



# Smithsonian

*National Museum of Natural History*

## Guide to the Aloha Baker film collection, 1921-1931

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## Collection Overview

<b>Repository:</b>	Human Studies Film Archives
<b>Title:</b>	Aloha Baker film collection
<b>Date:</b>	1921-1931
<b>Identifier:</b>	HSFA.1976.05
<b>Creator:</b>	Wanderwell, Aloha, 1906-1996
<b>Extent:</b>	2 Film reels (39 minutes; black-and-white silent; 1700 feet ; 35mm) Linear feet
<b>Language:</b>	Moving image materials are silent; supplementary materials are in English

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## Administrative Information

### Acquisition Information

Received from Richard Diamond in 1976 and 1993.

### Related Materials

Other repositories with films, papers, photographs, and ephemera associated with Aloha Baker include Library of Congress, Academy of Motion Picture Arts and Sciences, Natural History Museum of Los Angeles County, and Detroit Public Library.

### Preferred Citation

Aloha Baker film collection, Human Studies Film Archives, Smithsonian Institution

### Restrictions

The collection is open for research. Please contact the archives for information on availability of access copies of audiovisual recordings. Original audiovisual material in the Human Studies Film Archives may not be played.

### Conditions Governing Use

Contact the repository for terms of use.

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## Scope and Contents

The collection consists of edited footage taken by Aloha Baker. The collection also contains related manuscript and photograph materials.

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## Names and Subject Terms

This collection is indexed in the online catalog of the Smithsonian Institution under the following terms:

Subjects:

Borôro (Bororo)  
Rites and ceremonies

Cultures:

Borôro (Bororo)

Places:

Africa, East  
Africa, North  
Egypt  
Mato Grosso (Brazil : State)  
Mozambique  
South Africa  
South America  
Uganda

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## Container Listing

### Last of the Bororos, 1930-1931

1 Film reel (32 minutes; black-and-white silent; 1200 feet; 35mm)

Notes:

The following is prepared from Mrs. Baker's notes and manuscripts by Jeanne Councilman-- "Aloha Baker and her expedition went to Brazil to film a travel documentary. They were met by newsmen who misinterpreted their intentions and presumed they were yet another rescue party in search of Col. Percy Fawcett. They decided to proceed on this basis and that led to their meeting with General Rondon, eminent explorer and authority on the customs and languages of the tribes of the interior. He greatly aided them in their preparations, obtaining clearances with War Department and providing them with advice on how to survive in the Matto Grosso. They were provided with an airplane with pontoons. ; The party established a temporary camp on the Cuiaba at the Descalvados Ranch from which point they made several exploratory flights over the flooded tributaries of the Paraguay. On one of these flights into the Mato Grosso they were forced down by lack of fuel and were aided by the Bororos. The chief of the tribe, Tabori, offered his canoe so that a group could bring back fuel for the airplane. Mrs. Baker was left in the village where she had time to study the customs of the tribe. Her cameraman was allowed to take motion pictures of the daily life in the village. General Rondon eventually returned with the search party and fuel for the plane."

Edited film shot on an expedition to the Mato Grosso of Brazil. Film documents various aspects of daily and ceremonial life in the Bororo village of Boboré on the Paraguay River west of Cuiaba. The film was made in the course of an ostensive attempt to rescue British explorer Colonel Percy Fawcett and his son who disappeared on the Xingu River. Shots of historical and ethnographic interest include: Aloha Baker meeting with General Candido Rondon in Rio de Janeiro, rail travel from São Paulo to Corumba, boats landing and the expedition plane taking off and landing at the Descalvados ranch, a first contact scenario with Bororo of Boboré village, reception by the chief and male villagers in front of the *baitemannageo* (men's house), palaver and gift-giving through the chief, adornment for ceremonial dances which includes face and body painting with *urucu* and wearing of spectacular headdresses of macaw feathers, food preparation (women winnowing and pounding grain), Aloha Baker with a *bari* (shaman), a sequestered male ceremonial dance (associated with the dual social and cosmological organization of Gé-speaking tribes), and two Bororo men experiencing *couvade* (sympathetic labor pains). Supplementary materials: 1,2,3,4,6

HSFA 1976.5.1

### With Car and Camera Around the World: Africa, 1920-1929

1 Film reel (7 minutes; black-and-white silent; 500 feet; 35mm)

Notes:

Segment from the edited film "With Car and Camera Around the World". Scenes include streets of Cape Town and Durban, South

Africa, including richshaw boys pulling tourists; crossing the Limpopo River in automobile; various scenes in present-day Mozambique; funeral ceremony showing masses of tribesmen arrayed in large feather head-ruffs in Uganda; interactions between expedition members and chief; women in line dance; dancing, drumming, and imbibing beer; along the Nile; and a Cairo bazaar.

HSFA 1993.29.1