

PRIMAL QUEST

CONCEPT FOR A REALITY-BASED FEATURE FILM



*there is a dream dreaming us
(Bushman hunter)*

*...the universe is a story...within which we must find and tell our own story.
-Brian Swimme, Mathematical Cosmologist*

I. OVERVIEW

In one very real sense we are all Africans, and we were all hunters and gatherers. Scientists tell us that the oldest remains of *Homo sapiens sapiens* come from rock shelters on the Southern African coastline. These earliest humans first appeared about 120,000 years ago.



Today's San Bushmen are their direct descendents. While humankind migrated from this cradle of life to fill the world, the San remained in Africa undisturbed, hunting and gathering for thousands of years in the same rich wilderness environment that gave rise to all humanity. *Primal Quest* is a feature-length (120-minute) High Definition Television (HDTV) documentary that looks at our world through the eyes of a present day hunter-*shaman* of the San people.

Around two thousand years ago, Bantu moved into this African Eden, mixing with and displacing the San. Four hundred years ago Europeans followed, clearing land, sowing seeds and pursuing the San almost to extinction.

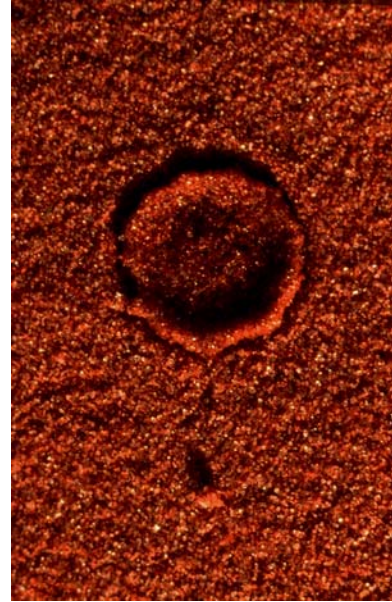
Amazingly, small groups of San on the edge of starvation still survive as hunter-gatherers in the vast sand desert of the Kalahari. They became a despised people in a despised land. The last practitioners of a shamanically guided hunting-gathering way of life are now fighting for land, hunting rights and a livelihood.



The San are in crisis. But so is Africa, torn by ethnic, religious and ideological conflict. Development is uneven, and poverty-stricken communities strip mine the last of their wilderness resources. At the same time, with the globalization of humanity almost complete, the planet is in crisis. Two world wars, 170,000,000 deaths in the last century, and we remain in the thrall of suicidal terrorism and weapons of mass destruction.

Forces of civilization eliminate at least 20,000 entire species every year. This is an event so unprecedented that we have to go back 65 million years for comparison, when a giant asteroid struck the earth causing a spasm of mass extinction. This time, the cosmic event is the human population explosion.

We live in times of great confusion. Never before has the future evolution of life on earth depended so directly on human understanding and choice. It is science that defines our crisis and tells us all this with the same precise reliability that allows us to splice genes, rocket humans to the moon and communicate electronically. It is also science that reminds us of what we have forgotten in our indoor lives—we are made by wilderness, an African wilderness whose custodians for millennia were the Bushmen. This might contain what is missing from the vision of globalizing humanity.



Primal Quest is an ambitious sequel to the internationally acclaimed award-winning film, *The Great Dance*, which documented, for the first time, the rarely practiced “running hunt” of the Kalahari Bushman. In this incredible feat of endurance and paranormal skill, the hunter attempts to run down his prey in the midday heat of the desert, until man or animal drops with exhaustion. Here, spirituality becomes a practical matter as the hunter, running and tracking across difficult terrain, starts crossing the boundary between human and animal. The hunter knows this is also an encounter with the mystery of the world that created us: “Tracking is like dancing...it makes your body happy...you are talking with God when you are doing these things.” From this comes the hunter’s ethic--simple but profound: You must know an animal before you eat it. To know it, you must love it. Love and respect for nature leads to love for humans too. Greed and selfishness are contained. Food is shared. Human individuality is respected.

