



Smithsonian

National Museum of Natural History

Guide to the Julius and Dorette Fleischmann films, 1930-1934

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Collection Overview

Repository:	Human Studies Film Archives
Title:	Julius and Dorette Fleischmann films
Date:	1930-1934
Identifier:	HSFA.1994.09
Creator:	Fleischmann, Julius Fleischmann, Dorette
Extent:	14 Film reels (black-and-white silent; 16mm)
Language:	No linguistic content; Not applicable .

Administrative Information

Acquisition Information

Received from Dorette Kruse Fleischman in 1994.

Preferred Citation

Julius and Dorette Fleischmann films, 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.

Scope and Contents

Film shot by/for Julius Fleischmann, husband of Dorette Fleischmann, including FOOTSTEPS IN THE SEA, an "amateur film" of their 1934 around-the-world cruise in their boat, Camargo.

Please note that the contents of the collection and the language and terminology used reflect the context and culture of the time of its creation. As an historical document, its contents may be at odds with contemporary views and terminology and considered offensive today. The information within this collection does not reflect the views of the Smithsonian Institution or Anthropology Archives, but is available in its original form to facilitate research.

Names and Subject Terms

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

Types of Materials:

Travelogs
silent films

Places:

Africa
Oceania
South America

Container Listing

Footsteps in the Sea, 1931-1932

8 Film reels (2 hours 49 minutes; tinted black-and-white silent; 4,827 feet; 16mm)

Linear feet

Creator: Burg, Amos

Notes: Edited film with intertitles documents the round the world cruise of the Fleischmann family and friends on board the yacht "Camargo." Film begins with Bermuda (deserted streets) and continues to Nonesuch Island (Dr. Beeke's expedition headquarters); Port Antonio, Jamaica (rafting down the Rio Grande River); passing through the Panama Canal; Cocos Island, Costa Rica (Fleischmann released crates of domesticated fowl in an experiment to see if the birds could adapt to life in the wild and rescue of three shipwrecked sailors who had been stranded on the island for several months); crossing the equator ceremony with members of the crew playing the roles of King Neptune and his court; Marquesas Islands (Nuku Hiva and Hiva Oa islands; Marquesans washing cloths and pounding poi; men dancing; man being tattooed; Camargo party welcomed by the French administrative official; and visit to the Vale of typee. (End film roll one) Marquesa island Fatu Hiva (Camargo party visits Bay of Virgins and barter for Marquesan crafts, Marquesans rowing outrigger canoes and weaving baskets); Tuamotu Archipelago (view of atolls from ship, men and children casting fishing net, and Tuamotu women making shell ornaments); Tahiti (Papeete harbor and scenes of daily life taken while motoring around island including Tahitian women washing their hair; canoes; Tahitian men making slatted baskets, possibly for fishing; cutting and drying copra; girls performing "Kula-hula"; men and women dance with men drumming; men and women dancing in a circle; and group of women decorating tapa cloth); Tongatapu Island (group inspects stone ruins thought to be Haamonga or perhaps the tombs of Tui Tongas and guide peels coconut so travellers can drink coconut milk); Nukualofa (children at an outdoor men's house sits in middle of village school); views of Tongatapu and Vavau coastlines; Suva on Vita Levu Island, Fiji (steamship Niagra where they meet the Fleischmann parents and in-laws); and Fiji (Fijians displaying crafts for sale on deck of ship, a dance in honor of the party at the village of Suvavua, and market at Nausori where a line of men are being shaved and Indians walk around displaying wares). (End film roll two) Voyage continues through the New Hebrides (Tommans Islanders coming to Camargo in dory; woman from Espiritu Santo Island scraping another's head to create artificial hairline; woman from Espiritu Santo blowing conch shell, Hog Harbor, Espiritu Santo; scenes of dancing inside a house with drumming; view of men, some of whom carry old rifles; loading bags of copra at Tulagi harbor; islanders making poi; women carrying bundles of wood; woman weaving

