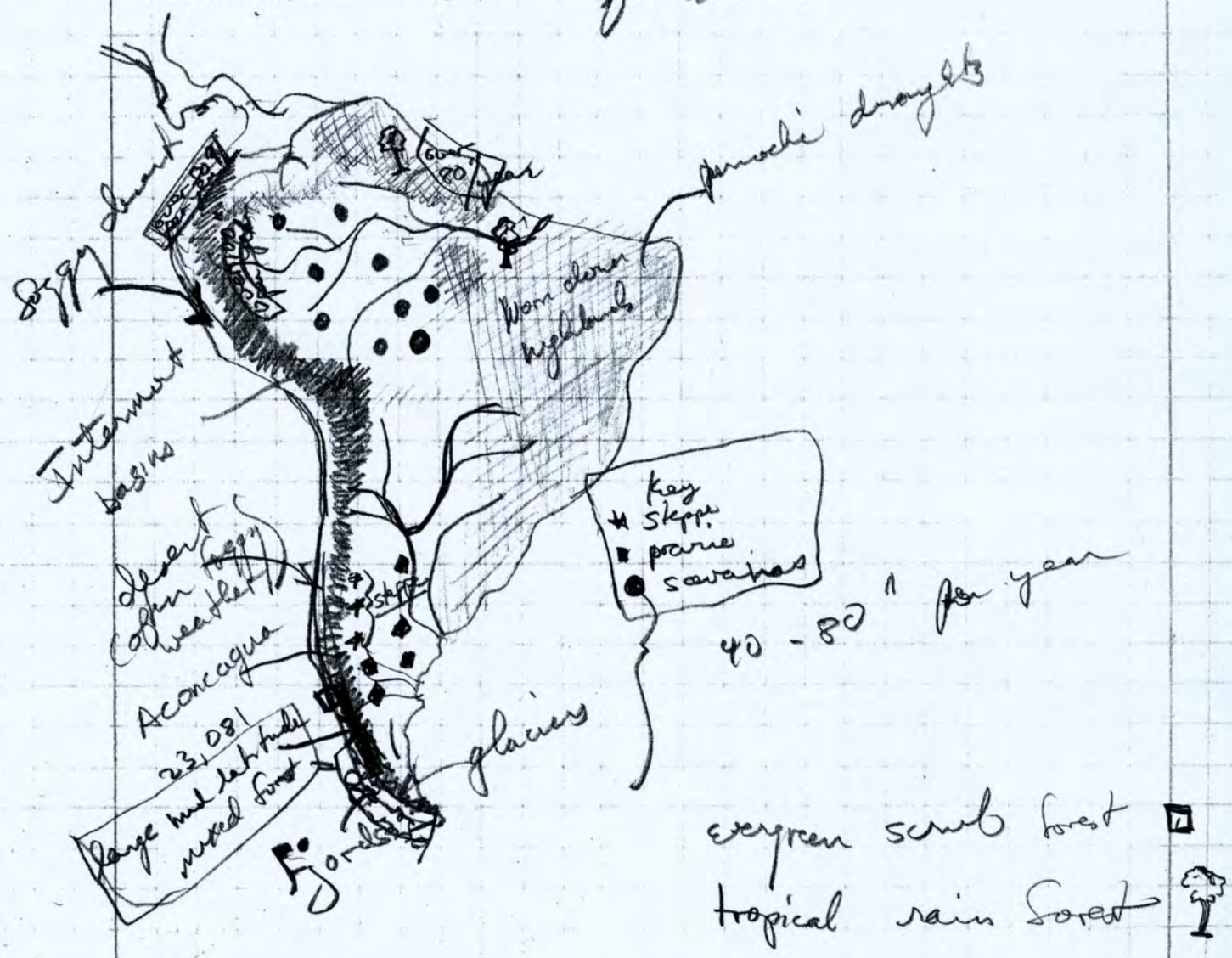
6
Figura ^{on his back} with some lines under his blanket on his chest.

The grape ^{plant}, sequence

The maxima captured in
their most expressive manner

Lecky Strauss } handbook of South America
Gillmore } required reading in course.

Preston James Latin America
intermountain basins
diabase lava formations.



cotton
cocoa

dog
turkey

yama (llama) Inca empire
alpaca not used for transport
puma } wild forms
manacas }

Climate } Three factors } cold climate } round head
 long headed } } } small body
~~short~~ } } } } long limbs
 Bit body } } } }
 short limbs } } } }

Nutrition

Race

LanguageWest

Chitchean

Quechuan = inca language - spread by thin conquest

Aymará = Lake Titicaca

Araucanian

East

Arawakan - center N.W. all way to Florida

Cariban

Tupi-Guaranic

Gê

Population 9,228,000



Humm 129

Tillich

Success ?

Ultimate promise ?

who is ultimately concerned ?

Nazi
Terrorist

extasy - is it ultimate manifestation of faith?

Expansion because believe

collect \$5 from A.O. 75

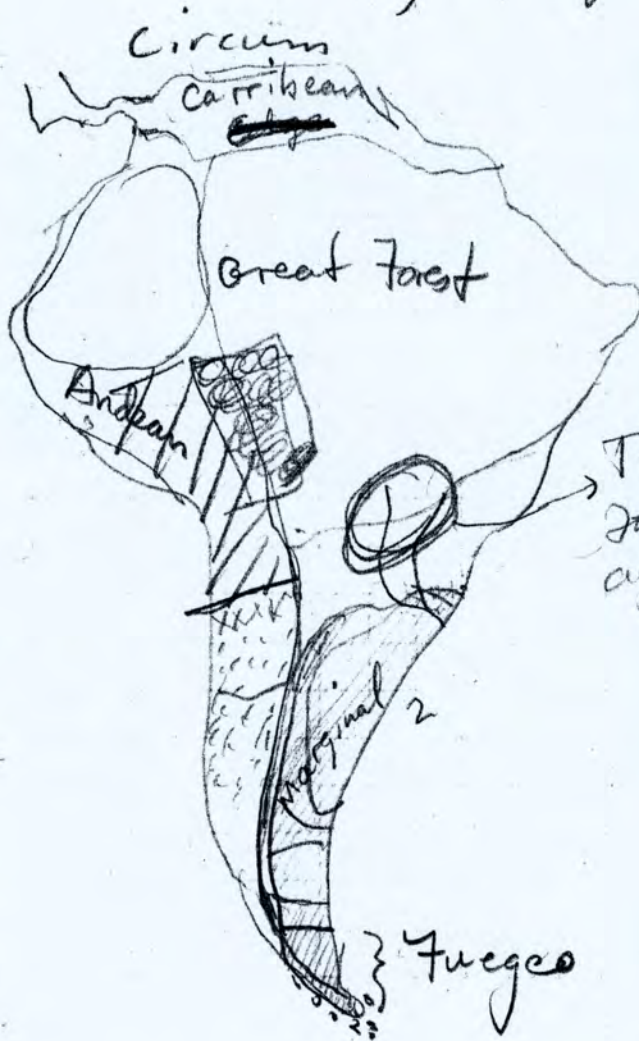
Anth, 110

Earlier larger culture areas
later, more subdivisions possible. why?

An entity as complex as a style is confined to a single culture area.

Culture area:

- 1) similar technology
- 2) " economy
- 3) uniform natural environment



I Southern South Am.
part of "marginal"
groups three of Murdoch
areas.

three traditions

1- Tucuman based on
a) Marine subsistence
b) no ceramics
metals
textiles

2- Pampean - Tere del
Tucuman and pampas
Groups: 1) Ona 2) whelche
a) land hunting
economy.
b) ceramics of simple
type in later epoch.

3) Tropical Forest agricultural
tradition.

II - Grand Chaco
great seasonal differentiation
drought and rain.
people:
Gathering economies
pottery making.

III Eastern Brazil
 Semi open veld.
 Hunter + gathering peoples pushed
 back recently by agricultural Tupi -
 Guaranic people. ||
 non ceramic.

IV Amazon + Tributaries.
 Large towns 4000 - 5000
 ∴ huge middens
 good ceramics
 Mania + maize growing people

V Venezuela + Guianas
 Big towns
 good ceramics
 metallurgy

VI West Indies
 Tropical Islands
 agricultural populations except western Cuba.

VII Central Andes
 } about 35 valleys down thru desert
 } from Mountain and 2) basins in
 } highlands.
 Inca civilization

VIII South Andes

IX North Andes
 metallurgy
 ceramics (not as hot as Inca's stuff)
 modest architectural attainments

X Central America; divided into ^{many} small culture areas

XI Eastern Andes.

Economic, Material clues are only thing left archeologist to interpret. Time Categorization

1- Chipped stones only (no later development) Wurm 4 + early post Wurm 4

*

Agricultural - small ^{sedentary} village agriculture
wars + primitive
pottery
textiles
absence of chipped stone

Classic
stone structures

only to post

Post classic
urbanism
militarism
priests
hierarchy

133

Minority groups
developed skills to compete

Map Quiz Friday after ~~next~~

Seas:	Mediterranean ✓ Aegean ✓ Marmora ✓ Black ✓ Caspian ✓ Red ✓	Arabian	Rivers:	Kizil Irmak Firat (Euphrates) Menderes (Meander) Sakarya
Gulfs:	Persian ✓ Oman ✓ Aden ✓ Suez ✓ agaba ✓		Lakes:	Van
			Cities:	Ankara Izmir Antalya Adana Trabzon URFA Diyarbakir

Passes CILICIAN Gates

Mts. Taurus

Straits	Dardanelles	Aras
	Bosphorus (and Golden Horn)	
	Zygos	Hejaz
	Elbors	Jebel Akhdar
	Taurus	Rub al Khali
	Anti Taurus	

Tragedys: Falls of high persons
 Gorboduk such a one

Histories:
 Educational

Holinshed - editor of a chronical historical
 Halle - wrote a history

8 historical plays (two others - prologue + epilogue)
 divided into ~~tetrads~~
 1st use of Indos

2nd lyric period - Shak. achieves his style.

