

## A tentative filmography of Luiz Thomaz Reis, with special reference to footage concerning indigenous groups.

Paul Henley (April 2021)

Dates are dates of release, when known, otherwise they are dates of production. Unless otherwise stated, all films are monochrome, silent and with Portuguese titles and intertitles. Sources include:

- Lasmar, Denise Portugal (2011) *O Acervo Imagético da Comissão Rondon: no Museu do Índio 1890-1938*, 2<sup>nd</sup> edn. Rio de Janeiro: Museu do Índio – FUNAI.
- Lobato, Ana (2015) Da exibição dos filmes da Comissão Rondon. *Doc On-line* 18: 300-322. Available on-line at [http://doc.ubi.pt/18/artigos\\_5.pdf](http://doc.ubi.pt/18/artigos_5.pdf)
- Reis, Luiz Thomaz (2011) Relatório. In Denise Portugal Lasmar, *O Acervo Imagético da Comissão Rondon: no Museu do Índio 1890-1938*. 2<sup>nd</sup> edn. pp. 266-310. Rio de Janeiro: Museu do Índio.
- Rodrigues, João Carlos (1982) *Major Luiz Thomaz Reis: o cinegrafista de Rondon*. Embrafilme.
- Roosevelt, Theodore (1914) *Through the Brazilian Wilderness*. New York: Charles Scribner's and Sons.
- Sá Pereira, Nellie (1982) Filmografia de Luiz Thomaz Reis. In João Carlos Rodrigues, *Major Luiz Thomaz Reis: o cinegrafista de Rondon*, pp. 9-11. Embrafilme.
- Tacca, Fernando de (2002) Rituaes e festas Bororo. A construção da imagem do índio como "selvagem" na Comissão Rondon. *Revista de Antropologia* 45(1): 187-219
- Tacca, Fernando de (2005) A amplitude cinematográfica de Luiz Thomaz Reis. *Cadernos de Antropologia e Imagem* 20(1): 97-110

*In 1910, Luiz Thomaz Reis, then a second lieutenant in the Brazilian army, was appointed to the government commission charged with the 'opening up' of the interior of western Brazil. This had been set up in 1900 and was headed by the then Colonel and later General Cândido Rondon, already a leading figure in Brazilian public life. Its official name was "Comissão de Linhas Telegráficas e Estratégicas do Matto Grosso ao Amazonas", but on account of Rondon's high personal profile, as well as for brevity, it was, and is, almost invariably referred to as the 'Rondon Commission'.*

*Reis's initial appointment was to the 'Design Section', which was responsible for archiving and distributing information about the work of the commission, including the substantial quantity of photographs that Rondon considered essential to the commission's work. Although there is no evidence that Reis had any previous experience as a photographer, let alone as a film-maker, in 1912, Rondon asked him to become the head of an independent Photography and Cinematography Section and sent him to Europe to buy the necessary equipment and film stock [Lasmar 2011: 93]*

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*The following year, 1913, Rondon gave Reis his first commission, which was to make a film about the interior of the state of Mato Grosso, then largely unknown not merely to the general public of the large cities of the eastern seaboard of Brazil but even to many people who lived within the state itself.*

1915 – ***Expedição Científica Roosevelt- Rondon*** – lost, duration unknown. Often listed as Reis's first work, this film concerns the journey made between December 1913 and April 1914 by the former US President Theodore Roosevelt through Mato Gross and the Amazon region of Brazil in the company of Reis's patron, Colonel Rondon. It appears to have been made opportunistically, when Reis was already in Mato Grosso working on the more general commission to make a film about the region [Lasmar 2011: 226].

Although the film itself appears to be lost, there is a summary of its content in a Rondon Commission report dating from 1916. This suggests that it mostly concerned the logistics of the expedition and Roosevelt's hunting adventures: there is no mention of any indigenous groups and only limited references to features of the natural environment.

This content list suggests that Reis must have gone to Buenos Aires to meet the Roosevelt expedition in early December 1913 and filmed the new docks installed there. As Roosevelt himself reports in his book about the expedition, *Through the Brazilian Wilderness*, published not long after the expedition returned to New York in 1914, he was not actually with the expedition at this point since he was engaged on a six-week lecture tour through Brazil, Argentina, Uruguay and Chile. It was only when the expedition had reached Asunción, that he rejoined it [Roosevelt 1914: 32, 38]

From there, on 9 December the expedition proceeded up the Paraguay River to the Brazilian frontier which was where Roosevelt first met up with Rondon. The expedition then continued north on the Paraguay, visiting Corumbá and making various hunting side-trips on the Taquary and São Lourenço rivers along the way, before eventually arriving at Cáceres on the upper Paraguay on 5 January 1914. They then travelled north up the Sepotuba River, a tributary of the Paraguay, to Tapirapuã, where the expedition disembarked and started on an overland journey through the Serra dos Parecis [Lasmar 2011: 260].