Primal Quest goes beyond anthropology. It takes the viewer on a journey back through Bushman history, deep into the shared past of all humanity, and then forward into the possibility of the equally shared future. It brings together the world’s oldest culture and the world’s newest: shamanism and science, wilderness hunting and industrial production. Both need to learn from the other, both need to change in order to advance the human condition.

Primal Quest reverses the usual perspective. We become part of the first Bushman anthropological expedition to the great industrial civilization of the West.

The San hunter guides the film so his people and ours can study the civilization on which our futures depend. We see how everything is interconnected, yet continually generates novelty, as the paradoxical mathematics of chaos theory shows ...the flutter of a butterfly’s wing can set off a cascade that produces a typhoon a thousand miles away. A deeper and scientifically enhanced understanding of our hunting ancestry clarifies the human condition. Certain fundamental values and needs translate across culture and time. *Primal Quest* looks for healing and a way forward, opening new possibilities and suggesting practical strategies for a more sustainable way of life, for feeling more at home in our wilderness-made bodies on our industrializing planet.

II. STORYTELLING AND VISUAL APPROACH

Primal Quest emphasizes unique storytelling, memorable characters and thought-provoking themes. The narrative thread is provided by the encounter of San wisdom with civilization as we know it. The dramatic tension between the oldest and youngest viewpoints drives our story. San “anthropologists” travel the North American continent, explore our great cities, visit places of power and meet a startling diversity of characters as they begin to sort out the implications of post-modern culture. They meet ordinary Americans, politicians, scientists and scholars, indoor people and those who still have a passion for wild places and hunting. Our explorations include both high and popular culture, areas of crisis and those with healing potential.

We experience their world and ours through HDTV photography and the spectacular locations that comprise our stage. The great Kalahari Desert, South Africa’s Garden Coast, cityscapes from New York to Los Angeles, America’s farm and wilderness regions. In the far north we join an Inuit hunting expedition, traveling by dogsled across the frozen tundra. In the middle of the Pacific Ocean, from the 14,000-foot summit of Mauna Kea, Hawai`i’s highest peak, we see the birthplace of stars through the magic of the Keck Observatory.



The diversity of interactions illuminates conflicting views, brings San humor and wisdom to the fore and signals areas of convergence in understanding our shared human condition. Our goal is to entertain both visually and viscerally as we confound and enlighten.

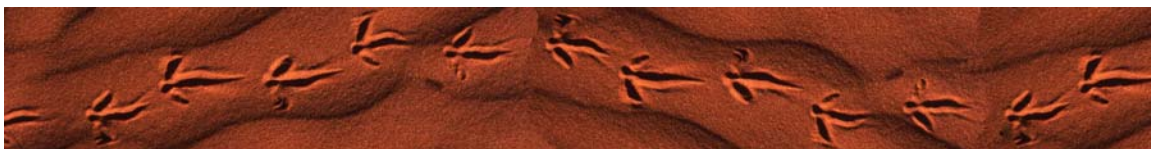
III. STORY OUTLINE

In the Beginning--San History to Now. With micro-cameras and cutting-edge film technology, *Primal Quest* takes us into the primordial world where humans and animals intersect. A band of San hunters read tracks in the Kalahari sand, telling the story of the animals that passed. We see them tracking a large female *kudu*, acting out the story they see in the tracks. They are getting under the skin of the animal "putting on *kudu* mind." They hunt only with spear in 110-degree heat, attempting to run the antelope to exhaustion. Human's evolved their upright gait chasing game over sun-baked savannah. This is the extraordinary "running hunt"--a race between man and animal. Who will drop first? After a few hours of running, the hunter no longer follows the tracks; he has become *kudu*, knowing when she will pause, where she will turn. Something special is happening. The hunter is crossing the boundary between human and animal.

After five hours of constant running, she stops; the hunter spears her. The families eat fresh venison for the first time in months. The hunter has used his closeness to nature to bring home food. But more than eating is at stake. With intimacy comes the knowledge that San, *kudu* and all the planet's creatures are partners in the mysteries of birth and death. Hunting means participating with a sacred creation. This experience is the deep source of political and psychological order, the ground of humanity's oldest values. It tunes the character of the hunter and the society.