Policy important in 2nd group.
 Realistic, Machiavelian

Object lessons in Royalty

Richard falls ~~call rise~~
 Palmtree rises

The fumes of lying men have gift of prophecy
 old Redgerd.

Banishment a recurrent note

regret an ominous word upon Pol. banishment

Richard a setting sun

~~Macrocosm~~ Macrocosm } device for contrast
 Microcosm } Gardens
 Nature
 etc.

Richard IInd
 an Actor playing his role

The Actor idea
 World is a stage

II

41	Hyeuz at waterhole	6:33
42	CU hyeuz	4:
43	Giraffe at pzus	4:18
44	Giraffe drinks	2: 5
45	Men on pzus A.M.	3:22
46	CU Qui rubs bow	3: 8
47	Men depart	8: 3
48	Tomz looks at giraffes	8: 9
49	Qui stalls giraffes	11:31
50	Qui shoots at giraffes, runs after them	4: 8
51	Qui removes thorn	3: 4
52	Men walk towards Qui	4: 7
53	Men arrive at Qui	3: 3
54	Men stand around Qui 1/2	1: 6
55	Tomz CU laughs at Qui	2:32
56	CU CU laughs at Qui	7:17
57	Tomz laughs	3: 3
58	Qui mumbles	2:28
59	Tomz laughs	2: 2
60	Men depart Qui	8: 9
61	ECU thorn coming out of foot	6:17
62	Qui replaces arrow, seals callous	4: 4
63	Qui tightens arrow	2:
64	Hunters resume search	8:12
65	CU ground	3:16
66	search again	10:35 + 72 frames
67	Kzitchz waterhole, shade of rocks	2:22
68	Kzitchz waterhole, drinks	6: 3
69	Tomz thrubs	5:23
70	Giraffe runs	5: 7
71	Two run	4:36
72	Two walk	2:12
73	Two run	6:11
74	Two shoot giraffes, creep closer	8:18
75	Qui shoots	:35
76	Giraffes run	2:
77	Two walk, evening sky	5: 7
78	Rolls fire	4: 5
79	Fires at night	2:12
80	Fires at night	2:24

make
92 fr.
longer

I

X ✓	1	Pa'u of paus 5:	5:
	2	Toma surveys country ECU 5:2	5:2
X -	3	Giraffes 10:22	10:22
	4	Toma gestures 2:2	2:2
	5	11 Ow gestures 1:24	1:24
	6	11 Ow gestures 2:13	2:13
	7	1 Qui runs 1:27	1:27
X ✓	8	Qui chases giraffe	14:15
	9	Qui chases giraffes	6:4
	10	Qui shoots	7:16
	11	Qui chases giraffes	8:16
	12	picks up arrow	7:26
	13	examines arrow	2:17
	14	ECU arrow tip	1:38
	15	Three on paus	2:37
	16	giraffe runs	3:8
	17	Three on paus	1:34
X ✓	18	Hunter searches spoor	2:16
X ✓	19	Hunter searches spoor	2:33
X -	20	Two discuss spoor	6:27
	21	CU 11 Ow shakes his head	1:21
	22	Giraffe eats	4:35
	23	Giraffe eats, walks out into open	12:8
	24	Giraffe stands, looks back along trail	2:5
	25	Wildebeeste graze	2:34
	26	Wildebeest run	3:13
	27	Wildebeest run	2:23
	28	to Giraffe runs	2:1
	29	Giraffe runs	1:30
	30	Giraffe runs, turns eastward	6:5
	31	Giraffe head against sky	6:30
	32	Men at camp	3:12
	33	Toma sits, waits, firelight	7:10
	34	11 Ow sits, waits, firelight	5:33
	35	Toma smokes 7:20	7 8:20
	36	Giraffe sleeping place	3:12
	37	Beetle rolls	4:18
	38	Pa'u of plains	4:
	39	Giraffe noonday shade	6:2
	40	Vultures at waterhole	4:

add 24 frames

1st / 2nd / 3rd
 -2
 -1 Toma survives country ECU 5:2
 0 Pan of pans 5:

22
 24 / 1920 / ft
 24 ft / sec
 83

1	Little shot - 2 mo men on pans	(7:12)	12
2	Just shot of Griffes	12:3	20+
3	Pan of Pans	11:23	19+
4	C. U. Toma	6:22	11-
5	M.D.S. Hunters spot Griffes	3:19	5+
6	Griffes walks away	12:8	20+
7	C. U. Toma Planning Strategy	2:15	3+
8	Gov Plans Strategy	1:24	2+
9	low Plans Strategy	2:14	3+
10	D.S. 1 qui prepares to stalk	2:57 1:37	3+
11	M.S. qui leaves Crows	3 ft	5
12	Chases Griffes	17:52 17:32	29+
13	Chases Crows	7:4	11+
14	Shoots: Hits Griffes	7:16	12+
15	Runs after Griffes	8:16	14
16	C. U. Toma Picks up Qui speck	2:14	3+
17	D.M.S. 3 follow Qui	4:4	6+
18	Qui picks up arrow DS	7:27	12+
19	M.S. Qui examines arrow	2:17	4+
20	ECU arrow point	1:38 (2ft)	3+
21	3 Tracks across pan	2:37	4+
22	Griffes runs	3:8	5+
23	3 on pans	2:45	3+
24	C.U. looks down Centares	1:24	2+
25	Griffes feeding	5:29	9+
26	Griffes "	4:35	8+
27	" Ecs Steps out of Brush	12:8	20+
28	" Looks back along trail	2:5	3+
29	Wilbehest	3 ft	5
30	" Run	3:7	5+
31	" Run	2:23	4+
32	Griffes Runs	2 ft	3+
33	Griffes Runs MS	1:31	2+
34	Griffes Turns eastward	6:5	10+
35	Griffes against evening Sky	5:29	9+
36	men stand at fire	3:12	5+
37	men Toma at fire	10:31	17+
38	low at fire	4:35	8+
39	Toma Smokes at fire (Fades at 5:14) total	10:17	17+
40	Griffes sleeping alone	3:13	5+
41	Down Beeths	4:21	7+
42	Down Beeths	2:27	4+
43	Pan of burned area	4 ft	6+

44	Größe Resto Red	6:3	10+
45	Yalikes & hama	4:31	7+
46	Hiena in water hole	6:34	11+
47	C.U. Hiena in water hole	4 ft	6+
48	Größe at Pans	4:18	7+
49	Größe Drinks	2:5	3+
50	Camp of morning at Pans	3:22	5+
51	C.U. Pub fab on bench	3:8	5+
52	Leone Camp	8:4	13+
53	D.S. # Toma Sunnys Pans	3 ft	5
54	M.S. # ^{some} Größe in bedg.	3:18	5+
55	C.U. # Toma	2:4	3+
56	M.S. # Toma Größe in bedg.	6:23	10+
57	M.S. # Toma surrounds Qui	2:11	3+
58	Qui D.S. Qui arriva	5:15	8+
59	Qui Puns	2:31	4+
60	Qui Stalks Head	12:32	21+
61	Shoots at Herd - Puns	9:8	15+
62	M.S. Shows in food	3:17	5+
63	D.S. Shows arriv at Qui	4:7	7-
64	M.S. Qui 3 arriv	3:3	5+
65	M.S. Laugh	1:7	2-
66	C.U. Toma laughs	2:32	4+
67	Gon laughs	7:17	12+
68	Toma Puns with laughter	4 ft	7-
69	Qui mumbles reply	2:20	4+
70	Toma more laughter	2:23	4+
71	D.S. 3 huge hi	8:10	14-
72	F.C.U. Shows comes out of food	6:17	11-
73	M.S. replaces arrow	4:4	7-
74	M.S. replaces arrow	2: ft	3+
75	D.M.S. Tracking	8:12	14-
76	C.U. Hard Ground	3:16	6-
77	M.S. Tracking Hunters move away	10:35	18-
78	K. Antcha water hole shade of rocks	3:10	5+
79	K. water hole climbing	7:16	12+
80	D.S. Depart from water hole	5:19	9+
81	M.S. # Toma Drinks	(27) 5:24	9+
82	D.S. Größe Puns	5:6	9-
83	D.S. Two Puns	(43) 3:37	7-
84	D.S. Two Walk	2:12	4-
85	D.S. Two Puns across screen	6:11	10+
86	Entering shoot at Größe	8:18	14+

87	Shout at Giraffe	35 frames	1+
88	Giraffe's Head Run	2 ft.	3+
89	Two walks away against sky line Eves.	5:8	9-
90	Rolling trees	6:22	11-
91	Trees at night	2:13	4-
92	Trees at night	4 ft	7-
93	Berries early morning Camp deserted	3:35	7-
94	Tracking through trees Giraffe's sleeping place ^{on}	9:9	15+
95	To Toma Giraffe - Touches ears when Giraffe slept	4:23	8-
96	To Tomas legs Giraffe's sleeping place	2:34	5-
97	C.U. Tramples bushes	1:34	3+
98	C.U. Urine	3:32	6+
99	M.S. Hunter discines Giraffe	2:23	4+
100	M.S. Hunter's Walks	2:22	4+
101	D.S. To Toma Cow looks at spoor Walks	5:13	9-
102	D.S. Two circle bush	(4+) 3:28	6+
103	C.U. To Toma discines Cretures	3:22	6-
104	M.S. 4 walks away	2:34	5-
105	Pan of Country side	13 ft.	22-
106	C.U. Cow to Toma	5:15	9-
107	C.U. Qui Cow	3 ft.	5
108	D.S. Giraffe walks away	2:36	calculated primary 4.83
109	4 into forest	3:15	6-
110	D.S. 4 in forest	3:10	5+
111	Digs Water route	8:13	Trim 14-
112	Removes Route	5:31	10-
113	Eat and Smoke	5:26	9+
114	Commotion in Tree Chinks	7 ft.	12-
115	" Staps	5:5	9-
116	Giraffe alone	4:16	7+
117	Giraffe moves away D.S.	5:3	8+
118	3 Cows Skyline Evening	14 ft	(Trim?) 23+
119	GO Giraffe spreads lacynus on armons	11:19	19+
120	The looks at armons - horns head	8:6	14-
121	Giraffe horns head	4:29	8-
122	D.S. Giraffe	3:32	6+
123	Giraffe Head Moves behind bush	5:22	9+
124	Watches in Sky	4:27	8-
125	Berries - eye Swarming	4:3	7-
126	Tracks in forest	7:35	13+
127	C.U. Spoor	2:29	5-
128	Smoke Pipes D.S.	3 ft.	6
129	D.S. Plain separating forest	2:13	4-