According to the content list in the Rondon Comission report, the film ends here, in a seemingly abrupt manner since the expedition is left in mid-journey between Tapirapuã and its next major stopping point, Utiariti, a Paresí village and Rondon Commission base some distance further to the north on the Papagaio River.

Moreover, the phase covered in Reis's film represented only a very small part of the overall route of the Roosevelt-Rondon expedition. Roosevelt

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dates the arrival at Tapirapuã as 16 January 1914, but the expedition would go on until the end of April, and after it left Utiariti, it would undergo many much more arduous experiences as it descended the *Río da Dúvida*, or River of Doubt, a tributary of the Juruena. In recognition of the achievement of making this descent, Rondon would rename this river as *Río Roosevelt*.

Intriguingly, at no point in his account of the journey up the Paraguay does Roosevelt mention either Reis or his filming, though he does frequently refer to his fellow travellers, even mentioning the humblest porters, watermen and hunting guides by name. This suggests that there must have been some problem about Reis' coverage of Roosevelt's activities. Certainly, Reis later complained that Roosevelt was always seeking to hide from his camera. Reis was also unhappy with the speed at which the Roosevelt expedition was moving because this did not allow him to do his work properly [Lasmar 2011, p.226].

Coupled with the abrupt ending in mid-journey, all this suggests that this film was a project that was abandoned prematurely when it became clear that Reis's objectives and those of the Roosevelt expedition were incompatible. If so, it must have been decision that was fully endorsed by Rondon.

But although the project may have been abandoned prematurely, the footage nevertheless appears to have been edited since the film was exhibited publicly for a brief period in Rio de Janeiro in 1915, as well as in Manaus and São Paulo. However, unlike *Os Sertões de Matto-Grosso*, which was the outcome from Reis's more general commission at the time, it was not a great box-office success.

Further hypotheses about the making of this film are suggested by a close examination of *River of Doubt*, a film in two parts, that appears to have been released in 1928 - that is, almost a decade after Roosevelt's death in 1919 - by the Roosevelt Memorial Association. In summary fashion, this film traces the whole of Roosevelt's journey from New York to Rio de Janeiro, up the Paraguay and Sepotuba rivers, across to Utiarity by land and then onto the Juruena and the descent of the *Río da Dúvida*.

This film, which has a total running time of 29 minutes, is held by the US Library of Congress (LoC) and is available on YouTube: <https://www.youtube.com/watch?v=fKXOtJeaTEQ> (Part One) and <https://www.youtube.com/watch?v=ToqblXc05us> (Part Two). The LoC catalogue identifies the principal cameraman as Anthony Fiala (Arctic explorer and accomplished cinematographer, 1869-1950) who was a member of the original Roosevelt expedition, though the catalogue also reports that the British film-maker George Dyott (1883-1972) was commissioned to retrace the expedition's steps to shoot supplementary

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material in 1926 (though an intertitle on the film itself says that Dyott made this journey in 1927).

However, another early intertitle acknowledges “gifts of film” from Rondon, suggesting that perhaps some of the supposedly lost sequences shot by Reis may have also been incorporated into this film. And indeed some of the scenes that appear in Part One of this film as the expedition proceeds up the Paraguay river are on precisely the same topics as those in the content list of Reis’s film that appears in the 1916 report to the Rondon Commission. These includes scenes of Roosevelt shooting alligators, displaying a jaguar skin after a hunting expedition, and various shots of aquatic birds. Near the beginning of Part Two of *River of Doubt*, there are two scenes - the expedition launches on the Sepotuba and the setting out of the oxen trains - that are evidently the same as the first and third scenes in *Os Sertões*, albeit in the reverse order.

Thereafter the topics of the latter two films diverge, apart from a shot of the Salto Utiarity which also appears in both. In *River of Doubt*, this consists of a slow pan across the falls which would have constituted an early example of this type of shot. In *Os Sertões*, there is also said to be a shot of the Utiarity (in Part 4, no. 8, according to Lasmar 2011:262) but unless the film is found, there is no way of knowing if it is precisely the same shot. In fact, it seems quite likely that this shot would have been shot by Dyott in 1927, by which time, camera tripod technology had moved on and pans were easier to execute. The fact that no one appears in this shot tends to confirm this suspicion.

