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## Pare Lorentz papers 6911127

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## Table of Contents

Summary Information .....	4
Biographical Note .....	4
Summary .....	12
Arrangement .....	12
Administrative Information .....	12
Controlled Access Headings .....	14
Collection Inventory .....	14
Series I: Ecce Homo .....	14
Subseries 1. Correspondence, Scripts, and Research .....	15
Subseries 2. Shooting Notes and Selected Takes .....	16
Subseries 3. Still Photographs .....	17
Series II: The Fight For Life .....	18
Subseries 1. Distribution, Publicity, Research .....	19
Subseries 2. Production .....	21
Subseries 3. Stills .....	22
Series III: The Plow That Broke The Plains .....	22
Subseries 1. Publicity and Clippings .....	22
Subseries 2. Production and Distribution .....	23
Subseries 3. Stills .....	24
Series IV: The River .....	24
Subseries 1. Printed Materials and Publicity .....	25
Subseries 2. Subject Files .....	25
Subseries 3. Still Photographs .....	28
Series V: Other Films .....	28
Subseries 1. <i>The City</i> .....	28
Subseries 2. <i>Nuremberg Trials Film</i> .....	29
Subseries 3. <i>Good Neighbors</i> .....	30
Subseries 4. <i>Polio</i> .....	30
Subseries 5. Other Films .....	30
Subseries 6. John Vachon Stills .....	31
Series VI: Office Files .....	31
Subseries 1. RKO Files .....	31
Subseries 2. General Office Files .....	31

Subseries 3. U.S. Film Service .....	37
Subseries 4. Personal Files .....	39
Subseries 5. General Files .....	40
Subseries 6. Pare Lorentz Associates .....	54
Subseries 7. Subject Files .....	55
Series VII: U.S. Army Air Forces .....	59
Series VIII: Atomic Power and Nuclear War .....	62
Subseries 1. <i>The Fight For Survival</i> .....	62
Subseries 2. <i>No Place To Hide</i> .....	63
Subseries 3. Nuclear Energy Research .....	65
Subseries 4: Nuclear Energy Books .....	67
Series IX: <i>McCall's</i> .....	68
Subseries 1. General Files .....	68
Subseries 2. Magazine Articles .....	69
Subseries 3. Research .....	70
Subseries 4. Articles by Pare Lorentz .....	71
Subseries 5. <i>McCall's</i> Issues and Bound Volumes, .....	71
Series X: General .....	72
Subseries 1. