ADVENTURE

MAY 13, 1956
4:30 - 5:00 PM EDT
STUDIO 57

THE AFRICAN BUSHMEN
by
BOB ALLISON

PRODUCER: CHARLES ROMINE
DIRECTOR: JOHN COSGROVE
ASSO. PROD.: SHELBY GORDON
SCRIPT EDITOR: FRANK DE FELITTA
DESIGNER: GROVER COLE
FILM SUPERVISION: BERNARD BIRNBAUM

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MCMLDII

MIMEO DATE: MAY 11, 1956
FADE IN FILM

COLLINGWOOD (O.S.)

Man's struggle for survival—to fill his belly and nourish his spirit—is universal and endless. This was once our way, too. By choice, it is still the way of the African bushmen.

In southwest Africa, where one particular people at one particular moment in history find their answers to the basic needs of all humanity, today we find Adventure.

CONTINUE FILM AND SUPER TITLES

DISSOLVE TO CHARLES AT JUNGLE SET

COLLINGWOOD: In the jungles and deserts of the world, where people live in comparative obscurity, a special kind of scientist has his laboratory.

MOVE IN TO SCRIM

He is the anthropologist, and more particularly, the ethnologist. His science studies the relationships of men to each other and to their environment. His years spent in the study of an alien people, however, can not be placed under a microscope for detailed examination.

Nor, like animals—

LIGHT MUSEUM SET IN SILHOUETTE

—can they be mounted and displayed, for the complete story of a people and a culture can never be accurately compressed into a series of museum exhibits. And yet, such inanimate portraits as this are as close as most of us will ever come to knowing about people who are different from ourselves.

CHARLES ENTERS MUSEUM SET
COLLINGWOOD: (CTD)

One museum official who has been concerned with the presentation of such information for the benefit of the general public is a distinguished anthropologist who is also director of a distinguished museum.

BREW ENTERS

This is Dr. John Otis Brew, Director of the Peabody Museum of Harvard University.

BREW:

Charles, these exhibits have their importance, of course. They tell us what a people look like, and we learn something about their material culture—objects of work, objects of art, objects of worship. But attitudes are absent, and so are the thousand subtleties of life that reveal themselves only through association with strange peoples.

CHARLES:

What can a museum do, Dr. Brew, to transmit to the public more than just the superficial aspects of your research?
BREW:
We've embraced the film business.
Charles.

CROSS TO FILM SET
At the Peabody Museum, we now have a permanent Film Study Center which was set up officially just this year, and our students now are trained not only in anthropology, but in the techniques of film making as well. We feel that motion picture film gives added dimension to the work of the field anthropologist. It complements the standard museum exhibit, and provides an enduring, vivid record to be shared with other scientists and institutions.

CHARLES
Of course other anthropologists have been using the motion picture camera for some time.

BREW
That's true, but unless an anthropologist is a trained cameraman, his film records of the peoples he studies may not be objective, or even interesting.

(MORE)
The dramatic thing, from our point of view, is that if your film isn't good the first time, you may never have a chance to correct your mistake. Recently, for example, one of our students went to Africa and trained his camera on a culture that's rapidly vanishing— that of the African Bushmen. By the next time he goes to Africa, the culture will possibly have disappeared forever. Fortunately, he was a very fine photographer, and came back with an excellent film record—two hundred thousand feet of it. It would take almost a hundred hours to look at it all.

COLLINGWOOD:

And so even after the culture has disappeared, we will still know, from this film, how the African Bushmen lived.
The question arises from our point of view. To place it your life is very easy the time you may never have a chance. This time you may never have a chance to correct your mistakes. Recently you have experience one of our students went to Paris and trained his camera on a public scene. They were quite a sight and amusing. He took a picture of a public scene. The story will be made of pictures of public scenes. The camera will beautifully frame the interesting scene.

The problem is to use a very fine exposure and care for the exposure with care and time. Professor you can count with us to have excellent film today. I hope this frame will be a perfect picture. We will still frame this picture from the Allied Press. I think from the Allied Press....
BREW:
That's correct. The young student who brought back this remarkable record from Africa is John Marshall, who, between 1950 and 1955, spent some twenty-three months living with the bushmen and filming their day-to-day lives.
FIND MARSHALL. LOSE BREW
COLLINGWOOD:
John, where did you do your work?
MARSHALL:
In the desert of southwest Africa. This particular group of roughly 600 are the Kung Bushmen of the Kalahari Desert.
COLLINGWOOD:
How did you pronounce the name of that Tribe, John?