The San story is told as narrative while we are engaged with spectacular visual images of their natural world.

Primal Quest begins with our visual connections to the home of San culture—the Southern coastline of Africa. Few places could be more easily evocative of the primordial Eden. From the Zambezi to the Kunene River is 3,500 miles of the richest, wildest, most diverse coastline anywhere in the world. Two great oceans meet and mix at Cape Point—the Southern tip of Africa: the icy, nutrient-rich Benguela current from Antarctica, moving through forests of kelp up the dry West coast, and the balmy Indian Ocean, warmed as it runs down the deserts of the Arabian peninsula. Early Portuguese explorers called this the "Cape of Storms." But it is also called the Garden (of Eden) Route, the holiday playground of South Africa, still surprisingly unspoiled and wild. Rivers run between deep clefts in the coastal mountains to empty into an ocean rich with seafood. Sheltered bays alternate with rocky peninsulas and sweeping sandy beaches where, at St. Francis Bay, sixty miles wide, swells from Antarctic storms produce surfers' legendary "perfect waves." Here the early San thrived on a highly nutritious harvest from bush and ocean. Paleolithic shell middens and cave shelters dot this area, many of the shelters being covered with detailed and complex archaic rock art.



Through the haunting half-human half-animal fire-lit rock paintings, we enter the trance world of the shaman—the “Dreamtime” or the “Early Time”— when animals were like humans and humans still animals. Here, we had the top predators on the food chain side by side—the surf patrolled by seals, whales and great whites, and the bush-fringed beach by lion, leopard and Bushman.



Southern Africa is one of the few places on the planet that avoided the great extinctions of the megafauna that occurred as early humans moved out of Africa into new wilderness environments. Here a million years of co-evolution made it possible for humans to flourish as companions to the “big five”—lion, leopard, elephant, rhino and buffalo—allowing these charismatic animals to survive into an era of eco-tourism and safari hunting.

There are lesson to be learned here, and the Bushman have the key. Co-existence with wilderness is not only a pragmatic necessity; it is a source of self- knowledge and a political and spiritual resource.

Being San Today. From this glimpse of the origins of our species to present day reality...

Many see the San as a “throw-away people” in a rubbish land no one wanted...that is until tourism and game management became profitable industries and displaced them once more.

Yet anthropologists have also made the San one of the most thoroughly studied groups of people in the world. By one estimate, the literature boasts a thousand pages for every living San.

The shaman asks: Why do so many people come to film us? We see a group of Bushmen under the starry Kalahari night sky. They stare hypnotically at an outdoor screen on which *The Great Dance* is being shown. After the film, an old man who has not hunted in years decides to go on one last hunt. Access to the old hunting grounds is severely restricted. The San ask: If the world is so interested in our hunting, how come we cannot hunt on our own land anymore?

With the help of some of the world’s leading experts on San culture—ethnographer Megan Biesele, anthropologist Polly Weissner, archaeologist Janette Deacon, and cultural anthropologist David Lewis-Williams—the decision is made to mount an expedition and to allow San to document, for the first time, the civilized world that both loves them and is destroying them.

A small group is carefully chosen. At the center is a mature couple; the husband is a hunter-shaman and a healer. They are supported by a few members of their extended family, including the son of the hunter, who has journeyed out of the Kalahari into the cities of South Africa. He is literate in English, curious to learn more about the West, but also eager to recover some of the wisdom of his own people. The shaman and the San “hunting party” are introduced to the basics of filmmaking. Together with a few Western teachers, scientists and guides they journey to the United States. Preliminary discussion about where to go and what to film have considered the following:

First stop...New York Megalopolis sights and sounds. At a major investment bank we see an acre of cubicles and computers. Traders make and lose fortunes and add no value. Our hunters for truth ponder the gap between this livelihood and their own, which is so connected to the earth. They visit the Bronx Zoo and see animals in cages. They enter a gourmet supermarket with wall-to-wall packaged food and dine at a restaurant—hunting and gathering New York style.