mat; women, children, and men thatching roof of structure with palm fronds; men shaving, carving with curved axes, and shaving wood; village scenes with church, man paddling canoe, children with harmonicas given to them by Fleischmann, man making arrow/spear point, scarification of women and men, man blowing pipes, and many canoes and outriggers); Matty Island, Irian Jaya (travellers witness dance performed in their honor with men dancing and drumming and parading in a circle and women dancing in two lines with a long pole between them, villagers rowing to Camargo on canoes and rafts, and coastline scenes). (End roll three.) Continuing, Hollandia Bay, Irian Jaya (coastal village with men's house in middle of village and villagers ride out to the Camargo in outrigger canoes); Sarong on the eastern tip of New Guinea mainland (travellers are entertained by a group of children playing flutes and displaying the Dutch flag and dancers, probably Biak, dancing between two long poles being clacked together rhythmically); Seget, also on the eastern tip of New Guinea mainland (women drumming and dancing indoors); Bali, Indonesia (rice planting on terraced fields, Balinese burial tower being carried to cremation grounds, young Balinese temple dancers and a gamelon orchestra performing possibly, the "Legong" and another possibly featuring "Garuda" and "Barong" characters); and Java, Indonesia (rice planting, Batavia canal with women and children bathing and laundering, the Batavia aquarium, large unidentified saw mill where all the sawing is done by teams of men, Borobudur, the guards of the Sultan of Jogja people carrying wares to market, the Sultans dance troupe and gamelon orchestra, fighting crickets, fighting rams, and scenes of the General Motors plant in Batavia). (End film roll four.) Journey continues in Java (women weaving cloth on looms and making batik designs on cloth with hot wax "pen"); travellers have tea with the British Rajah of Sarawak; Saigon (harbor with tugboat bringing in Camargo); Cambodia (Phnom-Penh and Mekong Valley from road, Angkor Wat, Cambodians digging among the ruins covered with tree roots, and Cambodian "kick-boxers" accompanied by musicians and groups of Cambodian dancers with feather fans, travelling mountain road into Annam, women on the roadside carrying baskets and bundles on their backs, lines of men and children along roadside, Moi settlement with women pounding rice and showing ear decoration of the Moi); train to Bangkok, Thailand (Fleischmann group inside train, rice paddies and stilt villages); Bangkok (temple and palace spires, crowded canals with boats selling goods, cadets of the Royal Siamese navy practicing paddle strokes in ceremonial "praus" for the festival of the 150th anniversary of the reigning dynasty, cadets drilling on a field, acrobats entertaining a crowd by jumping through hoops studded with knives and with other tumbling feats, and adults and children Siamese dancers adjusting costumes and applying makeup for dance at Arun Wat. (End film roll 5) Continuing travels to Singapore, the Camargo is put in dry-dock (harbor scenes and waterside activity, men scrubbing Camargo's hull, funicular railway up Penang Hill marching to drums and flutes, and man

watering crops with unusual double-spouted watering can); Sumatra (water buffalo wallowing in stream; Bataks near Lake Toba harvesting and threshing rice with their feet; Batak village with distinctive thatched houses; children; unidentified rice mill operated by hand and by water which moves series of pounders up and down in rows of holes filled with rice; man weaving net; woman weaving on a loom; women harvesting tea on tea plantation; Camargo party looking at view of Lake Toba and Samosir(?) Island; arrival of canoes to mainland shore of Lake Toba and possible Sarawaks or Bataks unloading bags, basekts and pots; people walking along roadside; large group of men standing around cattle; large market in unidentified town which is possibly Prapat with possibly Sarawak, Batak or Minangkabu people; women breaking rocks; men dressed up; fight or commotion; and various faces and clothing styles); and Nias ("warriors" in armor, mock fighting, and close-ups of armor and sword hilts decorated with tigers teeth). (End film roll 6) Film continues with Nias "warriors" with continuing travels to Colombo, Ceylon (harbor activities, surf on beach, street activities, and architecture); inland Ceylon (jungle vistas from high ground; Buddhist monument referred to as a dagoba; cliffs, caves and carvings of Sigirya near the village of Dambulla; and various statues of Buddha throughout countryside); Kandy (street beggars and faces in a crowd; turtles massed in a small stream; the Temple of Buddha's Tooth during the Buddhist New year; different groups of women filling pots of water from different wells and weaving mats; a Singhalese boy dressed up with, presumably, his family; crowd watching while children dance to drum music, men dance and children dance with tambourines; a "ferris wheel" being turned by someone walking around inside the wheel; beggars; and working elephants and their owners moving stone blocks, doing tricks, splashing in a stream, and being rubbed down by their owners. (End film roll 7) Continuing, the ship stops at Aden (port activities; freighters and warehouses; windmills on a long jetty; travellers on balcony of a building overlooking the city square; men making or fixing building with adobe brick; potter smoothing pot, man turning pot on wheel, and emptying a kiln; various Arab peoples including children and men with turbans and fezzes; women braiding rope; water vendors drawing water from large cisterns; camels, camel train, and baby camel suckling; and the Suez Canal. After passing through the Canal, the travellers journey by camel inland to tour the pyramids (group of Egyptians in uniform; architecture; laden camels walking through fields; threshing wheat with oxen and sledges; and rural roadside scenes of fields, market and foot and animal traffic. Also shown are a market outside an unidentified city, city walls and gate, and waterfront activities. In Cypress and Rhodes, travellers are shown picnicking among unidentified Greco-Roman ruins and shots of Fleischmann family on deck of Camargo looking towards the sheep moving across a rocky plain in Turkey. (End film roll 8).

Supplementary materials: "Footsteps in the Sea", a book by Julius Fleischmann.