JOHN:
Kung.

COLLINGWOOD:
Then I did hear correctly -- and that peculiar sound is definitely part of the name.

JOHN:
Yes. It's called a 'click'. There are four different types of clicks -- they are like syllables that are a part of the Khoisan group of languages -- the Bushmen's native tongue.

COLLINGWOOD:
Do you have any special memory -- any impression of the way these Bushmen live, John?

JOHN:
What struck me about them, Mr. Collingwood, was their serenity and contentment. They don't ask too much from each other. I guess in our material terms they're certainly primitive. They're naked, unwashed, no comforts whatever.
JOHN:
(CTD.)
But when it comes to their human
relations they've worked out a pattern
of living that's very ordered, very
social and very responsible.

COLLINGWOOD:
Can we turn out the lights now -- and
see your film of the African Bushmen?

HIT FILM --

LONG AND MEDIUM SHOT OF PEOPLE IN
DESERT

The desert has many names. *White
people call it the thirst land. The
black people call it the Kalahari. But
the Bushmen, neither black nor white,
call it simply "their world."

Their world is poor. Hard and cruel.
But for this bitter land the Bushmen feel
no bitterness—or any emotion whatever.
Things of the land are either simply good
or bad depending on what use man can make
of them. The sun—is bad. The rain—is good.

CU ON THORNS OF TREES

And in this land, whose essential
barenness and cruelty finds even the trees
growing not foliage but thorns the staples
of existence narrow down to food and water.
WATER SEQUENCE

Water is stored and carried in ostrich egg shells -- a frail container for such a precious fluid. The water holes are few. They are considered owned by the head man of the bands of people and his permission must be asked to drink. Water is a luxury as well as a necessity to be gulped greedily when the occasion permits. The water sustains the physical life of the people. The water hole nourishes their social life. For it is a gathering place, a center for social activities. People come to the water hole together and return to the village together having spent a pleasant hour together by the water under the hot sun.

WOMAN DIGGING ROOT

Water and food. Both to be drawn from the land. The roots that grow wild in the veldt are basic to the Bushmen diet as are nuts and berries.

CHILD TASTING ROOT

Torn out of the ground the roots must be opened and tasted to see whether they are bitter and many of the roots are bitter.
WOMAN STORING AND CARRYING
This is the work of women, and the work is arduous and the sun is hot and the land is dry.

MEN CLOSE ON ANIMAL AND HURL SPEARS
But meat is also vital for them and hunting for meat is the work of man. A wildebeest struck by a poisoned arrow has been brought to it's knees -- and death for the animal means life for the tribe.

NUT CRACKING
And the life of the tribe is a life of meticulous attention to detail and procedure. Opening a nut by pounding it between two stones....

ROOT SHELLING
Scrapping a root to remove the bitter core -- readying the shell and the good meat beneath the shell.

PASSING FOOD HAND TO HAND

MARSHALL
As food is found and taken from it's hiding place in the desert it is in turn given up freely and openly. Each person is nourished according to his need as each person has gathered the food according to his ability.
Existence is maintained not only from hand to mouth but from many hands to many mouths. In this Bushmen way of life all aggressiveness is directed at fighting Nature.

**MAN TUNING INSTRUMENT (LIVE SOUND-SYNCH-MUSIC)**

In their personal relationships there is only sharing and warmth and closeness, and often music.

**KIDS FEEDING EACH OTHER**

To give in many ways is not taught but caught one from the other early in life.

**MOTHER CLOSE WITH CHILD**

The Kalahari desert is a difficult and dangerous nursery and so everyone is a nurse to protect and support the youngest of the group.

**KUMA (MAN) PLAYING WITH BABY**

Held always by the loving arms of parents and kinsmen within the closeness of the group, childhood is the beginning of a gradual way of life that starts with security and ends with serenity.
KUMA (CTD.)

A continuum in which a child is never jolted from one stage to another, but starting with security and ending with serenity, naturally winds his way along the passage of life.