The Cleveland Clinic and high-tech medicine; laser surgery heals with light. The San hold that the sun is the source of light and healing. We marvel at the ability of science to extend life. The average life expectancy of the San is only 45.

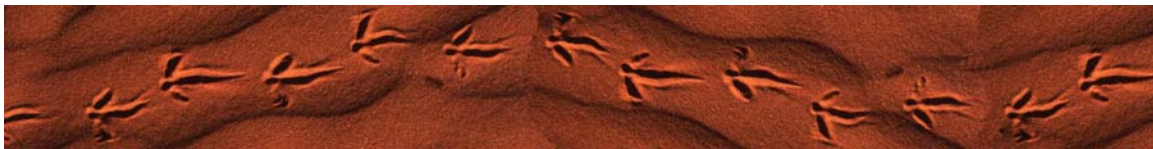
The nation’s heartland and a sea of grain...oceans of food! Where two centuries ago the “lords of the plains” hunted endless herds of bison with bow from horseback, now giant combines reap, and the few family farms are thousands of acres. Supper with a farm family reconnects us to the earth.

Los Angeles is a place where the desert is made to bloom. The San reflect on their own water technology and ability to survive where rain may come but once a year. Our quest takes us to a landfill. Talk about “throw-away” people!

We journey north to the Arctic tundra — a desert with no sand and thousands of miles of frozen water. We join modern Inuit hunters. Some still hunt with dogsled and spear. Others use skidoos and high-powered rifles. Contradictions and continuities are striking.

A visit to another Native American community brings lessons about the consequences for a once-nomadic tribe that becomes sedentary. The San marvel at the casino, and compare their own experiences with “chance” in the universe. They are hosted at traditional Native American ceremonies and are able to draw parallels to their own.

Along the way the San wonder: What happens when people no longer leave tracks as they walk, when they no longer know the animals they eat? Reactions are mixed. We listen in on emotionally charged discussions.



The Shaman and the Scientist. Science learns from San. San learns from science. *Primal Quest* takes them to Hawai`i. The symmetry of place and people is portentous. From the original Eden of Africa, the world's oldest indigenous culture meets in the Paradise of the Pacific, the world's newest Eden.

Here is a culture that, like the first people of South Africa, thrived off the ocean. Ancient Hawaiians navigated and hunted for fish across thousands of miles of Pacific Ocean. A Hawaiian *kahuna* and the hunter-shaman travel together to *Mauna Kea*, the Pacific's highest mountain and the mythic site of origin of the Hawaiian people. A straight line drawn through the earth from this still-growing volcanic island would emerge in some of the world's oldest mountains—Cape Fold, South Africa, origin of all people.



Mauna Kea is a natural place of power, a sacred temple to the Hawaiian people, but also site of the Keck observatory housing one of the world's largest telescopes. Construction, maintenance and operation of the telescope follow the pragmatic principles of science, engineering and cost-benefit analysis. Western research looks outward, with precise measures and recordings. It ignores the universe within, the individual's emotional experience of life, the soul, the terrain of shaman, *kahuna*, philosopher and psychologist. Ceremony and ritual help explore and order this inner universe, harnessing the powers of the tuned psyche for the good of the community. For science, sacred ritual and tradition are quaint and harmless superstitions, which sometime present obstacles to truth and progress. Native Hawaiians, in turn are offended by the obvious profanity of litter, functional buildings and the casual, sometimes arrogant, behavior of researchers.

With the technology of the Keck Observatory we focus on Orion, the hunter of ancient story and the Orion Nebula, birthplace of stars.

We meet the mathematical cosmologist Brian Swimme whose work helps fuse old and new. He points out that the inner world of feelings, ideas, images, dreams and visions—the world of the shaman—is as much a self-evident reality as the outer universe of rocks, telescopes, suns and galaxies. We need to recognize that our direct intuitive experiences of the cosmos can be more real than mere theories which go in and out of fashion. As we look out into the night sky, we also need to look inward to validate how we feel about it all.