172	Cow Hunt spear	1:5		2 -
173	Cow Hunt spear - back away	2:23		4 +
174	Cow back away	3:6		5 +
175	C.U. Gruff's head (3rd Lamentation copy)	20:16		34
176	Cow hunt spear laggy	3:10		5 +
177	C.U. Gruff's head	1:12		2 +
178	D.M.S. - Gruff stumbles	1:24		3 -
179	Gruff falls - raises head	2:29		5 -
180	Cow stars at Gruff	2:16		4
181	Gruff lies down - Cow puts my spear across	5:14		9 -
182	D.M.S. approaches to kill	5:9		8 +
183	M.S. Kills	2:2		3 +
184	C.U. a spear quarry in	3:2		5 +
185	head and shoulders - Cow leans on spear ^{firmly} later ^{of} ^{gun}	8:12		14 -
186	Removes arrow	11:7		19 -
187	Makes first cut	19:30	Trim	33 -
188	Clears place for fire	3:33		6 +
189	Cuts meat ^{MEAT} out	5:13		9 -
190	C.U. Same	4:6		7 -
191	Cuts meat into strips	7:32		13
192	Cut up legs	3:30		6 +
193	Cow and thigh	3:30		6 +
194	M.D.S. - Several marks on body	1:37		3 +
195	Cow cuts with Cow	11:30		20 -
196	Same to cut away flap	4:16		7 +
197	D.S. Men around body	1 ft.	(Determine ^{spoils} ^{content} ^{of} ^{other} ^{man})	7 +
198	Shins bone	4:15		7 +
199	Puts bone on fire	4: ft		7 -
200	Removes bone from fire	4:34		8 +
201	Sets aside big chunks of meat	4:4		7 -
202	Eats M.S.	6:29		11 +
203	E.C.U.	6:31		11 +
204	Hi eats C.U.	4:32		8
205	Tries tree Sunset	2:19		4 +
206	Carries meat to hang up to dry	7:30		13 -
207	Same	12:34		21 +
208	Carry meat - to D.S. Approach	11:32		20 -
209	Carry meat across screen	7:14		12 +
210	Carry meat to D.S. away	6:20		11 -
211	Carry meat into waffle waffle	10:25		18 -
212	Part of left A.M.	13:38		23 +
213	Cow hangs up meat	3:33		6 +
214	C.U. Hand meat to Hooshay	2:38		5 -

215	Hands meat to mi	4:15	7+
216	Child plays ^{with} father + mother	10:15	17+
217	Pass meat - Children Play	11 ft.	18+
218	STORY	11:9	19-
219	Story C.W.	20 ft.	33+
220	Chaps skin	8:11	14-
221	Chaps skin D.S.	5:6	8+
222	Coaks skin	3:31	6+
223	Skerm with two children	11:7	17-
224	Shot of country side	(7:11) 7 ft.	12-

IV

- 26
- 8.7
- 4.6
- 4.6
- 121: Hunters sit under tree, 110w talks 2:31
- 122 Toma listens, speaks 1:18
- 123 110w listens, shakes head 1:14
- 124 Toma speaks 0:31
- 125 1st shot of giraffe 5:14
- 126 110w behind giraffe 4: .
- 127 Giraffe's head and shoulders 2:23
- 128 " looks down, men around her 3:26
- 129 Glance under her throat 5:11
- 130 Arrow in her side, she jumps ahead 2:31
- 131 110w circles her, stand both waiting 2:19
- 132 110w circles her, tempts her with his assegai
she turns towards him 12:
- 133 flings spear 1:6
- 134 She jumps back, circles around tree 4:
- 135 She stands this side of tree, he, other,
look at each other 3:31
- 136 Circle tree again, he throws assegai at her
shoulder, assegai falls off 17:15
- 137 She lunges ahead, Toma runs from
foreground CMS 2:8
- 138 She stands, Toma crosses front frame L to R
throws assegai, misses, gets another assegai
starts throw 10:22
- 139 Front shot CMS completes throw, Toma
throws again 6:20
- 140 CS giraffe lunges ahead after throw, turns 3:20
- 141 110w throws assegai :36
- 142 Giraffe gets assegai in her chest, ~~she~~ advances,
~~the~~ camera pans over her body, rests 7:31
- 143 MDS of same, she advances again
men have wood to throw at her 10:
- 144 MDS throws wood at
start to " " her, stop, she advances,
repeats, the men go under the tree.
she follows them under tree, they throw sticks,
she kicks, again throw sticks * 19:35
- 145 Camera follows stick thrown out to giraffe
she stands, more sticks thrown 7:18
- * one assegai falls

V

	146	Giraffe close under tree, kicks out at men sticks thrown	14:24
	147	CU Tom's head	3:
	148	First shot IlOw jabs giraffe nose	5:14
u.i.	149	CU giraffe's head against sky turns away and back	6:27
	150	2nd shot IlOw jabs giraffe's nose lowers spear	10:
	151	CU giraffe's head	1:12
	152	Tom's throws assegi	1:3
	153	Giraffe hit in chest	1:14
	154	IlOw throws assegi	1:22
	155	Tom's throws "	1:
	156	IlOw " "	1:5
	157	Tom's " " , backs up	2:23
	158	IlOw backs up	3:6
	159	CU giraffe's head	1:36
	160	IlOw throws assegi lzzily, exits frame	3:8
	161	CU giraffe's head	1:12
	162	DMS giraffe	1:24
	163	Giraffe falls	2:29 (x2)
	164	CU Tom's head	2:16
	165	Giraffe lies down, IlOw picks up spear crosses L to R	5:14
	166	IlOw runs his spear into her	5:9
	167	Back lit shot spearing	2:2
	168	CU spear, opens legs	3:2
	169	Back lit killing, removing spear	8:12
	170	removing arrow	10:22
	171	ECU arrow	3:
	172	Making first cut	7:19
	173	CU meat comes out	4:5
	174	IlOw slices meat, fire in background	5:12
	175	Tom's, IlOw cut away skin	3:9
	176	" " " " " "	3:9
X	177	Tom's cuts neck	3:19
	178	Lift away chunk of meat	4:2
	179	Eating	3:13
	180	Eating	6:31

u.i.

fall made
was prior

(this is correct)

} 10 1

VI

181	Eating	5:31
182	Hang up meat	11:20
183	Carrying meat DS approach	3:15
184	Carry meat cross screen	6:13
185	" " DS away from screen	6:
186	" " into village DS	10:25
187	Pan of werft with people	13:
188	Gaou hangs up meat	3 4:33
189	Il Ooshay receives meat	2:
190	Qui " "	2:25
191	Meat passed across with stidy, children interfere	11:
192	DS Tomz tells story	3 4:24
193	CU Tomz " "	19:35
194	Chopping giraffe skin	8:8
195	Children in skerm, final shot	11:4

Total 961:8 = 27 minutes
showing time, second half

zprox running time release print 30 min.

411 - Cu arrow, blood, ~~point~~ point.

415 - Tsauko stalks bird - blood on arrow tip.

416 - ~~at~~ water hole sequence - os. egg being filled with water.

417 - Toma drinking water.

418 - Waterhole sequence.

420 - Gow drinks (Gow)

433 - E.C.V. Bent blackened arrow

434 - Waterhole sequence

435 A - ~~Waterhole~~ Water root sequence

436 - Fire at night and camp at early a.m.

438 - Sunset on night Qui lost his foot and beginning water root sequence

440 - E.C.V. digging stick plunging into ground, water root sequence, sunset

442 - Water root sequence

443 - Toma hunts with Gaisy ⁴¹¹ ← ⁴¹⁵

444 - Water root sequence departure

445 - Two men depart across vast plain

449 - C.V. Thorns

450 - C.V. Fire sticks

451 - Giraffe spotted by Goma

452 - Giraffe spotted by Goma, hunted by Qui

455 - Portraits; preparing to stalk giraffe (~~hold separate to be printed in color~~)

457 - two men walk away from camera after sundown; water root eating

458 - Camp near pans, sundown + sunrise

459 - Qui takes thorn out of foot

460 - Qui takes thorn out of foot; portraits; men discussing hunt strategy

462 - Portraits men laughing at Qui removing thorn

463 - Gow finishes off giraffe

465 - Portraits E.C.V. early a.m. near pans

466 - Portrait before giraffe stalk

467 - Uddu in sky beyond heads of men in foreground

470 - Portrait - Goma staring at Giraffe

471 - Portraits - men eat meat

472 - meat distributed

473 - " " - old ^{Gow} ~~Qoo~~ distributes meat

474 - Firelight portraits

475 - " "

507 - Goma + Toma + Gaisy prepare to go out

510 - group prepare to leave camp at edge of plain

512 - E.C.V. turtle

514 - evening camp at edge of plain.

515 - Fires at night - hunting camp. Fires at dawn also.