BOYS WITH ARROWS CRAWLING UP ON BEETLE

MARSHALL

The village—or werft as it is called—sees the children grow thru their play. Almost unconsciously the child begins to prepare himself for his adult responsibilities. Creeping up on a beetle to a distance of three feet and filling it with tiny, thorn tipped arrows does not give Tsangao practice in handling the bow but it builds the foundation of all hunting, the sense of power in being a man.

BOYS PLAYING PORCUPINE GAME

Appropriate outlets for their aggressions are inherent in games such as the porcupine game—attack and defense are stylized in the motions of the arms as the hunter attacks a porcupine in vivid play.
They develop their skills not in formal schools but by practice together, practice in which competition is rare. The idea is -- how good can I be, rather than how much better can I be than my neighbor.

BOYS FLINGING ARROWS

Bodies are developed, sinews are stretched, deftness, quickness and coordination are fostered by seeing how far a stick will fly when bounced from a mound of earth.

BOYS SHOOTING ARROWS AT ANTHILL

But if a man is not a hunter he has not fulfilled his manhood and the ways of manhood are instilled in boys. Upon a neutral anthill they can test the keenness of their vision and the impact of their shots. For these are the developing skills upon which future generations of Bushmen will be dependent for their survival.
GIRLS PLAYING AND DANCING
It is during the long afternoons that most of the games are played. Even the girls tending their younger brothers and sisters find the opportunity to enjoy a ball game played with a round veldkos. In contrast to the angular games of the boys the games of the girls are played in circles. They skip rather than run and they accompany their play with piping, little songs. Femininity, beauty and grace are at once the result and the cause of the patterns of these games.

BOY BEING INITIATED
A boy becomes a man at his own time but by one standard alone. Only when he has shot his first buck. Then and only then is he initiated into the society of men on his chest, back and face are carved the formal marks and signs of manhood. By these marks are his eyes symbolically endowed with keeness, his heart with courage and his muscles with strength.

MAN LIEING FACE DOWN
MARSHALL: (CONT)

Sometimes a man gets sick. He ties bark around his chest and head and lies down in the sun waiting for the sickness to leave him.

MEDICINE MAN DANCE

But a man is never alone among his people and when trouble comes upon him they join together and dance it away. They dance to their gods, the god of the East, GAOINA and the god of the West, //Aowa. To the Bushmen, the gods rule by whim and it is the whim of the gods that brings sickness upon a person. When this happens, the people dance, god is told to get rid of the sickness; he is accused, he is screamed at and by being frightened is thus induced to remove this spirit of sickness. The medicine man becomes the medium for talking to the gods. He drives himself into a trance so that his spirit may leave his body and speak to the gods.

-more-
MARSHALL: (CONT)

He cries out against god, telling him to take away the trouble and the people dance more strongly so that his soul may return to him and in this way the togetherness of the people helps both to remove the trouble and assist the man who is active against the trouble. Other men of the tribe comfort him and careass him and support him. The medicine man is at this moment the agent of the people.

It is in this dreamlike trance that the medicine man sometimes think he sees god. The dances of the tribe supposedly are given to the medicine man by god during the trance period. The medicine man then remembers them when he wakes up and teaches them to the people.

We asked /Kau, the medicine man, one time, what he saw when he was in a trance and he said he saw a little man as tall as a bush who spoke to him and said he was indeed god.

MEDICINE MAN UNDER TREE
MARSHALL: (CONT)
Finally exhausted, the medicine man is carried into the shade of a tree where there is somebody to watch over him until he comes out of the trance. Though comfort and protection are enough to insure the recovery of the medicine man after he has spent his energy and endured his agony for the group.

SHOT OF MOTHER AND CHILD RECLINING
----a similar protectiveness and comforting will not be enough for a child whose mother cannot nurse for want of food.
The men of the tribe must hunt, hunt for the native animals with their native weapons.

SHOT OF ARROW HEAD
Only the arrow point, tipped with poison, will remain in the animal while the arrow shaft will fall to the ground.