But even if this last scene is discounted, there are a considerable number of scenes that appear to be common to *River of Doubt* and the material that Reis shot. This raises a series of tantalizing questions. It seems quite likely that at least some of the material in *River of Doubt* was shot by Reis. But did he and Anthony Fiala film the same scenes as they journeyed together up the Paraguay? Did Fiala give Reis any shots to include in his film, for example, of the port in Buenos Aires? If so, perhaps the early scenes in Reis’s film were shot by Fiala and Reis himself only joined the expedition when it met up with Rondon’s contingent on the Brazilian border? Was the fact that Fiala was filming explain why Roosevelt was reluctant to be filmed by Reis, or to put it around another way, was the reason for his furtiveness the fact that he had his own man on the case, whom he did not want Reis to ‘scoop’, particularly bearing in mind that travelogue films were a developing business at this time?

1915 - *Os Sertões de Matto-Grosso* - duration unknown. Although the production of the apparently prematurely aborted Roosevelt-Rondon expedition film may have preceded it in time, this film is generally regarded as Reis’s first major film. It offers an account of one or more expeditions led by Rondon in the region of the Serra dos Parecis, a high savanna area that serves as the watershed between the Paraguay and Amazon river basins.

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As such, it served as a sort of model for most of Reis's subsequent films and was probably also his most successful in terms of popular acclaim.

Unfortunately, apart from a few fragments that may be viewed in the Museo do Índio, this film is also lost. However, the remaining contents and overall structure of the film can be discerned on the basis of the intertitles preserved in the Rondon Commission report from 1916 (reproduced in Lasmar 2011: 260-263).

These intertitles indicate that the film consisted of six Parts, and was therefore probably quite long, perhaps an hour in duration or even more. The first two Parts concern the journey from Tapirapuã, on the upper Sepotuba River, across the Serra dos Parecis to Utiariti. The subject matter of these two Parts primarily concerns the logistics of the expedition itself and the natural environment. The second two Parts mostly concern the Paresí of Utiariti, whereas the last two mostly chronicle encounters with various different groups of Nambikwara: first, those whom he encountered around a Rondon Commission post on the Juína river and at the Três Buritis ranch, both lying at some distance to the northwest of Utiariti, and then back at Utiariti, where the Nambikwara are welcomed by the Paresí, even though they are traditional enemies. Right at the end of the last Part, Rondon is seen going on a visit to yet another Nambikwara village on the headwaters of the Juruena river.

It is probably significant that *Os Sertões* begins shortly before the point where the coverage of the Roosevelt's expedition ends in the earlier film, i.e. at Tapirapuã. Though some sources date the production of *Os Sertões* to 1913, or even to 1912, this suggests that Reis began to shoot the material that would appear in *Os Sertões* around the time that he stepped down from the Roosevelt film project, i.e. in January 1914.

However, the intertitles also indicate that after Tapirapuã, the *Os Sertões* production followed much the same route as the Roosevelt party, as described by Roosevelt in his book. Both groups went to Utiariti via the small town of Aldeia Queimada, visited the Salto Bello and Utiariti waterfalls, and had extensive dealings with the Paresí once they arrived in Utiariti. As Rondon features in both the book and the intertitles of *Os Sertões*, it would seem that the two groups were in fact still travelling together.

This is also suggested by the fact that the existing fragments of *Os Sertões* present very particular situations that are also described by Roosevelt. Thus, for example, Roosevelt refers to the distribution of calico cloth to Paresí women by Rondon at Utiariti, adding that this was much appreciated by the women [Roosevelt 1914:200]. One of the *Os Sertões* film fragments also shows the distribution of gifts to Paresí women. Although this is being carried out by Reis rather than by Rondon, and does not involve cloth as such, there are several photographs of Rondon *and* Reis together giving

calico dresses and other gifts to this same group of women [see Lasmar 2011: 212, 213, 215]

This film fragment is also accompanied by an intertitle that declares, “The Roosevelt party gave the women some calico dresses – and they thought it was Christmas”. This intertitle is in English and was probably made when Reis took a film based on extracts from his earlier works to the US in 1918 in an (unsuccessful) attempt to find a distributor (see below). This suggests that the rupture between the Roosevelt film project and filming for what would become *Os Sertões* was not fully complete until some time after this point.

