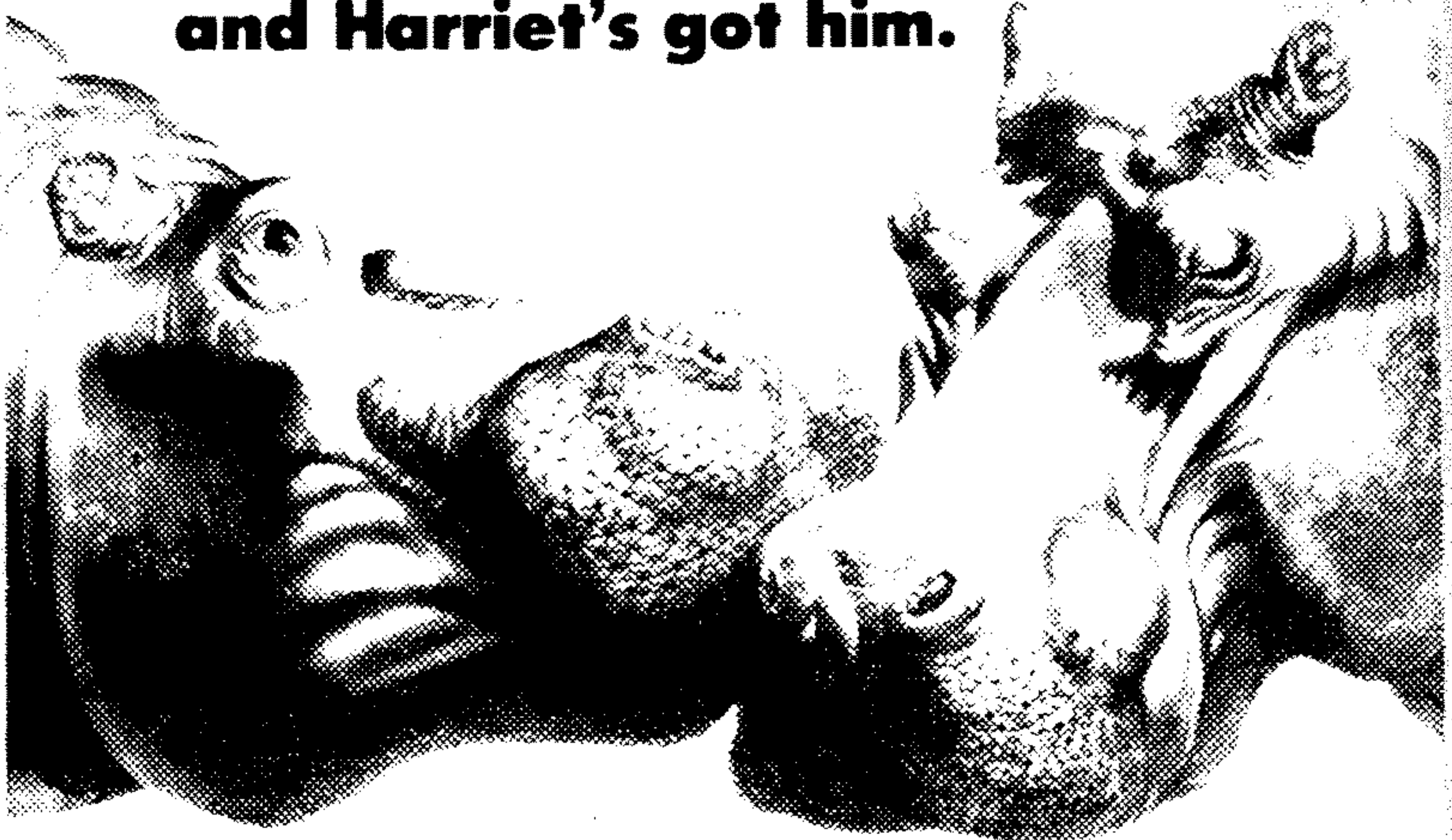


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**Hermans's back
and Harriet's got him.**