HUNTER STANDING ON ANTHILL

The arrow is tipped with a poison that paralyzes and kills but does not taint the meat.
MARSHALL: (CONT)
The hunters know their land well and as they survey it from an anthill they hope to catch sight of game.
CU ON KOMA
Koma, the head man, vigorous and able, decides in which direction they will go.
MAN RIPPING NESTS AND BIRD SEQUENCE
They search for two days but their luck is bad. All they find are little birds from which they will make a soup. But the hunters will not drink the soup.
MOTHER AND CHILD SUCKLING
They will give it to their wives who can in their turn thus provide nourishment for the children.
CU ON GOMA
Goma thinks it is likely that the game has gone South. And so they head in that direction....
HUNTER CLIMBING WOODED RISE
Always on the lookout.
ANIMALS RUNNING THRU BRUSH

jn
MARSHALL: (CONT)
They found a trail which led them to a herd of kudu's -- animals large as antelopes - A kudu would be ample meat to bring home.
HUNTERS SHOOTING IN GRASS
The hunters stalk to kudus, get within range and -- an arrow finds its mark.
TWO MEN CHASE
They plunge into the chase of the wounded bull --
BIRD IN SKY
But so does another kind of hunter -- a winged hunter with sharper than human eyes -- a hunter always on the alert for the dead and the dying -- the vulture.
MARSHALL (CTD.)

HUNTER RUNNING THRU BRUSH

The hunter that is man chases his prey.
But the hunter that is bird has won the chase ---

BONES OF KUDU

-----and the spoils.

CU ON GOMA

Hungry as he was, Goma would not eat the dead meat. It would bring him bad luck, he said.

MEN CUTTING MEAT FROM HEAD

Some of the others took the few scraps of skin left on the kudu, cooked the bones and ate the marrow.

MEN DEPART

They departed... to try again.

GO TO BLACK FOR 3 secs.

GOMA CU ON

Goma patient and persistent, makes new plans. They are rewarded.

GIRAFFE HERD

They saw giraffes. Like the hunters they were surveying the country before descending to cross the pans.

They were restless -- having seen the men. (MORE)
The hunters made rapid plans for attack, /Qui went after them.

**QUI CHASES GIRAFFE.**

The giraffes had started to run crossing before the hunters at an angle. /Qui made the most of the angle of their descent but his hope of getting a shot depended upon three factors. The swiftness of his approach; in keeping a screen of bushes between himself and the giraffes; and in the fact that the slow thinking giraffes had not fully comprehended the presence of the hunters. The animals had no definite plan of escape. They just ran in the same direction they might have walked if the men hadn't been there at all.

**(RED CUE)**

His technique was good. Bewildered, the trailing members of the herd soon stopped. His arrow struck the last giraffe, a female in the thigh.

**(MORE)**
MARSHALL (CTD)

QUI CHASES GIRAFFE

He ran after them but they soon outdistanced him.

QUI ON TRAIL

He followed more slowly along their trail. He found the shaft of his arrow. He examined it and found blood...which meant that the point had plunged in deeply -- carrying the poison of slow death with it. He was satisfied.

GIRAFFE RUNNING

The Giraffe ran eastward, away from the pans, alone.

TWO HUNTERS WALKING

/Qui and his companion mistook the spoor of another giraffe for that of the wounded one. This false trail made their progress slow.

GIRAFFE RUNNING

And the giraffe was thus able to leave the hunters far behind. Having abandoned the herd after the arrows hit her, she ran steadily finally arriving at a place where a line of thorn trees crested the top of a hill.

(MORE)
THREE HUNTERS WALKING

Far behind on the sun baked ground of the pan the hunters searched for the dust covered spoor. They were afraid of losing the trail because the ground was so hard that the barest track, scratch --

CU ON WASTE MARK

---- or other clue had to suffice.

LONG SHOT ON GIRAFFES

For thirty heart pounding miles they chased before they closed in on their quarry.

GIRAFFE HEAD

It was to be a standing fight now. The animal had reached the point of exhaustion ... the poison had done its work well. She was too dazed to care. While she stood she would live, when she fell she would die. Both she and the hunters knew this.

CUT OF GIRAFFE

GOOD the medicine man would see if the meat was good or not.

(MORE)
MARSHALL (CTD)

FIRST SHOT OF EATING

It was good.

SECOND EATING SHOT

And the hunters ate... feeling the strength return to their exhausted bodies, as the strength would return to the bodies of their people when they would eat.

MEAT DRYING

They worked all night and by morning they had most of the meat cut into strips and hung to dry. One man returned to the werft. He would bring help to carry the meat home.

MEN CARRYING MEAT

But even with many men carrying their share it took two days of steady travelling and with the heavy loads of meat it the hot sun, these were two gruelling days.