Another aspect of life at Utiariti that is described at length by Roosevelt is the Paresí headball game, which clearly fascinated him [Roosevelt 1914: 192-193]. This game is also the subject of one of the surviving fragments of *Os Sertões*, corresponding to the third scene in Part Four of the original film [Lasmar 2011:262]. Clearly, this game need not necessarily have been filmed at the time that the Roosevelt expedition was visiting Utiariti. As Roosevelt himself describes, the Paresí were great enthusiasts for this game and Reis would therefore probably have had many different opportunities to film it. However, midway through the fragment, some expeditionaries wander through shot, the leading figure apparently being Rondon. On the extreme right of the shot, a very large and imposing figure appears that judging by the shape and colour of his helmet could easily be Roosevelt himself. Unfortunately, just as this figure enters the frame, the shot ends.

After Utiariti, the two groups appear to have gone their separate ways, though even then it is not exactly clear when they did so. In his book, Roosevelt records that his group headed off in a westerly direction on 3 February 1914, making their way towards the headwaters of the River of Doubt, which they would then descend. On the way, they encounter various Nambikwara groups, including those at the Três Buritis telegraph station and on the Rio Juruena. These groups also appear in the last two parts of *Os Sertões*, so it is possible that Reis was still accompanying the Roosevelt expedition at this point.

But there is no evidence from the list of scenes in *Os Sertões* that Reis went as far as the headwaters of the Rio de Dúvida and he certainly did not descend the river. What seems most likely then is that he stayed in the region around Utiariti and shot the additional material that appears in the last two Parts, including the dance of reconciliation between the Paresí and Nambikwara that features in Part Six and which is also one of the fragments that has survived in the Museo do Índio archive.

When *Os Sertões* was screened publicly in Rio de Janeiro in 1915, it was a huge box office success, and was subsequently distributed around many other parts of the country. Reis himself took a very active part in promoting the circulation of the film. When he returned to Mato Grosso to make *Rituais e festas borôro* in 1916, he took a copy *Os Sertões* with him and screened it in Corumbá and possibly also Cuiabá in order to raise money for his new production.

1916 - ***Matto Grosso em revista*** - duration unknown. This was based on material shot on Reis's way to and from São Lourenço to shoot the material for *Rituais e festas borôro* (see below) This included various scenes around Corumbá on the way there, probably in June 1916, and a military display on the outskirts of Cuiabá, shot on the way back in October. Reis claimed that he made this film in response to the concern expressed by the audience attending the screening in Corumbá of *Os Sertões* that this film suggested that in Mato Grosso, there was nothing to be found except natural phenomena and indigenous people. But although he undertook to show this material in the coastal cities of Brazil, in fact it seems that it was only in Mato Grosso itself that he screened this material (see Reis 2011: 268, 282-283; Lobato 2015: 307-308).

1917 - ***Rituais e festas borôro*** - 31 min. Shot between July and October 1916 at the now disappeared Eastern Bororo village of São Lourenço. Discussed at length at <https://www.silenttimemachine.net/films/amazonia-films/ritos-e-festas-bororos/>

1917 - ***Indústria da borracha em Mato Grosso e Amazonas***. This appears to be an alternative name for a film also known as ***Ouro Branco***, which was made for the Asensi Rubber Company based on the Jiparaná river, a tributary of the Madeira in Rondônia. This film was made to repay the company for the help that it had given to the SPI. Reis had a very high opinion of this film, based on 2000m of footage (approx. 2 hours) but now apparently lost [Lasmar 2011:153].

1918 - ***Wilderness***. Invited by the National Geographic Society in 1918, Reis travelled to the US with a film entitled *Wilderness*, clearly a reference to Roosevelt's book, which had sold very well. This film had five or possibly six parts (it is possible that Reis would have re-edited the film various time in accordance with the audience that he anticipated at a given venue): the first part was about Rio de Janeiro and São Paulo, the second was a sequence from the Roosevelt expedition material (probably the scene of distribution of gifts among Paresí women, described above), the third was a sequence of the Paresí headball game while the fourth may also have been a Paresí sequence. The final two appear to have been sequences shot for the Bororo funeral film, *Rituais e Festas Borôro*.

However, despite the fact that it was screened to an audience of 2800 at the Carnegie Hall in New York with Roosevelt himself giving a preliminary talk,

Reis returned to Brazil without managing to get the film into commercial distribution [Rodrigues 1982: 2-3; Lobato 2015: 310-314].