517 - Goma carries meat

use Goma
staring at Giraffe
on reel
490-512

MA4BE -

EMULSION SIDE UP

- 412 - 412 Baobab - honey in baobab, veld fire, scene at Gantscha.
- 413 Scene at Gantscha, water and veld fire.
- 414 Scene at Gantscha, pan + veld fire - and water. Some veld fire without water.
- ~~419~~ 419 Baobab honey sequence
- 421 - Baobab honey sequence
- 422 - Tsi camp sequence. ~~the~~ C.V. coming out of bag
- 425 - Tsi camp sequence. M.S.D.S.
- 424 - Tsi camp sequence. E.C.U.
- 425 - C.V. life around Nam Ta Quara
- 426 - Nam Ta Quara sequence
- 427 - Tsi camp early a.m.
- 428 - Tsi camp departure sequence
- 429 - End of Gow picking up ostrich egg shell and beginning of Tsi camp sequence
- 430 - Beginning baobab honey sequence, entrance
- 431 - Tsi camp packing up sequence
- 432 - Baobab honey sequence
- 435 - Qui who lost his foot
- 437 - Qui who lost his foot
- 439 - Secretary bird D.F. shots, greeting Elizabeth
- 446 - People discuss Qui's leg
- 447 - Qui takes walk
- 448 - Qui's people depart werft
- 453 - shot of giraffe find Tom's werft
- 454 - Cranes in lake walking, four hunters walk on pan backlit
- 456 - Gantscha pan full of water, crane
- 464 - tuning hoashay instrument - re-stringing
- 468 - Quinon Jouts fly - two men hunt kudons
- 469 - little girls dance in evening
- 505 E.C.U. grasshopper

CCCC
.....

4/0 3:2

EMULSION SIDE UP-

- ~~441~~
- 441 - Varying black and dim light on reel
- 461 - Pure black reel

11500

519

4A
8A

435A
406A

52300
11500

40800

0	—	Printer	
6	—	Filter	12
12	—	Alma	18

TIMING HUNTERS #1

26
27
28

97
1102/473
21
23

- 1 Title shot 6 feet 29 frames
- 2 11 feet 33 frames People enter Nama
- 3 12 feet 20 frames Follow shot across mountain
- 4 I.S. Arrival at water 6 feet 30 frames
- 5 Ilo walks water, hands to Gunda 13:17
- 6 Gunda hands water to Igris ~~21:31~~ 7:14
- 7 CU Water 3:11
- 8 Nama departure 10:
- 9 Approach through veld 17:22
- 10 } CU Thorus
- 11 } 6:14
- 12 }
- 13 }
- 14 Nai crosses to mother 5:11
- 15 Mother looks down, digs 2:10
- 16 CU digging stick and root 5:7
- 17 MS Dezi digs Nai behind 2:
- 18 MS Nai tests root 5:5
- 19 Dezi hands root to Nai, they depart ~~11:24~~ 11:24
- 20 Men shoot wildebeestes, run 16:13
- 21 Same, I.S., men chase wildebeestes 2:3
- 22 EDS wildebeestes disappear ~~2:25~~ 2:25
- 23 Boy shoots arrow 4:38
- 24 Gaishay shoots, dances 3:32
- 25 Enter young boy, dances, shoots MS 9:13
- 26 DS Boys dance, shoot, ~~2:13~~ depart 2:13
- 27 Samko stands, begins to walk 6:35
- 28 Two boys walk through waving grass 4:28
- 29 Boys jump little bush ~~5:31~~ 5:31
- 30 Samko begins stalk other boy in foreground 2:13
- 31 Samko crosses screen back to front 1:25
- 32 I.S approaches tree 3:2
- 33 Crosses screen 1:30
- 34 I.S shoots, bird flies 5:1
- 35 ~~Speak~~ Samko speaks to other little boys, all depart 10:34
- 36 Shoot at ant-hill, start toward it ~~9:8~~ 9:8
- 37 Arrive ant-hill, pick up arrows 10:26
- 38 Stalk beetle ~~9:38~~ 9:
- 39 CU Samko looks up, down again as he shoots 2:21
- 40 CU Beetle getting shot 5:10
- 41

cut
→

- X 41 Shot to come out: man and wildebeeste 3:19
 ? 42 Ilow carries in duiker: to end of fade 6:28 (total 9:11)
 43 CU arrow assembly 10:7
 44 ECU arrow point 2:13
 45 MS ~~#~~ / Qui twirls arrow 3:21
 ? X 46 Pulling bow 6:6
 47 Musical bow 8:21
 48 DS Men approach poison tree 4:3
 49 CU grubs on leaf 2:
 50 CU grubs migrate down trunk 2:5
 51 MS men dig 2:19
 52 CMS Tomza digs 2:31
 53 DMS Ilow spreads poison on arrow 7:27
 54 CMS spreading on poison 2:26
 55 CS cleaning point 6:2
 56 Child enters, Ilow holds her 6:17
 57 Shaking arrow 2:
 58 Flying pig 10:9
 59 Flying pig 5:31
 trim 60 Portrait Tomza ~~#~~ 10:
 trim? 61 Portrait Ilow 7:7
 trim? 62 Portrait the crooked man 11:36 11:36
 trim? 63 Portrait Ilow 6:1
 64 DS abandon ~~of~~ werft 4:36
 65 MDS two children in abandoned werft 2:28
 66 IU baby 7:4
 67 Tomza and baby decides to hunt 9:36
 68 CU stringing bow 6:9
 69 MS stringing bow 6:8
 70 CU tying bow 17:36
 71 IMS plucks bow, grins 14:29
 72 Stows bow, takes assegai 9:3
 X 73 Sharpens knife 13:18
 X 74 Puts things in bag 2:
 75 Makes ready, departs 13:5
 76 Two hunt 3:5
 77 Two hunt 6:
 78 CU turtle 4:26
 79 Ilow picks up turtle 6:10
 2 80 IU nurses baby 3:21

- 81 Arrive at pan 16:
 82 Approaches birds nests, pulls them down 9:9
 83 MS opens nests 5:11
 84 CU removes birds 8:2
 85 MS ~~opens nests~~ discards nests, takes another, opens it.
 86 takes another, opens it 17:10
 87 DMS flings dead bird, drops nest 9:23
 88 CMS gazes at birds 2:12
 89 CU birds in hand 6:20
 90 MS looking up from birds 0:35
 90 CU head 1:14
 91 MS looks down disgustedly at birds again 2:10
 92 Ow arrives with wood ~~9:14~~ 9:14
 93 MS man sits with head in hands 3:25
 94 Tomz speaks, turns head 3:4
 95 Group sits, discusses 2:23
 96 MS Tomz talks 2:15
 97 MS group listens 1:35
 98 ECU Tomz's mouth 1:28
 99 Moon 3:
 100 Tomz reaches for baby 6:11
 101 Tomz kisses baby 10:5
 102 IS waterhole 9:26
 103 CU Tomz talking 6:15
 104 CU ostrich egg 4:
 105 MS Tomz takes egg 5:23
 106 CU Tomz drinks 5:3
 107 Four walk across pan, departing 3:25
 108 11OW climbs aithill, tests wind, descends 17:4
 109 11OW departs through forest 7:36
 110 Sunset three pass across screen 6:25
 X 111 Morning 11OW stretches arms 7:31
 112 Two depart upon vast plain 5:37
 113 Two climb aithill 11:3
 114 Two spot porcupines 1:36
 115 porcupines sleeping 3:34
 116 Take anegais & sticks 7:00
 117 Approach porcupines 5:18
 118 porc. runs, 11ow hits it, runs 6:21
 119 11ow runs 1:11
 120 Kill second porc. 12:2

see p.
121

A = ARRIFLEX
R = BOLEX
BH = Bell + Howell
C = CINE SPECIAL
K = KODAK

FILM NOTES. RECORDED #s in LOG BOOK.

- Date Name No.
- June 22, 1955 - ~~JM 55-53~~ - Final of Bakalahari village Chukudu work. Last shots ~~to~~ yesterday eve. work. shot in late evening. 4:15 to 4:45.
 - " JM 55-54 - Bushman family sitting in front of skerm - woman gets up - walks off. so does boy - supposed to show contrast between Bushman end of town + Bakalahari end of town -
 - Chukudu - Previously - a shot of young boy pulling goat out of house. Misc. shots of children walking. - Man with hornfull of brains - Meaningless sequence. - Last 10' next am. shots. Handsome young ^{Bushman} male -
 - 6/22/55 JM 55-54 - Misc shots idiot child opening bananas. Young Bushman + Misc. child with melon held in teeth. Boats -
 - 6/22/55 JM 55-55 Root sequence - Digging of a water root. ~~and~~
 - 6/22/55 JM 55-56 End of root sequence + tsama melon sequence.
 - 6/23/55 JM 55-57 has a shot - a good shot of vultures in a dead tree. Elands from the day before.
 - 6/23/55 JM 55-58 giraffe against sky to show distance - Theunis + karkbeantes - karkbeante colt - A great shot of 2 vultures in a dead tree - 20' of nothing. just to use up the film.
 - 6/24/55 55-59 Ferenfu Ghemabok in the bush. Trucks crossing Okwa omaramba - carellers shots from top of truck.
 - 6/24/55 55-60 Okwa Pan shots of Okwa omaramba - A jackal in a burned area between Okwa and ~~to~~ Gao tu - (15 mi. NW of Chukudu)
 - 6/25/55 55-61 Fao tu - A few shots of an abandoned Bushman skerm, with grass in the tree - Shots of very old abandoned weft near Fao tu pan about 20 yds - above western border (bank) of pan - maybe hole because set scene for W. Anyli to by mistake shot with 1" lens. Sun almost down -
 - shots of ~~more~~ One shot shows what old looked like for a man looking at veld but pan invisible from skerm - (skerm on W. bank of pan) Shots of same melong. Camera hand held. Second shot ^{General shot from} weft near camp. Sequence of Anthony digging out ostrich eggs left
 - 6/25/55 55-62 Fao tu

near pan where 63 trap took us to west of Fao tu

6/25/55 55-62. by the people. All eggs empty - There is a full sequence w/ that (Goshay at all. Other shots of weft including one where I heard Danny built a fire before a skum to show loc. of fire place. (Either before or after DB + fire is changed film)

6/25/55 55-63. ^{JM} GutNu Almost 100' of ~~meat~~ melon land (still in camera) - a few shots of the lion - PROCESS SEPARATELY. NOT IN REGULAR BOX. It has the number has been changed to 55 A. - terrible shots of the bushman stalking the alenbokr.