TRIBE IN WERFT.

In the morning many people had gathered in the werft for the distribution of the meat. To the man whose arrow first wounded the animal falls the job of distributing it.
MARSHALL: (CTD)
He gave it to his closest kinsman and they in turn gave it to their kinsmen... and so the meat spreads across the wrft in a chain of sharing until everyone had enough to cook and eat.

STORY TELLING
Then the story of the hung was told by Goma, the head man. And men gathered about the fires where was the meat was cooked to listen and take part in the telling of it.

WOMAN POUNDING SKIN
But there were many people in the wrft. And in ten days time all that remained of the giraffe was the dried and hardened skin. And this itself was at last cooked and eaten.

MIGRATION SEQUENCE
Once again there is no meat in the wrft. The animals of the desert have moved on to the new and distant places. The nearby water holes have gone dry.

(MORE)
MARSHALL: (CTD)
And accepting their lot as one which they must continually change as well as maintain, the Bushmen prepare to move on also. The physical cycle of their lives starts another turn. But their human relations remain constant. And thought they move in body frequently the comforting warmth and softness of close emotional ties among men, women and children more than compensate them for the hardships of their desert.

FROM FILM DISSOLVE TO CHARLES AND MARSHALL.

CHARLES:
John, after shooting two hundred thousand feet of film of the African Bushmen and living with them for twenty-three months, do you feel that the primitive of Africa can teach us anything to help us understand ourselves?
JOHN:
I think so. Most important, I learned at first hand the basic lesson of ethnology and anthropology: All peoples, irrespective of differences in language and appearance have certain problems in common. Getting food, healing the sick are just two examples. But there are a variety of solutions for these universal problems --- and I've learned that our solutions aren't the only ways, nor necessarily the right ways. Certainly we use our environment to much better advantage than the bushmen; but I think that in their relation to each other, they're superior to us in many ways.

COLLINGWOOD:
Thank you. Next week, in response to many requests for a repetition of one of our most exciting adventures, we will televis a kinescope, exactly as it was first broadcast, of a struggle between Bill Haast of Kendall, Florida, and a terrifying king cobra. Until then, this is Charles Collingwood saying goodbye.

ROLL CREDITS
IN LIMBO OR AGAINST CYCLORAMA

COLLINGWOOD:

Good afternoon. This is Adventure.

In the past, we have been deeply gratified by the response we've received from you, the viewing audience. Two months ago, we presented a program that apparently electrified viewers as no other recent television program has. Critics the next day had things like this to say: (PICKS UP CLIPPING) (READS FROM IT) "Millions watched and listened in high excitement as a man defied death by a cobra on "Adventure". (LOOKS UP) Perhaps no man, in front of live television cameras, has even been as close to death as was the man who appeared on that program.

In response to the hundreds of requests of people who saw the program - and of those who missed it the first time - today, we are repeating our program of March 4th, just as it was originated from Kendall, Florida.

(TO ORIGINAL KINE) (:46)
IN LIMBO OR AGONY OF CONTRARY

COLLINSWOOD

Good afternoon. Time for news.
In the past, we have been greedy
and stupid.
A nation of / too / but not
Washington and the 

1960s. We have taken on a 
program that we believe is 

national security. We have 

an offer for a new 

program and a 

quote the next day and change 

(title of essay) "NIGHT AT THE 

MILLIONE WATCH" and 

it seems to me is / I mean, 

getting people / and a couple of 

"adventures" / book of the year. 

Perhaps on me, in front of 

the television screen. We have been 

close to death as was the man who 

appeased on tap. 

In response to the millions of 

people who saw the program - and of 

- those who missed it the first time 

today, we are broadcasting our program 

Methoc AEP's just as it was origination

from Kenneth Prince.

(To Original King:)}
JANET KERN: "Adventure" More Professional in "Wide Wide World" Rivalry

Ever since Sunday I've been thinking about the vast difference between noble effort and noble achievement.

In short, I've been thinking about two shows, "Wide Wide World" and "Adventure", which compete every Sunday afternoon.

The former is a 90 minute show which calls itself "a function of the NBC Public Affairs Department," specializes in technical marvels ... and is inflexibly dedicated to being an all-"live" TV production.

"Adventure" is a 30 minute "CBS public affairs program" which aims to be entertainingly enlightening in the area of the social sciences, either "live," on film, or in combination of live and film.