Science now recognizes that the universe isn't as eternal and unchanging as clockwork. It is an ongoing story of which human emergence is a recent chapter. We look into the sky at Andromeda, a faint blur, barely visible to the naked eye. Through the telescope, it resolves into a galaxy of many billions of stars, so distant that the photons of light that strikes our eyes left Andromeda when our hominid ancestors were cracking the first stone tools over two million years ago. We are looking back in time at the past reaching forward to touch us in the present.



The Bushman says of the beginning: There is a dream dreaming us. The scientist says: There is a story telling us. Neither story is over. We find ourselves awe-struck, humbled and empowered. This is big news. But what do we do with it? How can this knowledge guide our politics?

Our model is the hunter-shaman, adept at bringing inner and outer realities into an empowering harmony. Exploring and ordering the outer universe should go hand in hand with exploring and ordering the inner universe of subjective experience – the soul. Scientists and shamans need to learn from each other. Like hunting, science is a way to put food on the table. But we are also hunting for better ways of connecting to and appreciating this stupendous creation of which we are a part.

On returning to the desert, the hunter reveals his view of our civilization to the village. Traditional Bushmen culture gives very simple examples of a way of life tuned by the experience of intimate connection to the mystery of the natural world. The hunter knows there is something of him in the animal he kills. His politics are a politics of democracy with the whole of creation.

The new science can help transform our vision and our values by amplifying this experience of connection and mystery. Science generates the technologies we need to feed and shelter ourselves, but it now has the potential to tune us more acutely to the lives of other humans and the planet itself. Both Bushman and scientist need to learn from each other. Both need to change. *Primal Quest* for meaning offers a path for both to walk together.



IV. ANCILLARY COMPONENTS

Film and Television. We plan a limited theater release of *Primal Quest*, followed by global television distribution. The producers will conduct an aggressive promotional campaign to publicize the project to national and international film and television writers and critics.

Additionally, a number of ancillary components will be developed to heighten the impact of the series.

Web Site. Developed by the University of Hawai`i-West O`ahu in collaboration with leading experts, staff and an advisory panel of distinguished scholars and San representatives, the *Primal Quest* Web site will function as a virtual classroom. Visitors will be able to explore a broad, deep and interactive collection of content about the *Primal Quest* experience. The producers anticipate that their research will uncover a number of compelling personal accounts that have not yet been widely disseminated, and the Web site will be an important tool in publishing these stories. The site will feature timelines that allow users to discover key milestones in the development of human civilization in a context of historical events that are more widely known. Teachers and discussion leaders will be able to download curricula and other educational content in a variety of fields, including history, political science, anthropology, popular culture, geography, astronomy and astrophysics.



Companion Books:

- A 250-page large popular format volume with approximately 150 photographs and other images. The text of the book will be an overview of the film, and many of the images will be transferred from HDTV source material.
- A scholarly work for the academic setting, written by Professor Louis Herman, a former South African, a philosopher and a social scientist on the faculty of the University of Hawai`i.
- Study guides and other educational content for secondary and post-secondary settings, produced in collaboration with advisory scholars and University of Hawai`i staff.

Music. An original score will be created to add emotional depth to *Primal Quest*. This music and other audio elements will be released as a sound track CD.

Outreach. A community outreach campaign will provide local communities with the training and resources to explore themes from *Primal Quest* to facilitate community discussions around contemporary issues related to these themes. Connections will be made with existing model programs, like *Campfire* in Zimbabwe, which connect sustainable community-based economics with larger global issues of wildlife and resource conservation. Innovative initiatives will be facilitated.

V. KEY PERSONNEL AND INSTITUTIONS

University of Hawai`i - West O`ahu (UHWO)

UHWO is a unique, non traditional university emphasizing innovative, high quality, personalized instruction using a wide range of educational technologies. Special attention is given to community outreach and to cultivating a close relationship with the Native Hawaiian community. UHWO provides the academic context for this project. It is part of the University of Hawai`i system, which will act as fiscal agent for *Primal Quest*.