6/26/55 55-64. ^{DB} GutNu. Melon lands of abandoned weft.

6/26/55 55-65 ^{DB} GutNu - Abandoned weft - melon land - possessions of run away Bushmen

6/26/55 55-66 ^{DB} GutNu " " " " "

6/26/55 55-67 ^{DB} GutNu " etc. and I hope faces of the Bushmen that came who thought we were the police looking for supposedly stolen horses -

6/27/55 55-68 ^{JM} GutNu - Hartebeester on pan -

6/28/55 55-69 ^{JM} GutNu - shots of weft from a distance - L.S. and W.H. lens. People walk out and back - ~~CUTTING SKINNING~~

6/28/55 55-70 ^{JM} GutNu - (The people heard that we had shot a ghemabok - We brought it to the weft with us.) Shots of the 2 men tracking the ghemabok. They find it dead. (It is hidden in the bush.) the angle changes. They come more CU from L. and walk. See ghem lying dead and run towards it. Ghem. has bulging eyes and stiff legs + bloated belly just as if it had really died of poison. They leap into view. (Camera changed again. CU. they come in from R.) They look the ghem. over. (Blood is running out of the bullet hole, unhappily.) The old man dances with happiness. CU of o. man's face - happy expression. (They keep feeling the bullet hole + making it bigger.) They do this on film.

6/28/55 55-71 ^{LKM} GutNu (Note. Dad's films on B+H also cover this. See ~~further notes~~.) This taken by Dad. Shots complement those above. ~~Some~~ Only the last 25' of film. Also has digging of a logum with under round storage of water (77 feet.) (The bushman put branches on the ground to keep the meat on.) on this film.) Supposedly this has him taking out his ax.

6/28/55 55-72 ^{JM} GutNu - They put branches on the ground to keep the meat on. Young man starts cutting while old man puts down branches. They skin it - hitting skin away from body with an axe. ^{COME MUCH LATER} The young man chops the ribs away with an axe. This film continued UP to: Removal of stomach - as supplementary shots.

Theunis says this hitting the skin technique is because a ghem's skin adheres very tightly to the muscles + is tough.

BUTCHERING SPECIALLY FOR THE REMOVAL OF THE PAUNCH

6/28/55 55-73. ^{JM} G+H. KODAK. Young man cuts skin while old man works ~~at~~ ^{prayed} between the legs - almost skinned - the old man still working between the legs - the young man works at the head. There is a great sequence in this film of the y. man sticking the point of his knife in the membrane of the belly to hold it while he hits the skin away with the axe handle. He hits the skin - See drawing - and the blood pulls the skin away. They skin past another bullet hole - gas escapes.



6/28/55 55-74. KODAK - They take the tail off and put it on the grass. Several takes - cut of the eyes. The leg (front leg) comes off - Takes shoulder off and puts it down in bushes. Cut ribs away for stomach - front, hind legs + ribs are removed. Rheumen thereby comes out whole. The facial expressions of the people as the stomach comes out. Seems pretty good.

The whole idea of these people's cutting up of meat is to spare the stomach + liquids. Therefore they always cut in towards the stomach. Hence the bowl made of the body.

6/28/55 55-75 B+H. Chopping off horn. + Supplement of above film in. Continuation

6/28/56 55-76 KODAK. ~~New film~~. Shows the pulling out of the stomach. The people, having spent the day in the sun have very blank facial expressions. Not too bad tho. The ^R leg, R. arm + ribs are cut off the sheeps, making a bowl of the sheeps body for the liquid urine out of the insides. Inside they have a banana melon shell. They take out rheumen.

(SQUEEZING RHEUMEN)
~~THE STOMACH SQUEEZE~~

6/28/55 55-77 ^{L.K.M.} B+H. Covering the pulling out of the stomach - They pull stomach out and start to drink. The old man drinks. He squeezes rheumen into his hand and sucks the juice out of his palm. P.S. They pull

6/28/55 55-78 ^{JM}_{LKM} (By a mistake in numbering this one falls after 74) is of rheumen coming out + cutting ribs away.

6/28/55 55-79 ^{JM}_{LKM} (A second numbering mistake.) The first Kodak camera takes. On the first of this reel is the trip to Ghangzi, presumably, + again at Okwa.) The rest is of the ghemboke sequence - starting to remove the skin.

6/28/55 55-80 ^{JM}_{LKM} Kodak - the stomach contents are wrung out by old man - They squeeze out a handful of water + drink the handful. ~~(20' left in)~~ (X)

6/28/55 55-81 ^{JM}_{LKM} Bolex The 2 men drink with bloody hands. They thread intestine on a stick + burn it inside out. (K)

6/29/55 55-82 ^{JM}_{LKM} SIA sitting alone - Okwane sitting alone - Both sitting DS. comes under group of camp outside ~~with~~ ^{people} ~~with~~ ^{in hand} ~~with~~ SuNu BOLEXA A shot of the old woman ~~is~~ talking - telling how she'd washed herself ~~to~~ to cool herself with the water of a water root she'd dug. A shot of the people departing back to camp. Then: shots of the old man squeezing the rheumen to get water - Those shots are the next morning. The 2 men (the other helps him) wear their karasses. (L.K.M. takes the old man setting a tsama melon rind to put his water in.) [The Bolex keeps making a funny noise. Did it bse a loop? ~~no~~] End of film old man filling paunch with water. (X)

6/29/55 55-83 ^{JM} Kodak ^{Old} Man finishes squeezing rheumen plus unknown material, related

6/29/55 55-84 ^{JM} B+H The 2 men (occasionally the old man alone) squeeze the rheumen by handfuls. He reaches into the paunch. gets a handful of rheumen. squeezes it into some grass to filter out the shit - the water sifts ~~thru~~ through the grass into a pocket made by the skin stretched in the hollow dug in the sand. After the handfuls are squeezed he drops the handfuls into a pile in front of him - As he works the pile grows.

6/29/55 55-85 ^{JM} B+H - The old man gets a tsama melon rind to put his rheumen water into to act as a carrying container. He scoops the water from the skin pocket into the empty paunch - a water bag. (X)

6/29/55 55-86 Kodak The paunch is full of water and he ties it up with water ~~inside~~ ^{inside} using a strip of the paunch to tie it up with. Then he gets up - carries the paunch away ~~to the west~~ + hangs it in a tree.

TOLD BY THE YOUNG MAN,
THE WOMEN AND CHILDREN ARE
- GRIMSBY -
PREPARING TO LEAVE THE WERFT

Somewhere around here
type A

~~6/29/55~~ 6/29/55. 55-87 LKH
BOLEX The young man hangs the skin up in the tree. (off beat because camera on top of truck + can't hear what's going on.) Shots of people packing their things to leave. The women pick up their things. They move out. (Close ups so far) Next, general shots. Same. Second take. Last 15' - Individual sequences shots.
here is F.C. with 4" calling 1" view

6/29/55. 55-88 JM
B+H. The young man hangs the skin up in the tree. (This film must have on it the last few feet of the old man drinking + squeezing + collecting the paunch water.

THEY GO - LEAVE OLD WERFT -

6/29/55 55-89 DB
Kodak. The young man puts the trap up in the tree. (It may be no good - the thing was on 32 fps. + wrong ex.) They move out. This cuts in with (JM B+H) below. Second take. C.O. + individual art shots of the y. woman + her mother loading their things. The young woman gets up with baby nursing. Same. kid climbs out.
what she helps with things

6/29/55 55-90 JM
B+H - The young man stands up - walks across werft + s. to down by his bow and arrow - The women begin packing their things. They pick them up. They move out. Second take - They move out of the werft. VERY NICE - we moved to the queus. John has a shot of them approaching.
Before this 657-

6/29/55 55-91 DB
KODAK - A shot of the people moving out. They get up. 2 separate groups of three people getting up. They join JM and walk out. 30' of that. VERY NICE - shot thru the grass from low to ground - looks lousy. Then shots of abandoned werft.

6/29/55 55-92 LKH
BOLEX. General scene of the move out of the werft, 2 separate. They camera stuck as the people were standing so it got them on their feet. Second take will be ok tho. VERY NICE - Then interim shots of people walking up there. The telephoto interferes (4") with the one inch lens. when you shoot with the 1" you get a shot of the B+H telephoto as well. A coverage of general view of walk in to new werft. They sit down. JM: They are sitting around having unpacked. The 2 men get up - walk to meat.

THEY APPROACH NEW PLACE @ GHEMS.

6/29/55 55-93 ^{JM} B+H - The walk in from a close position. They sit down & unload their things. They sit in a row. light a fire - All of the young man's family - They fill 2 bowls of with rheum water - the old - man hands it around.

6/29/55 55-94 ^{DB} B+H - The men get up (twice) and walk to the meat - take the hind leg and carry it back. Then several shots with 2" - portrait type

6/29/55 55-95 ^{JM} BOLEX - Shots of the people just sitting around - Tail off shot. (Truck jiggled twice -

6/29/55 55-96 ^{JM} B+H - The women come in in late evening carrying wood. Finished in the morning. Men eating meat.

Every loader should know these things about every camera:

1- Frames per sec. Must be checked. also

Must be 24 fps.

Camera wound up

2- Lenses Tight in camera

3- Lense caps off

These things must be checked before the camera is handed to the cameraman.

Tape up frames per sec.