Both these shows have their moments of excellence and their Sundays of disappointment but "Adventure" is the better show most of the time, while "Wide Wide World" is the most widely touted and praised all of the time.

"Wide Wide World" wins its kudos because (a) it represents an extremely ambitious effort and (b) it relies on technical miracles.

It is a show which tries, almost every week, to do something never before attempted.

This certainly is a noble aspiration. The trouble is, too many of these untried stunts remain unaccomplished.

Promises loudly made before the show fail to come off ON the show ... because they WERNT tried before and turn out to be technically impossible at the moment.

Still the show reaps a harvest of praise for its ambition, imagination and "courage."

* * * * *

Were this show to employ good film it could accomplish the same "firsts" it now accomplishes while knowing in advance which "firsts" it could really offer viewers and which are impossible.

For instance, a few weeks back, NBC made much publicity noise about taking viewers of "Wide Wide World" on a roller-coaster ride via a TV camera planted in the nose of a roller-coaster.

Full of excited expectation, I tuned in.
Well, the roller-coaster camera didn't work, so I wasted the better part of 90 valuable minutes waiting for a promised treat I never got.

* * * * *

Last Sunday "Wide Wide World" promised a variety of things which proved technically impossible.

One was to have a paratrooper carry a live TV camera as he jumped - thus letting us experience a parachute jump. The camera didn't work.

On the same show we were promised the "thrill" of a heavy bombing rain - but when the moment came, that camera didn't work, either.

NBC's parent company, RCA, goes in for technical "firsts" too, but, I wager, RCA would never advertise or sell a scientific "first" before the laboratory had proved it will work.

* * * * *

"Adventure" last Sunday also presented an imaginative, never-before tried effort - but this was on film and therefore had been proved televisable before promises were made.

This show presented excellent films of life as it is lived by a primitive tribe of African Bushmen on the Kalahari Desert in Southwest Africa - their home life, their religious rites, their human relationships ... even a long, arduous hunt for food.

All this was filmed by a now 23-year old Harvard University student named John Marshall, who began penetrating the African bush when he was 17.

Four times in five years young Marshall, armed with a motion picture camera, went into the African bush and lived among these remote and primitive natives.

This was just as hard as, and vastly more useful than, anything "Wide Wide World" has attempted.

* * * * *

"Wide Wide World" talks up a storm of self-praise for its courageous efforts - and Dave Garroway ad lib is smooth alibis for the high percentage of failures of those efforts.

Nobody makes much fuss about "Adventure", which airs highly courageous, original scientific fare almost every Sunday.

Personally, I think it is far more professional and far, far more praiseworthy that a young college student actually accomplished the improbable on film than that a 30-year old network tried the impossible "live" and failed.
April 17, 1956

Dr. J. O. Brew  
Director, Peabody Museum  
Harvard University  
Boston, Massachusetts

My dear Dr. Brew:

I hope that upon your return from Europe - you found the letter from Dr. Harry Shapiro of the American Museum of Natural History, which was intended to serve as an introduction for some members of my staff and also to acquaint you with the CBS Television program "Adventure" -- which is produced in cooperation with the American Museum of Natural History.

On "Adventure", over the past three years, we have explored the areas of natural history and - happily - the program has received wide acclaim from the scientists, the public and the critics. As you may know - although I don't believe the program is carried by the CBS station in Boston - it is an unsponsored program, produced solely as a public service, by the CBS Department of News and Public Affairs.

For some time, we have wanted to devote some of our programs to work being done in the natural sciences by the nation's outstanding universities. The people at the Museum are most enthusiastic about this idea. In this view, Dr. Shapiro suggested that we should immediately get in touch with you. Hence, Dr. Shapiro's letter.

We are particularly interested in the work being done by your Film Study Center of the Peabody Museum. Last week, I sent some of our staff to Boston, only to find that you had not yet returned from Europe. They talked briefly with Mr. Robert Gardner and Mr. John Marshall of the Film Study Center.
COLUMBIA BROADCASTING SYSTEM, INC.
485 Madison Avenue, New York 22, New York · Plaza 1-2345

VIA AIR MAIL

Dr. J. O. Brew
Director, Peabody Museum

I should like to come to Boston one day soon and talk with you about the possibility of doing such a program that will serve to illustrate the excellent work being done at the Peabody Museum.