**From the writer,
producer, and director
of
"The Gods Must Be Crazy"**



Written by JAMES HANCOCK, Produced by JAMES HANCOCK, Directed by JAMES HANCOCK
A Warner Bros. Production



EXCLUSIVE NORTHERN CALIFORNIA ENGAGEMENT

CANNERY Leavenworth at Beach / 441-6800
Discount Parking Holiday Inn Fisherman's Wharf

**STARTS FRIDAY
JUNE 28**

"Animals Are Beautiful People"

Jamie Uys worked four years, covered 100,000 miles and used a half-a-million feet of film stock to produce "Beautiful People," the wild-life adventure film set in the kaleidoscope panorama of the African wilderness.

At the beginning of March 1970 he set out with a small unit and two vehicles packed to capacity with equipment, tents and food supplies to fulfill a life's dream.

With special permits he ventured deep into the wild to capture its unique mood and to film life in the animal community—a savage and sometimes comic arena, where life unfolds in a series of unrehearsed dramas.

First he entered the vast and fearsome Namib Desert. With infinite patience and endurance he filmed the life that exists in that 50,000 square miles of wasteland.

From Sandwich Harbor, where the red dunes trail into the Atlantic Ocean, they travelled along the Skeleton Coast to Kaapkrui and the Brandberg, where the ancient Bushmen roamed. Then across the vastness of South West to the Etosha Pan and Bushmanland, covering thousands of miles. But still Jamie wanted more....

Once more he obtained permits to enter the Caprivi-strip, that no-man's land, to capture the mystic beauty of the Okovango Swamps. Then across the border into Botswana to film the life at the Chobe River. From there they went to Moremi Reserve but got lost on the way and it took them three days to cover the 200 miles!

During all this time every foot of film negative was air-freighted to the Technicolor laboratories in London for processing. The rushes were sent to Mimosa Studios and they in turn had to relay the laboratory reports to Jamie in the bundu, no matter how. The period of waiting for the reports to come through was always a tense and worrying time for they were continually on the move and were sometimes hundreds of miles away from the area where the particular scenes were shot. Besides, animals do not rehearse, and the sequences could, therefore, never be re-staged. Once, the studio received a report from America that the film negative which Jamie was using had an emulsion defect. For days they tried to reach Jamie where he was filming at the Makarikari Pan in Botswana to warn him—and eventually managed to get new stock to him by means of private plane. Meanwhile he had already shot thousands of feet on the defective negative. Again there was a tense period of waiting for reports but they had to move on. Weeks passed before they learned that the defect was unnoticeable.

From Botswana they moved on to Rhodesia where Jamie filmed sequences set against the scenic beauty of the Zambesi Valley, the Mana Pools and the Sinoia Caves. With special permission and at their own risk, they entered the wild reserves. It was exciting, often dangerous—and unpredictable. Many a night they were awakened by the sounds of wild beasts wandering around their flimsy tents. On one such night the camera-man opened his tent flap to investigate a loud breathing noise and found himself face to face with an elephant. The huge beast was swinging his trunk from side to side while stepping daintily over the tent ropes and pegs. Another time they were trapped on an island in the middle of the Zambesi by two ferocious hippos.

Every couple of months Jamie had to return to the studio to edit the thousands of feet of material which had been heaping up, and to do more research work.

Contrary to other films there was no written script to start off with. With the theme of the film in his mind he collected his material and then started his script as he was editing.

It took him one and a half years to edit the half-a-million feet to 10,000 feet which is the length of the final cut version. He chose, selected and laid the music himself at the studios of General Music Corporation in Hollywood, where he also did the final editing and commentary. The latter was possibly the most difficult part of the film. Without dialogue the spirit of the entire film depends on the commentary and no one else could give it that Jamie Uys touch.

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