Chris Conybeare (Co-Executive Producer, Senior Producer)

Chris Conybeare is a faculty member at the Center for Labor Education and Research (CLEAR), University of Hawai`i-West O`ahu, with a 20-year history as an independent producer, news director, media consultant and entertainment lawyer. His programs have won recognition on both the Hawai`i and national level, with a regional Emmy, Cine Golden Eagle and awards from the Houston, New York, Ohio and Hawai`i international Film festivals. As former news director for Hawai`i Public Television, he served as co-executive producer and managing editor for the weekly international news program, *Asia Now*.

Louis Herman PhD (Co-Executive Producer, Principal Researcher, Writer)

Professor Herman is a philosopher, social scientist and faculty member at the University of Hawai`i-West O`ahu. He was born and raised in South Africa, educated at Cambridge, England, and has a special interest in cross-cultural education. His book manuscript, *The Primal Quest*, provides the central concept for this documentary. He has also authored numerous articles and papers on related themes.

Lez Volpe (Consulting Producer)

Lez Volpe is a South African artist, film producer and entrepreneur. His credits include: *A Place of Weeping*, the first anti-apartheid feature released in South Africa, and *The Stick*, a feature about South Africa's military involvement in Angola.

Craig and Damon Foster (Director, Director of Photography, Editor)

Brothers Craig and Damon Foster grew up in a wooden bungalow on the Atlantic Ocean, near the southern tip of Africa. They have traveled extensively throughout Africa, living and working in remote villages and wilderness areas. Their passion is the telling of stories with the voice of Africa herself, creating film experiences that enable the viewer to gain an intense and deep insight into the environmental and cultural dynamics of this ancient continent. Together they have earned more than 30 international awards for filmmaking in the areas of photography, editing, writing, directing and human/animal interaction.

Their documentary *Africa Unbottled* (a 54-minute, TBS Superstation, National Geographic documentary) explored innovative strategies for wilderness conservation in conjunction with local community-based economic development, as modeled by the *Campfire* program. From the interaction, a play about African conservation was developed, called *Guardians of Eden*, which successfully toured the world.

The Great Dance-A Hunter's Story, a 78-minute feature documentary, is the first film ever to be made in full collaboration, throughout production and post-production, with the San Bushmen of the Kalahari.

Among its many awards, *The Great Dance-A Hunter's Story* won three Panda Awards at the Wildscreen Festival 2000 in Bristol, England:

- WWF Golden Panda Award for the best entry overall
- Delegates' Choice Award by delegates for their favorite entry
- Production Crafts Award for best script, written by Jeremy Evans

For more information about *The Great Dance* and the awards it has won, see the appendix and/or visit www.senseafrica.com.

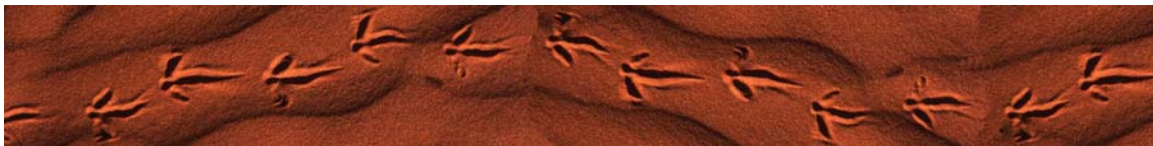
Cosmic Africa, their most recent project, is a feature length, high definition documentary, produced by the Carl Sagan 'Cosmos' Foundation on the extraordinary story of African astrophysicist Thebe Medube and his connection to Africa's ancient astronomical past.

Other projects by the Fosters include:

- *Tracks-Tracking with the San of the Kalahari*, a 50-minute documentary on San indigenous knowledge, shown on TOP, TBS Superstation, National Geographic. This work was narrated by Lauren Hutton and featured the NWF's Paula Del Giudice.
- *Blessed*, a 20-minute work for Val Kilmer, shot in HDTV and transferred to 35mm. Locations: NY, LA, New Mexico, Hawai'i, Jordan, and Iraq.
- *In Two Worlds*, shot in HDTV for Val Kilmer in Santa Fe, New Mexico.
- *Savage Seas*, a documentary on extreme ocean weather for the Discovery Channel.
- *Walls of Soap and Chocolate*, a 30-minute documentary on township architecture.