I will be most happy to come up any time that suits your convenience, and I should like to phone you soon to confirm the time that would be most convenient for you.

Sincerely,

[Signature]

Charles Romine
Producer
Adventure
CBS Television

CR: bv
May 18, 1956

Mr. Charles Romine  
CBS-Adventure  
American Museum of Natural History  
Central Park West at 79th Street  
New York, New York

Dear Chuck:

I enclose one of the reactions we have received to The Bushmen program. We certainly got across to one person at least.

I understand that there has been a review in the Chicago American which compared the program in extremely favorable terms with "Wild Wild World". I have not seen this yet.

I certainly had a good time last Sunday and learned a lot. Among the other things I picked up was a considerable respect for the skill with which you and your boys get the show on the air.

I enclose a statement of my expenses. The hotel bill was charged as you instructed.

Sincerely,

J. O. Brew, Director
JANET KERN: "Adventure" More Professional in "Wide Wide World" Rivalry

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For instance, a few weeks back, NBC made much publicity noise about taking viewers of "Wide Wide World" on a roller-coaster ride via a TV camera planted in the nose of a roller-coaster.

Full of excited expectation, I tuned in.
Well, the roller-coaster camera didn’t work, so I waited the better part of 90 valuable minutes waiting for a promised treat I never got.

Last Sunday "Wide Wide World" promised a variety of things which proved technically impossible.

One was to have a paratrooper carry a live TV camera as he jumped — thus letting us experience a parachute jump. The camera didn’t work.

On the same show we were promised the "thrill" of a heavy bombing rain — but when the moment came, that camera didn’t work, either.

NBC’s parent company, RCA, goes in for technical "firsts" too, but, I wager, RCA would never advertise or sell a scientific "first" before the laboratory had proved it will work.

"Adventure" last Sunday also presented an imaginative, never-before tried effort — but this was on film and therefore had been proved televisable before promises were made.

This show presented excellent films of life as it is lived by a primitive tribe of African Bushmen on the Kalahari Desert in Southwest Africa — their home life, their religious rites, their human relationships — even a long, arduous hunt for food.

All this was filmed by a now 23-year old Harvard University student named John Marshall, who began penetrating the African bush when he was 17.

Four times in five years young Marshall, armed with a motion picture camera, went into the African bush and lived among these remote and primitive natives.

This was just as hard as, and vastly more useful than, anything "Wide Wide World" has attempted.

"Wide Wide World" talks up a storm of self-praise for its courageous efforts — and Dave Garrody ads smooth alibis for the high percentage of failures of those efforts.

Nobody makes much fuss about "Adventure", which airs highly courageous, original scientific fare almost every Sunday.

Personally, I think it is far more professional and far, far more praiseworthy that a young college student actually accomplished the improbable on film than that a 30-year old network tried the impossible "live" and failed.
July 10, 1956

Mr. Harry L. Shapiro
Chairman, Department of Anthropology
The American Museum of Natural History
Central Park West at 79th Street
New York 24, New York

Dear Harry:

I am writing to tell you that we enjoyed our contact with the Staff of the program "Adventure". It was a pleasure to work with the agreeable and competent staff of the program.

Sincerely yours,

J. O. Brew, Director
THE AMERICAN MUSEUM OF NATURAL HISTORY  
CENTRAL PARK WEST AT 79TH STREET  
NEW YORK 24, N. Y.

DEPARTMENT OF ANTHROPOLOGY  
H. L. SHAPIRO, Ph.D., Chairman, Curator of Physical Anthropology  
MARGARET MEAD, Ph.D., D.Sc., Associate Curator of Ethnology  
BELLA WEITZNER, Associate Curator of Ethnology  
JUNIUS B. BIRD, Associate Curator of Archaeology  
GORDON F. BOKHUM, Ph.D., Associate Curator of Archaeology  
JAMES A. FORD, Ph.D., Associate Curator of North American Archaeology  
HARRY TSCHOPK, JR., Ph.D., Assistant Curator of Ethnology  
JANE B. ORTUNG, B.A., Scientific Assistant  

H. C. NELSON, M.L., Curator Emeritus of Prehistoric Archaeology  
CLARENCE L. HAY, A.M., Research Associate  
ROBERT VON HEINE-GLEDERN, Ph.D., Research Associate  
WILLIAM DUNCAN STRONG, Ph.D., Research Associate  
FREDERICK H. OSBORN, LL.D., Sc.D., LL.D., Honorary Associate  
ANTOINETTE K. GORDON, Associate  
EDGAR M. QUEEN, A.B., Field Associate

April 2, 1956

Dear Jo:

This is to introduce some of the staff of "Adventure," a TV show sponsored by the museum, which appears on the CBS channel. They are much interested in some of the Marshall footage on the Bushmen and would like very much to discuss this with you.