6/30/55 55-97. ^{JM} - The women in the late evening - the people eating in the morning. (This film is filed as ~~55-63~~ 55-63 - because of a vacancy in the numbering system.)

6/30/55 55-97. ^{JM} (There is now no 55-97 so we are beginning all over again here - what should be 98 is now 97 because 97 has been changed to 63. It happened to have been the last ~~shot~~ shot during a day.)

VELDKOS GATHERING TRIP

Digging Ya root. Ai digs. Women talking. ARRE

6/30/55 55-98 ^{JM} ARRE Rest in shade during trip. Tsetse takes snuff - They find a cache of Tsama melons which they ~~was~~ left when they passed that morning. Shots of people talking.

C 6/30/55 55-100 - JM CINE SOUND SYNC. 2 boys playing musical Gov. see Sound Sync Record book. JKM-DB-EBM

C 6/30/55- 55-101 JM CINE SOUND SYNC. ^{sound} Reel 55-9 - JKM DB EBM

C 6/30/55 55-102 JM " " " " " " " " " "

C 6/30/55 55-103 JM " " " " " " " " " "

7/1/55- 55-104 JKM - The young Bushman boy and the mouse - a mouse comes out of a mousehole and eats mealie meal. a young boy sits beside.

7/1/55 55-105 - JK⁴ General werft scene's - The people sitting around the new werft

7/1/55 55-106 " " " " " " " "

7/1/55 55-107 " " " " " " " "

A 7/1/55 55-108 JK werft-sheds. ARRI

A 7/1/55 55-109 ARRI COFFEE ~~CLIFFE~~ - The BEAN SEQUENCE. Tselwe is handed the beans - she hits them. At that moment the 3 old women came in carrying great loads of beans and wood. Tselwe, !Ai sitting around fire she cracks beans + puts them in an empty tsama sd (a cooked tsama). Meanwhile her kid climbs ~~at~~ all over her. With the kid nursing she puts the beans in the fire. Rakes them out + sieves them on a grass straw mat. (like at Chankatun) Ashes fall out. Shd of 3 kids lying in the shade.

A 7/1/55 55-110 JK. ARRI - Old woman brings pot. Now good because the ~~to~~ beans were already inside. Old woman takes the Tselwe peels the beans inside the pot. The baby takes a crap.

Tselwe eats the stamped beans. END OF SEQ. End of film is skin scraping beginning

A 7/1/55 55-111 SKIN SCRAPING SEQUENCE The kid climbs down out of the tree - !Ai scrapes it (it is rolled up) with a scraper. !Ai walks into werft. His kid meets him.

A 7/1/55 55-112. ^{JKM ARRI} Terrific shots of all the people in the evening - chopping melons. They are going to make a stew + cook ~~meat~~ meat in a pot. (The Red Dodge is in the background of a few frames -)

BH 7/1/55 55-113 B+H. Fill ins for 111 + 112 - JM -

7/1/55 55-114 went at noon - shows beautiful pictures of Bai lying on his side with his kid climbing over him.

K 7/1/55 55-115 LJM - Kodak. Shots of went - morning -

K 7/2/55 55-116 JKM Kodak. Shots of went - morning - People sitting around cooking and eating food.

A 7/2/55 55-117 JKM. ARRI - from top of truck to went - h.s. and people beginning to leave.

A 7/2/55 55-116 JKM ARRI - People packed up leaving old went for new. They get up loaded with their possessions - They leave in a very good procession - Then comes the STRING SEQUENCE.

STRING SEQUENCE

He is using gwi gwi ~~or~~ ~~also~~ ~~or~~ leaves to make the string. He pulls his Kaross down, takes it off (hook?) Takes leaf and pulls it ~~under~~ the point of his digging stick + a board that he has on the ~~top~~ Kaross. The sharp point of the digging stick scrapes free a string of the grass ~~or~~ whatever it is. It comes apart, ^{looking} like a longhaired brush.

A 7/2/55 55-119 STRING - He pulls his foot over the digging stick and releases it as he sets the strap grass ~~in~~ under the digging stick. It has an automatic look like a press or a mill. When a string is finished ~~to~~ it is broken + feathered all the green is scraped away. All the feathers remain. When he finishes ~~or~~ he sticks it in ~~the~~ his belt. With regard to the notion of his foot - ~~then~~ must the automatic way of doing something systematically and the same way over & over again - and using a tool - it must have been like this that the first machine was invented - a lever substituted for the foot. Rolls the string on his thigh - Then rolls them together on his thigh - Makes a thick cord. Tail off Shots will be found on reel ~~7-10~~ 55-120

108
LEAVE MORE TRAILER AT END OF FILM.

JM -

- K 7/2/55 55-120 - Kodak. String sequence tail off shots
- A 7/2/55 55-121 ^{ARRI} End of string sequence - women digging weeds near werft to show that weeds is near werft.
- A 7/3/55 55-122 " End of sequence above a few shots of the tiny B. Man. camp on people made beside us. ~~The old woman~~
- A 7/3/55 55-123 MELON LAND SEQUENCE
55-123 The lands: The old woman talking by the gate of the melon lands; The old woman & the kids walk into the lands. She stops at the gate & turns to speak towards the camera. This will cut in well with her speech. That is what was intended anyway & can be so with good cutting.
- Arri 7/3/55 55-124 "There is a tree where they can sit and rest ^{away from} the heat of the sun" Scene 1 on this reel - (narration.) The old woman walks out of the shade and begins to dig up the lands; she digs turning around - LS from outside the werft. she digs again. LS from other side of field. showing kids in shade. Woman in the sun. A kid brings her the seeds to sow. He gives her the bag. She reaches in side. //kan! Do it again! C.U. of her hand holding the seeds.
- A 7/3/55 55-125 She plants the seeds in the Babahalaru way - the dance step + kick of the seed planting. A CU of her planting them. A CU. of the seeds in her hand - and her face as she plants them. No god - does it again.
- A 7/3/55 55-126 The old woman /Bi qwe - walks into the middle of the field. plants 6 seeds (?) and uses the hyaena scarer - a battered old enamel pan - They then walk away next morning. shots of birds.

MAGIC ROOT IN GARDEN SEQUENCE

The root is planted in the center of the garden, or at the gate - or the leaves are powdered and sprinkled with water over the ground - in the Bakaloha way. The root grows, incidentally. This is copied from the Bakalaharis just as the planting is - touching to me to see the magic and the practical copied identically, faithfully -

7/4/55 55-127 - kids sitting in sand - beautiful motion - Old woman chopping ~~tsao~~ melon and drinking it -

7/4/55 55-128 ~~to~~ /kxo kwe - the old woman finds + digs medicine root. She approaches the root ~~and dig~~ in a beautiful ^{LS} shot of her through the long grass. (She says her chest is sore.) LS.) She digs the root. ~~MS~~ MS - then a CU of same.
JM: "Dig"
ledimo: "Moreki"
Dabe: ~~Tsao~~ "Tsao"

She digs - takes the 2 roots out. She paused in the middle tho. Take 2 - she digs them up again - @U. Then she puts them into her kaross and walks away - M.S.
A shot of Tsetwe feeding meat to her baby - cutting the meat next to the baby's mouth. MS - The old woman /kxo kwe pours H₂O over the leaves of the medicine root.

7/4/55 55-129 She takes the ~~powdered leaves~~ water handed to ^{her by} a kid. She stamps the leaves with water. She gets up to go. She walks past carrying the dish.

7/4/55 55-130 She strows land with the medicine ~~and~~ leaves and water. She does it on a retake dry. (No water or leaves in the bowl. She only walks around where the melons are growing - not around the whole lands, altho this may be only for the camera.) She then buries ~~the~~ root in the middle of the lands as if she were planting it, with the top sticking up. The root will grow. She uses the word for bury - says Dabe. She does it again + walks off.

7/4/55 55-131 A retake of her burying the root - She stands and walks it out. A shot from the back of the ~~the~~ kraal of her leaving by the gate. ^{The Bushmen} They get up on the truck. This is mixed up with some film - I think it's OK. tho. ~~55-134~~

7/4/55 55-132 Mom's taking photos of the 2 kids sitting in the sand. The Bushmen at setting up a werfk.

1100RA
CAMERA
DATE
NUMBER

K 7/4/55 55-133 The Bushmen walk into the new werft site and unload their things - ~~not~~ too good because they forgot something + the kids ran back for it but has a good shot of Outkwané leading them in (preceded by a kid) and stretching as he unloads his things. The kids then go out + produce 6 melons right out of the grass - a terrific shot. also a darned good shot of the new werft with the baby in the fork of a tree - The women start to clear the grass. N.B. THIS FILM - THE SIDE OF THE CAMERA MIGHT ^{HAVE} BEEN A CRACK OPEN - HOPE NOT, God.

K. 7/4/55 55-134 the people chop melons - /Kxo Kwe has a sore (back +) stomach and another old woman massages it by stepping on her with her foot. The people also clear grass they clear grass with digging sticks and occasionally use an axe.

A 7/4/55 55-135 - The people move into the new werft at !Ai ha'o. Scorpion

A 7/5/55 55-136 - The werft in the morning - evening JKW

A 7/6/55 55-137 " " " " morning JM

A 7/6/55 55-138. " " " " " JM

C 7/6/55 55-139 - SOUND SYNC - Young boy's dance } JKW-DB. ERBM.

C 7/6/55 55-140 " " " " " }

A 7/6/55 55-141 - Arris shots of werft - shows !bai scraping a hide - the great silhouette of the tree the werft is under with dance rattles etc. hanging in it silhouetted against the sky.

A 7/6/55 55-142 Werft. tail off shots for sound sync - boys dance, cooking scenes too.