VI. ESTIMATED COST

\$ 250,000	Research and Development
\$1,900,000	Production
\$ 200,000	Ancillary Products
<hr/>	
\$2,300,000	Total



CONTACT INFORMATION

Chris Conybeare, University of Hawai'i West Oahu
96-129 Ala Ike
Pearl City, HI 96782 USA
Phone: (808) 454-4774
Mobile: (808) 225-6288
Fax: (808) 454-4776
E-mail: chrisc@hawaii.edu

APPENDIX

LIST OF AWARDS / NOMINATIONS
for
'The Great Dance – a hunter's story'

WILDSCREEN FESTIVAL 2000 - Bristol, UK (October 2000)

- WWF Golden Panda Award for the best entry overall
- Delegates' Choice Award by delegates for their favourite entry
- Production Crafts Award for best script, written by Jeremy Evans
- Nomination for Best Music
- Nomination for Best Human-Animal Interaction

INTERNATIONAL WILDLIFE FILM FESTIVAL 2001 - Albert, France (March 2001)

- Prix Special du Meilleur Montage - Best Editing Award
- Nominated for the Jury Award
- Nominated for the People-Animal Award

24th ANNUAL INTERNATIONAL WILDLIFE FILM FESTIVAL (IWFF) - Missoula, Montana, USA (April 2001)

- Best of Festival
- Best of Category Human Dimensions
- Best Narration
- Best Use of Music
- Best Script
- Best Original Score - 2nd Place
- Best Photography - 3rd Place
- Finalist Award
- Merit Award for Education Value
- Merit Award for Presentation of Wildlife/Cultural Inter-relationships
- Merit Award for Storytelling
- Merit Award for Editing
- Merit Award for Sound Mix

34th ANNUAL WORLDFEST HOUSTON (Houston International Film Festival) - Houston, Texas, USA (April 2001)

- Gold Special Jury Award in Nature and Wildlife
- Finalist for the Grand Remi Award, the top film & video production

TELLURIDE MOUNTAIN FILM FESTIVAL - Colorado, USA (May 2001)

- Best of Festival

BANFF FESTIVAL 2001 - Banff, Canada (June 2001)

- Nominated for Best Social & Political Documentary

NTVA / AVANTI AWARDS 2001 - Johannesburg, SA (July 2001)

- Rick Lomba Award: Best Wildlife/Conservation Documentary
- Craft Award for Photography
- Craft Award for Narration
- Craft Award for Directing
- Craft Award for Editing
- Craft Award for Music

3rd ENCOUNTERS SA INTERNATIONAL DOCUMENTARY FILM FESTIVAL - Cape Town & Johannesburg, SA (July/August 2001)

- Jameson Audience Award for Best Film
- Jameson Audience Award for Best South African Film

10th VALLE D'AOSTA INTERNATIONAL NATURE FILM FESTIVAL – Italy (August 2001)

- Best Photography Award

JACKSON HOLE WILDLIFE FILM FESTIVAL – Wyoming, USA (26-30 September 2001)

- Best Editing Award
- Best Sound Award
- Best Human-Animal Interaction Award

PLANET IN FOCUS: TORONTO INTERNATIONAL ENVIRONMENTAL FILM & VIDEO FESTIVAL – Toronto, Canada (28-30 September, 2001)

- Audience Choice Award

APOLLO FILM FESTIVAL 2001 - Victoria West, South Africa (26 September to 6 October 2001) - a showcase of South African independent film

- Award for Technical Excellence

THE INTERNATIONAL 'GOLD PANDA' AWARDS FOR DOCUMENTARY of SCTVF 2001 - Sichuan / China (25-28 October 2001)

- Nominated for Best Documentary

7th WORLD WILDERNESS CONGRESS – Port Elizabeth, South Africa (1-8 November, 2001)

- Best of Festival

Proposal photos by Craig Foster, Louis Herman (top of page 1 and page 9) and NASA (page 7 and top of page 8).