"Adventure" has done an extremely good job and I think you will find the representatives of the program thoroughly familiar with the museum point of view.

I would appreciate any cooperation you could extend to them.

Sincerely yours,

Henry Shapiro

Dr. J. O. Brew  
Peabody Museum  
Cambridge 38, Massachusetts

HIS:k
May 24, 1956

Mr. Charles Romine  
CBS-Adventure  
485 Madison Avenue  
New York 22, New York

Dear Chuck:

Thank you for your note of May 21 enclosing the photostat of the Chicago review. We were very glad to get it indeed as it had been reported to us as a very favorable statement.

The staff of the Film Study Center is very anxious to continue their association with your program and we look forward to the opportunity of working with you again.

Sincerely,

J. O. Brew, Director

JOB: lwr
Dr. John O. Brew  
Peabody Museum  
Harvard University  
Cambridge, Massachusetts  

Dear Dr. Brew:

I am enclosing a photostat of a review that appeared after the show we did with you and John Marshall. We had many reports from around the country from people who saw and enjoyed the program. Too, all the people at CBS were most enthusiastic.

I hope that we can do another program with you soon. Best personal regards.

Cordially,

Charles Romine  
Producer  
"ADVENTURE"

CR: bv  
Encl.
GUEST PROGRAM NOTICE

CBS TELEVISION

A division of Columbia Broadcasting System, Inc.
485 Madison Avenue, New York 22, N.Y.

Date: May 15, 1956

Dr. John O. Brew
C/o Peabody Museum
Harvard University
Cambridge, Mass.

Dear Mr. Brew:

When signed by you and us, this will constitute an agreement between us. You will furnish your services to us, as an independent contractor, in connection with the broadcast of the program designated below, upon the following terms and conditions.

TITLE OF PROGRAM: ADVENTURE

DATE AND TIME OF BROADCAST: May 13, 1956  3:30-4

PLACE OF BROADCAST: Studio 41

We will pay you as full compensation for your engagement hereunder, and for all rights granted herein, the sum of $200.00, payable on or before the Thursday following the week during which the broadcast shall have taken place. Payment of the sum herein provided shall fully discharge our obligations to you hereunder.

We, the sponsors and their advertising agencies shall have the right, and may grant to others the right, to disseminate, reproduce, print and publish your name, likeness and biographical material concerning you for publicity and promotion, and for advertising and purposes of trade, but not for the endorsement of any product or service.

In the event that the broadcast is prevented or omitted because of governmental regulation or order, strike, failure of broadcasting facilities because of war or other calamity such as fire, earthquake, hurricane or similar act of God, or because of the breakdown of broadcasting facilities due to causes beyond our control, or because of the recapture of the broadcast time for the broadcast of an event of public importance (including a sports event), we shall not be obligated to make any payment to you hereunder, but we will endeavor to notify you promptly of such omitted or prevented broadcast.

The program hereunder may be broadcast in whole or in part on a sustaining basis and/or in whole or in part on a commercially sponsored basis by any method now or hereafter known, including but not being limited to, single, multiple partici-
pating, cooperative, regional or territorial sponsorship, and/or any combination of any such methods.

The program hereunder may be originally broadcast either live or by recording. The term "recording", as used herein, shall mean and include any recording made (whether before, during or after a broadcast transmission) by tape, wire, film, disc or any other similar or dissimilar method of recording aural and/or visual portions of television programs, whether now known or hereafter developed. Each recording and all rights therein, as between you and us, shall be our sole property.

This Agreement contains the entire understanding between you and us relating to the subject matter herein contained, and this Agreement cannot be changed or terminated orally.

Very truly yours,

CBS TELEVISION
A division of Columbia Broadcasting System, Inc.

By

Accepted and Agreed:

F. O. Brew