K. 7/6/55 55-143 Werft in the afternoon -


K. 7/6/55 55-144 Werft in the afternoon. will have tail off shots of boy's dance of sound sync.

- R 7/8/55 55-163 JM Werft shots in a.m. - Arrow making + kids stalking Bama melons. ~~Corresponds~~
- R 7/8/55 55-164 JM " " " " "
- A 7/8/55 55-165 JM " " " " "
- R 7/8/55 55-166 " " " " "
- A 7/8/55 55-167 JM " " " " "
- R 7/8/55 55-168 JM " " - only 40' exposed (by accident, -) the rest bla
- K 7/8/55 55-169 JM Women in the werft. kids playing - stalking Bama melons.
- R 7/8/56 55-170. LJM. " " " " "
- K 7/8/55 55-171 JM People chopping melons in the morning + other shots
- A 7/8/55 55-172 JM Werft scenes.
- A 7/8/55 55-~~173~~¹⁷³ - ~~175~~¹⁷⁵ - Arrow Quiver sequence.
- A 7/9/55 55-176 to 55-183 JM 2 games - hide + seek + baby playing by piling stuff on his father's back while fa. is sleeping. Quiver rod sequence to end - a child playing with insides of rod. /Oifabe taking bark as a gift from /Gai - general shots of Outkwane holding a skin + stretching it with 2 toes
- K. 7/9/55 55-184 - LJM - shots corresponding with the above.
- e 7/9/55 55-185 SOUND SYNC BOY'S GAMES. Corresponds with tape reels 55-13, 55-14
- e 7/9/55 55-186 " " " " "
- e 7/9/55 55-187 " " " " "
- c 7/9/55 55-188 " " " " "
- e 7/9/55 55-189 SOUND SYNC BOY'S GAMES
- AAAA 7/10/55 55-190 Arriflex - Shots at the werft of /Gai soaking the thru hide in urine, (human urine - kept in a Bama melon 55-~~195~~ 195 rind) + beating the hide to soften it AND 55-209
- K 7/10/55 55-196 - Kodak fill ins for above -

THE SNARE SEQUENCE

- A. 7/11/55 55-199- !Gai in wett preparing to go out to set snare.
- A. 7/11/55 55-197! Gai walks out of wett with ^{and Uifabe} Uifabe also.
- A. 7/11/55 55-198! Gai^{JM} walks out of wett (wett shots more or less of morning scenes)
- A. 7/11/55 - 55-~~199~~ 200 ^{JM} Shots of a night adder. Shots of !Gai walking in to the snare grounds. Shots of cultures that visited us - looking us over. Uifabe is with him
- A. 7/11/55 - 55-201 ^{JM} - The 2, !Gai + Uifabe look for a place to set the snare. They talk between themselves + decide. They find a place - each will set his snare in his own place. ~~the~~
- A. 7/11/55 55-202 Uifabe waits in shade of the tree where he is going to set his snare - !Gai moves to another place further away, sits down. He picks a thorn out of his knee + moves away to get branches to build a fence. He starts building - He breaks down a tree - Some terrific shots here of him putting up the branches - He fenses off ~~one of 2 possible ways to get around a bush~~ a pathway between 2 bushes - leaving a break or gateway.
- A. 7/11/55 55-203 !Gai gets one more branch ^{for the fence, then} He gets his ax and cuts a thickish, springy green branch. He holds the ax very near the head - Great, he kneels under the ^{this branch is the spring of the trap that pulls the noose tight.} green tree and chops from that position - He severs ^{the branch} from the tree + cleans off the small branches. ^{chopping towards his foot} These snares they build here are very sizable compared to the ones at Gaubscha. The ground where !Gai sets his snare is all chopped up by ^{the tiny} ~~hoof prints of~~ ^{hoof prints of} stembok or duikers. He puts the trigger in the ground.
- A. 7/11/55 - 55-204 !Gai puts the pole in the ground - ties the noose on it. The C. U. of the kudr tying is shown. He bites it - (ties it with his teeth.) Then he smooths the business end of the string with grass.
- A. 7/11/55 55-205 Then !Gai strains the rope + spring pole down + sets the trap on the trigger. Pounds the ground solid very very carefully removes his fingers. It holds. He does it again for a second take. He spreads a bunch of grass over the snare to hide it.
- A. 7/11/55 55-206 !Gai sets snare a second third time, covers the noose with ~~grass~~ sand - then puts 2 tiny wands ^{like so so} that the delicate ~~part~~ ^{part} of the creature will approach the ~~snare~~ ^{snare} from the right place.

A. 7/11/55 55-207 - SEE 7/10/55 - 55190 to 55-195

- A. 7/12/55 55-208 - JM Has part of snare sequence of yesterday - Today - visit to snare - snare empty. !Gai looks at broken snare - which was broken by a jackal who chewed its way out.
- A. 7/12/55 55-209 JM. Snare - he ~~is~~ looks at snare. Kids wrestling
- A. 7/12/55 55-210 JM 3rd + last of snare seq. !Gai picks up his string and goes off.
- A. 7/12/55 55-211 JM The kid holds the tortoise.
- A. 7/12/55 55-212 The second in line of the tortoise sequence -
- A. 7/12/55 55-213 JM Old / Kxo kwe holds the tortoise (on its back) (its feet all drawn in.) while !Gai scoops out a pit in the sand - and with the piles of sticks in front of the hole they start a fire. She turns the tortoise around in her hands. A good shot - looking past the fire at the tortoise who stands right there looking at the pit + the fire + then walks indifferently away. Kxo kwe turns him with her hand so he walks in the opposite direction. They heap ^{a few} coals on its belly. It kicks violently - the coals are to soften the shell - The turtle ~~is~~ kicks.
- A 7/12/55 55-214 They chop open the shell (leaving 2 little doors. ) + they dig out it. The turtle is still alive - urinates brown urine gazes out of its shell. ~~The~~ The baby comes - leans on his father's leg + watches very intently - smiling - imitating gently with his hands the movements of the tortoise's waving legs. !Gai pulls out the heart which ~~is~~ lies still beating. + ~~he~~ squeezes the gall out of the yellow liver. He stuffs it - the empty place of the belly - with green leaves. The tortoise - still alive - retreats way into his shell. He ~~warms~~ ^{heats} the shell ^{belly} ^{again} and closes the 2 doors.
- k. 7/12/55 55-215 Cut-ins for 55-213 - And the concluding parts of packing the opening with grass + sealing it with the turtle's dung.
- A 7/12/55 55-216 Puts turtle in pit - it is burned + waves its feet - puts a same top on it and covers it over. The steam escaping causes the ashes to boil. Its over. !Gai brushes ashes over it with the fire paddle then sits down at his own fire. Throws the guts away in the bush. Then some general ~~shots~~ shots of worth.

- A. 7/12/55 55-217. JM Young boy making a bow.
- K 7/12/55 55-218 JM Fill ins of tortoise being placed in ashes.
- A 7/12/55 55-219 JM The end of the tortoise seq - It is fished out of the ashes
- A 7/12/55 55-220 Tortoise fished from fire + divided
- K 7/12/55 55-221 Youngsters making bow
- A 7/12/55 55-221 Tortoise fished from fire + divided.
- ? 7/12/55 55-222 GOK
- A- 7/12/55 55-223 End shots of bow making + tortoise.
- K 7/12/55 55-224 JM /Aiamakwe sets a mousetrap.
- B 7/13/55 55-225 JM /Aiamakwe walking like a hyaena because where the snare was there was hyaena spoor - then he walks on his knees as if he had been sitting Yogi fashion + he gets up that way - They wear tiny breechcloths that are sadly worn + tattered and badly outgrown. (/ui fabe - Aofai fabe are the other boys + they are here too.)
- K 7/13/55 55-226 Kids wrestling -
- B 7/13/55 55-227 " "
- K 7/13/55 55-228 " " tail off shots
- K 7/13/55 55-229 The baby chases some beautiful birds - Shots of !Gai fast asleep -
- K 7/13/55 55-230 Shots of the wolf as the boys come in from the veld.
- C 7/13/55 55-231 SOUND SYNC - Kaross game -
- C 7/13/55 55-232 " " " "
- C 7/13/55 55-233 " " " "
- K 7/13/55 55-234 Taken in Kadak this morning - snare place.
- A 7/14/55 55-235 Taken in early AM - sunrise + all

B- 7/16/55 A picture was taken at night of the fires at Okwa at 16 fps

- 7/16/55 55-257 - !Gai + !Uitabe walking far away on the plain - veld fire smoke behind them. Also shots of birds - a leaf dangling in wind (taken in camp.)
- " 55-258 - !Gai + !Uitabe in the great big cardboard hole.
- " 55-259 - !Gai stalking elands-
- " 55-260 - Antbear hole - !Gai + !Uitabe walk into the little pan-
- " 55-261 - !Gai, !Uitabe on little pan sitting in the shade of a tree - Good stuff
- " 55-262 - " " " at a valley near Okwa
- " 55-263 - Shots of " " crossing burned area - Shot of Green grass
- " 55-264 - Veld fire - !Gai, !Uitabe walking towards it.
- B- " 55-265 - Fires and ghemobok -
- B " 55-266 - Fires at night at Okwa - 16 frames per second -

- 7/17/55 55-267 - Sunrise in the burned area near Okwa.
- " 55-268 - Burned area - !Uitabe in it - desolation.
- " 55-269 - " " " " - lost a boy first 30' - Birds.
- " 55-270 - Succulent plants in burned area -
- " 55-271 - !Uitabe eats ants -
- " 55-272 - " " " "
- " 55-273 - Mouse house
- B " 55-274 - Wildebeest. + mouse house -

(7/15/55) 55-275 - (The last taken during the day -)
 A great shot of Oukwane walking away from the camera with birds flying up around him - great! a hawk + guinea fowls fly up. On one of the following reels -

- 7/18/55 55-276 - Coffee bean picking - milled -
- " 55-277 - " " "
- " 55-278 - " " "
- " 55-279 - Tying bow knot sequence
- " 55-280 - " " " "
- " 55-281 - Oukwane on open pan sequence (?)
- " 55-282 - " " " " - (?) (maybe)
- " 55-283 - Oukwane on open pan sequence
- " 55-284 - " " " "
- " 55-285 - " " " "
- " 55-286 - " " " "