1920 – ***De Santa Cruz***. This appears to have been a reversion of *Wilderness* for distribution in Brazil. This had five parts, including two new parts, one about a jaguar hunt and the other about the Iguazu falls, both of which Reis had shot in late 1916 or early 1917, on his return from shooting *Rituais e festas borôro*. However, which of the parts of *Wilderness* were sacrificed to make way for these is not clear: Rodrigues's suggestion that *De Santa Cruz* was 'less scientific' suggests that it might have been parts relating to the Bororo funeral though Lobato suggests that it was the part on Rio and São Paulo that was dropped [Rodrigues 1982: 3, Lobato 2015: 311].

1922 – ***Inspeção no Nordeste*** – On the occasion of the centenary of Brazilian Independence, Rondon was asked by President Epitácio Pessoa to go on a tour of inspection around the Brazilian Northeast at a time of great famine. He was accompanied by Reis who shot some 4000 metres of film (approx 3.5 hours at 16fps). It is not clear if this material was ever cut into a film but in any case, the footage is seemingly lost [Lasmar 2011: 153].

1926 - ***Ronuro, Selvas do Xingu*** – 15 min. Reis went on an army expedition overland from Cuiabá to the headwaters of the Xingu, led by Captain Vicente Vasconcelos, July-September 1924. He was assisted by Miguel Mendes. He shot 2000 metres (almost 2 hours), including sequences of Bakairi, Kamayura, Nahukuá and some other unnamed Xinguanos groups on the Curisevu and Culuene rivers. It ends with a heart-rending scene in which the beautiful Xinguanos are dressed in absurdly ill-fitting clothes by the expedition. This film was screened at a geography congress that took place in Vitória, capital of Espírito Santo state in southeast Brazil in 1926 but does not appear to have been exhibited commercially. Later, however, it was incorporated into the first section of *Ao Redor do Brasil* (1933) [Lobato 2015: 315]

1926 – ***Operações de guerra*** - Reis shot 4000 metres (approx 3.5 hours) in 1924-25 when he accompanied Rondon during the campaign that the latter led against a military uprising that had originated in São Paulo, but whose principal participants had subsequently taken refuge in Paraná State. There is a record of this being screened at a leading cinema in Rio de Janeiro in 1926 but it is now apparently lost [Lasmar 2011:55; Lobato 2015: 315]

*In 1927, Reis followed Rondon to the newly created Inspeção de Fronteiras. During the first year, they worked in the north of Brazil, in the states of Pará, Amapá and Roraima. Their base was Fazenda São Marcos, at the junction of the Urariquera and the Takutu, tributaries of the Rio Branco [Lasmar 2011: 55].*

1928 - ***Viagem ao Roroimã*** – 34 min. Production: Inspeção de Fronteiras. Mostly about the expedition itself (which was supported by 180 Makushi



porters, both men and women), but there are some beautiful individual portraits of Makushi, and also a scene of Rondon toasting with a Taulipang chief. Certainly shot in 1927 because a photograph shows Rondon and Reis posing with the Brazilian flag on the summit of Mt. Roraima with the date 29 October 1927 written on the rock behind them [see Lasmar 2011: 56]. By the time they got back to Rio and edited the film, it would probably have been 1928 before it was released.

*In the second year, between July 1928 and February 1929, Rondon and Reis inspected frontiers further east, along the frontiers with Dutch and French Guiana. (At the same time, José Louro Fernandes, formerly Reis' assistant went to the upper Rio Negro and shot the material for his own film No Rio Içana).*

1928-29 - ***Parimã, Fronteiras do Brasil*** – 32 min. Production: Inspetoria de Fronteiras. Here Lasmar's information on the production schedule is contradictory, variously dating this film to 1927 and 1928-29 [compare p.55 with p.254], but the latter seems more likely. The film consists of two separate expeditions: first to the Oiapoque river, demarcating the boundary between French Guiana and Brazil. Here they meet Saramaca people (descendants of escaped slaves). There is also a brief encounter with an indigenous community. The geographical location suggests they would have been the Wayapi, but the material is very superficial, consisting of no more than a few staged portraits.

Halfway through film there is a break, the main title is repeated and a second expedition begins, this time moving up the rapids of the Rio Branco, where they eventually meet another indigenous group, probably Trio, who mostly live in Surinam. This sequence is a little longer and again there are some interesting portraits of individuals, but it only shows a first contact situation.