Legacy Keywords: Oceania ; French Polynesia ; Melanesia ; Vietnam ; Cambodia ; Ceylon ; Tahiti ; Fiji

HSFA 1994.9.1

The Galapagos Cruise of the Camargo, circa 1930

3 Film reels (1 hour 37 minutes; black-and-white silent; 2,528 feet; 16mm)

Notes: Edited film documents the cruise of Fleischmann family and friends to the Galapagos Islands and Peru on the Fleischmann ship, the "Camargo." Highlights of the film include: going through the Panama Canal; a stop at Cocos Island, Costa Rica; fishing for sharks, tuna, sailfish, and sea turtles; and wildlife on the Galapagos where the Fleischmann party collected live specimens of land tortoise, iguanas, penguins, goats, boobies, frigate birds and turtles. In Peru scenes include: railroad journey through the mountains from Callao to Lima; excavating Incan mummy bundles at a desert site near Lima; bull fight and views of Ancon Harbor in Lima; Fleischmann party going ashore and visiting the hacienda of friends near Trujillo at Salaverry; and visit to the archaeological site of Chan-Chan, seat of the ancient Chimú empire (including excavating mummy bundles and pottery). Returning to the United States the Camargo stops in the Pearl Islands with scenes of fishing for red snapper, sea bass, marlin and the giant ray or "devilfish," visits one of the villages near Georgetown on Grand Cayman Island and visits Sagua le Grande, Cuba with scenes of animals and crew on ship. In the United States, the party visits Middleton Plantation and the Magnolia Gardens in Charleston, South Carolina.

Legacy Keywords: Galapagos Islands ; Jamaica ; South America ; Lima (Peru) ; Trujillo, Peru ; South Carolina Charleston ; Cuba ; South America Description and travel ; Birds ; Mummies ; Rafts ; Railroads ; Ports

HSFA 1994.9.2

The Round Africa Cruise of the Camargo, 1934

3 Film reels (1 hour 30 minutes; black-and-white silent; 2,399 feet; 16mm)

Notes: Edited film documents travel of Fleischmann family (Julius and Dorette) and friends around Africa on cruise ship "Camargo". Journey begins in Palermo, Italy, with scenes of the city and port. Party visits Herculaneum, near Naples and the Tarxien temples on Malta before sailing to Port Said at the mouth of the Suez canal where the trip around Africa begins. Stops include the port of Jidda, Saudi Arabia (views of the "Mecca gate", street scenes, camel trains outside the city walls, the port, and dhows sailing and docked); Port Sudan and Suakin, Sudan (street scenes, a fruit seller and itinerant sandal maker, and desert scenes); Berbera, Somalia (camel train, warthogs, market and street scenes, the Kings African Rifles on parade, and a meeting with the governor of British Somaliland, Sir Arthur Lawrence); Mombasa, Kenya (in port, loading dhows, customs dock, street activity, Wanyika women, and camels

turning a "sim-sim?" mill); travel by train through countryside to Nairobi (countryside, wildlife, Masai tribespeople); Thika Falls (cranes, sisal field, ox carts, Kota market, and Chuka women); Meru: Nunyuki (silverbeck Hotel on the equator and Mount Kenya); Thompson's Falls; flamingos; and a sand storm at Lake Nakuru. (End film roll 1) Continuing on their travels they visit Kavirondo labor camp near Eldoret, Kenya (Nandi women, Nandi men sacking grain, and dancing); Tororo, Uganda (Kitosh market, unidentified man dancing with spear, storks or maribou, women and children, men fishing with conical baskets, and musicians); Owens Falls (missionary converts and men dancing); Kampala (tomb of King Mtesa); Kabale (wedding party, musicians, drumming and farms); Uganda-Congo frontier; Fort Portal, Uganda (ferry across channel between Lake Edward and Lake George (market at Fort Portal and pygmies at market); Murchison Falls (digging for crocodile eggs and river steamer); cotton fields (cotton gin and unidentified tribespeople brandishing spears and shields near Kisumu, Kenya); back to Nairobi (train station and Nandi market); and arriving in Zanzibar, Tanzania by water (street scenes in Zanzibar, women washing clothes). (End film roll 2) Travels continue with stops at a Dutch-style plantation house, Groot Constantia, near Capetown, South Africa; Lagos, Nigeria (children flirting with camera, market scenes, street celebration, wedding party in western dress, hairdresser, and leatherworker); in port of Accra, Ghana (customs man descends from Camargo and is rowed ashore); rowing ashore at Monrovia, Liberia (view of Camargo at anchor, Firestone rubber plantation in Liberia, tapping rubber, "witch doctors" dance for camera, and pygmy hippo); Freetown, Sierra Leone; market in Dakar, Senegal (man weaving on a loom and Senegalese soldiers on horseback); Las Palmas, Canary Islands (street vendor and street activity); banana packing plant near Tenerife; Madeira (Camargo party being carried in hammocks, climbing Monte Terra de Lucca, and sliding down hill on cobblestone streets; Funchal (oxcarts and flower stalls); and street scenes in Tangier, Morocco. (End film roll 3)

Legacy Keywords: Africa ; Marketplaces ; Yachts Africa Description and travel ; Sudan ; Somalia ; Kenya ; Uganda ; Zanzibar ; South Africa ; Accra (Ghana) ; Liberia ; Sierra Leone ; Senegal ; Nigeria ; Suez Canal ; Malta

HSFA 1994.9.3