- 7/19/55 55-287 - Bill Bonnetten - kids playing - wafb.
- A " 55-288 - Taken yesterday - Pau + Oukwane seq.
- A " 55-289 - " " " " " "
- A " 55-290 - Oukwane walks bet. thorn trees toward camera with birds.
- A " 55-291 - " and lizard - a good take at end of reel
- A " 55-292 - " " " " " in middle - Oukwane's face

- A 7/19/55 SS-293 - Outwane + dried melons found on pan.
- A " SS-294 " in veld. looks at Isama melons - L.S. Washes himself with a rotten one
- A " SS-295 Last shots Outwane on pan - first few of new arrivals -
- " SS-296 New arrivals - a group (the group of Okwa) come -
- " SS-297 " "
- " SS-298 " "
- " SS-299 " "
- " SS-300 " "
- " SS-301 Evening shots - new arrivals make wft
- " SS-302 " " " " " "
- " SS-303 " " " " " "
- 7/20/55 SS-304 • SS-307. taken before big dance - wft + arrival.
- 7/20/55 SS-307 to SS-325. taken at the dance + some of these are sync- SOUND SYNC.
- A 7/21/55 SS-326 - People leave for other wft going home
- BH " SS-327 - Kids dancing - visitors 1 on group -
- A " SS-328 Kid's games - Outwane's haircut - more kid's games -
- " SS-329 Morning @ wft
- " SS-330 " " "
- A " SS-331 Outwane about to sing.
- C " SS-332 SOUND SYNC Outwane singing
- C " SS-333 " " " "
- C " SS-334 " " " "
- C " SS-335 SOUND SYNC " "
- A 7/22/55 SS-336 Boy asleep in back tent position -
- A " SS-337 Morning @ wft -
- A " SS-338 " " "
- A " SS-339 " " "
- A " SS-340 ! Gai shooting - shows grip + release of arrow - kid's faces.
- A " SS-341 Arrow seq. + wft in p.m.
- A " SS-342 " " " " "
- A " SS-343 " " " " "
- A " SS-344 " " " " "
- A 7/23/55 SS-345 Sunrise
- A " SS-346 Veldkos Sequence # 1
- " SS-347 " " # 2.
- " SS-348 " " # 3.
- " SS-349 " " # 4
- " SS-350 " " # 5
- " SS-351 " " # 6
- " SS-352 " " # 7
- " SS-353 " " # 8
- " SS-354 " " # 9

225
309/10

7/24/55 SS-355 Cold day - wind blowing @ weft.
 " SS-356 " " " " " evening shots @ pan
 " SS-357 - Outwank's blind look at great pan -
 " SS-358 ?
 " SS-359 Moving out of weft
 " SS-360 " " " "

7/27/55 SS-361 }
 " SS-362 } covers weft shots, fill inc for sync - and the
 " SS-363 } move to the new weft.
 " SS-364 }
 " SS-365 }
 " SS-366 }
 " SS-367 }
 " SS-368 }
 " SS-369 }
 " SS-370 } - Moving.

" thru } SOUND SYNC 7 REELS

A 7/28/55 SS-378 Morning scenes @ weft.

" SS-379 } SOUND SYNC - 3 REELS

" SS-380 } " " 2 REELS 5 reels

" SS-381 }
 " SS-382 }
 " SS-383 }
 BH GOK SS-384 } GOK

A - 7/28/ SS-385 } Busy in sand

" SS-386 } " "

" SS-387 } " "

~~SS-388~~ thru SS-393 - On trip to Ghanzi to 6A

SS-394 to SS-406 - Bushman pits.

SS-407, 408, 409 - Road to Gam + Honey sequence. Aug 10 to 16 / Gum to Nana + at Nana

SS-408, SS-410 to 434 435A

SS-435 thru SS-448 Nama

SS-449 + 450 - Thoma + Fire sticks Aug 17 + 25 incl.

SS-451 thru SS-468 Miss Nana

SS-469 thru SS-475 " "

SS-476 thru SS-484 Sound Sync - Gaur music - Aug 20 A.M.

SS-485 " SS-493 " " + Tuma Aug 26 P.M.

SS-494 " SS-501 " "

SS-502 (was in magazine fine (over))

501
485
1611

55-503 ✓ Taken from B+H leaving Nama Aug 28.

504 thru 510
511 " 519

Black: 461
441
511
513

85
15 : 13

100 : 13

166

24 | 4000
24

160
144

160
4

24 | 100

~~40 | 100~~

~~82~~
53
4:4
4:33
4:31
3:9
9:35
2:23
2:20
6:25
4:4
3:28
3:6
7:4
7:13
2:25
6:26
7:17
8:17
4:00

3

60 | 166

~~100~~
1

563
5

613
15

40 | 813
40

213
200

13

- 121 ~~Traps~~ Tomz drags porcupine 7:1
- 122 Tomz drags porcupine away from camera 3:29
- 123 110w prepares fireplace 4:4
- 124 Tomz collects wood 6:14
- 125 110w leaves fireplace 4:33
- 126 Two build fire 7:2
- 127 110w selects arrows 8:32
- 128 Tomz drags porcupine to fire 4:31
- 129 110w departs from zuthill 5:6
- 130 110w leans over behind bush 4:13
- 131 Crouching, creeps up to steimbuck 5:24
- 132 Stalks steimbuck 5:20
- 133 Shoots and shoots 18:18
- 134 Shoots again, buck runs 4:21
- 135 Waits shot of bucks 3:
- 136 Shoots last time 3:29
- 137 Waits, gets up 6:35
- 138 Tomz burns off quills 11:36
- 139 CU porcupine quills burning off 2:13
- 140 110w returns, pluck porcupine 7:15
- 141 Discuss porcupine 5:10
- 142 Two pluck porcupine 4:11
- 143 Two sit plucking porcupine 3:14
- 144 CU porcupine 6:32
- 145 Tomz puts skin on fire 9:35
- 146 CU skin on fire 3:9
- 147 110w puts liver on fire 2:23
- 148 CU liver on fire 2:20
- 149 Tomz closes porcupine 6:25
- 150 CU closing porcupine 4:4
- 151 IS 110w in veld 3:28
- 152 CU Tsi plant 3:6
- 153 ECU Tsi pod 7:4
- 154 110w gathers Tsi CMS 7:13
- 155 110w gathers Tsi IS 2:25
- 156 Tomz spits 3 Tsi 6:26
- 157 110w spits Tsi 7:17
- 158 MS two Tsi Tomz dries hands 8:17
- 159 Two sit in shade 4:
- 160 Pick up porcupine, depart 13:26
porcupine

- 161 Evening towards camp 7:
 162 Evening arrive camp 8:31
 163 Fires at night 5:14
 164 1 Qui kudu dung 5:17
 165 1 Qui kudu dung, drops it, walks 4:3
 166 Qui walks, turns 6:16
 167 ~~Go~~ walks, passes camera 4:37 (Gow)
 168 Hunter crosses background, forest 3:
 169 1 Qui between trees 5:9
 170 Hunter crosses background behind tree 4:16
 171 Gow makes prediction 2:5
 172 Gow makes prediction 8:30
 173 Gow makes prediction, points at line of trees 3:33
 174 Kudus run 7:4
 175 Men under bush, kudos background 3:
 176 Men creep, ~~departs~~ leaving bush 7:27
 177 Creep 0:18
 178 Shoot at kudos 5:29
 179 Hunter runs after kudos 8:23
 180 Search for arrows IS 5:27
 181 Search for arrows MS ~~IS~~ 6:27
 182 Follow kudu spoor 11:
 183 Arrive at ant-hill, hunter climbs it 5:8
 184 Stands on ant-hill 3:7
 185 Whirlwind in paws 2:24
 186 IS 110w at kudu dung 6:11
 187 CS 110w smells dung, departs 9:14
 188 Two hunters look across paws 4:18
 189 Two hunters cross paws 7:
 190 Vulture in sky 4:31
 191 Heads against sky 5:14
 192 1 Qui looks at vultures in sky 4:15
 193 Vultures descend 1:35
 194 Vultures descend 3:26
 195 Vultures on ground 3:20
 196 Vultures on ground 3:9
 197 110w runs toward vultures 17:33
 198 Finds kudu 6:31
 199 Vultures in sky 2:5
 200 110w looks around 4:24

lim end

- 201 IIOw under bushes, pile of food 10:33
 202 Toma, IIOw look at spoors 7:22
 203 Build fire 5:22
 204 Remove bones 2:18
 205 IIOw goes to fire, puts bone on, sits, stirs fire 5:13
 206 IIS whole ~~set~~ scene 3:21
 207 IIOw skins jaw 3:9
 208 Toma sits, talks, won't eat 5:14
 209 Men sit at fire, cook bones 2:20
 210 Men sit away from fire, break bones, 4:33
 211 Men sit round fire, break bones 3:3
 212 ~~Gather scraps, make bundles, stand 8:35 Toma standing
 alone after men
 have left~~
~~213~~
 212 ~~214~~ Men skin kudu, make bundles 8:35
~~215~~
 213 Gather up bundles, depart, Toma stands alone 4:23
 214 Two sit, look in bone 1:28
 215 Gather things, depart 16:35
 216 Vulture in tree 5:29
 217
 218
 219
 220

Clip Gow
tracing back with
stick / as leaves
frame

A.H. + Pare,
Clip to go
to before he
drops, hard
while party

1. Que ma doesn't need to
leave frame,
clip where he
slows down.

trimming
on top,
staying
above
by making
stems
after
after
clip down
all

Clip W.H. 1st scene
after man exits
screen

How to
make
matter clip
as leaves
screen

cut to
Dropping
little bird
to nest with
water

Audience

Audience

Audience