This film can be viewed here:

[https://www.youtube.com/watch?v=tsTyVgRo\\_xU&list=PLXjOjQuQ72zTYoYxm\\_ec300kslOu1W0Ys&index=31](https://www.youtube.com/watch?v=tsTyVgRo_xU&list=PLXjOjQuQ72zTYoYxm_ec300kslOu1W0Ys&index=31)

*In the third year of Rondon's appointment at the Inspetoria de Fronteiras project, Reis accompanied him on a trip starting from Cuiabá in September 1929, proceeding down the Araguaia to the Tocantins and from there on to Belém and Manaus. During this trip they shot:*

1929 – ***Os Carajas*** – 10 mins. This material was shot in and around the SPI post of the Ilha do Bananal in the Araguaia River. As well as shots of the post and the school etc., it shows the impressive 'Aruan' dance, which features elaborately masked dancers performing to music from long paired flutes reminiscent of those played in the Xingu. (Later the subject of films both by Harald Schultz and by Heinz Förthmann). It is not clear whether this

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material was ever screened in public as a free-standing film, but it was certainly later incorporated into *Ao Redor do Brazil*.

*Reis and Rondon then set out again on an inspection of the frontiers in Acre, Rondônia and Mato Grosso, reaching as far as the frontiers with Paraguay (where they arrived at the end of August 1930) and then eventually Argentina. It was during this phase of the journey that they shot:*

1930 – ***Posto Alves de Barros*** – 17 min. Production: SPI. This post is located in what is now Mato Grosso do Sul. However, apart from some preliminary shots of Caduveo in their Sunday best, there are no sequences of indigenous groups. See

[https://www.youtube.com/watch?v=kGn2YTkSpEA&list=PLXjOjQuQ72zTYoYxm\\_ec300ksIOu1W0Ys&index=28&t=0s](https://www.youtube.com/watch?v=kGn2YTkSpEA&list=PLXjOjQuQ72zTYoYxm_ec300ksIOu1W0Ys&index=28&t=0s)

1931 – ***Matto Grosso e Paraná: Fronteiras com o Paraguay e Argentina*** – 17 min. Production SPI. The only meeting with indigenous people is a visit to a school at a Posto Indigena for the ‘Caiuás’, a generic term for Guaraní groups now known as Kaiowa and Nandeva.

1933 - ***Ao Redor do Brasil*** – 80 min. This represents a sort of compilation of material from a number of different expeditions in the period 1924-1930 on which Reis had worked as the official cameraperson. It was commercially released in São Paulo in 1933. However, although it is a technically accomplished film, the references to indigenous groups are scattered through the film and are all relatively brief and superficial.

The film begins with the material from the 1924 expedition to the Ronuro River, including various shots of the Bakairi and the Xinguanos, while about halfway through, there is a short though interesting sequence on the Karajá, based on the footage that Reis shot for his 1929 film for the Inspeção de Fronteiras.

The most extended sequence occurs at about 70 minutes, and concerns Rondon's meeting, probably in early 1930, with a group of Nambikwara at Porto Amarante, on the Rio Cabixis, near the town of Vilhena. (NB this is clearly a different group of Nambikwara to those whom Rondon had encountered in the 1915 film, *Os Sertões de Matto-Grosso*). But this consists of no more than a series of portraits, albeit striking, of the Nambikwara who have gathered for the meeting with Rondon. This sequence is followed by a brief visit to a Posto Indigena, where Pakaas Novas (now known as Wari') are shown pounding grain or hoeing, all dressed in European-style clothing.

1938 – ***Inspeção Especial de Fronteiras*** – 99 mins. Production: Ministério da Guerra. This is a long film that follows Colonel Ferreira da Cunha, who had succeeded Rondon as the Inspector of Frontiers, as he travels up the Rio

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Negro in 1935 to visit frontiers with Venezuela and Colombia. Reis was assisted by Charlotte Rosenbaum, one of the first women to play a significant role in Brazilian documentary film-making. [However, initially seems to have been assisted by José Louro, but he leaves after six months, in July 1935 and is replaced by Reis's daughter, Argentina]. The film mostly consists of a series of visits to schools, missions, military parades etc. There are only a brief few minutes, right at the end of the film, of dancing in a Tuyuka village on the Rio Tiquié, on the Colombian side of the frontier.

This film can be viewed here:

[https://www.youtube.com/watch?v=yji9pw4tESo&list=PLXjOjQuQ72zTYoYxm\\_ec300ksIOu1W0Ys&index=30](https://www.youtube.com/watch?v=yji9pw4tESo&list=PLXjOjQuQ72zTYoYxm_ec300ksIOu1W0Ys&index=30)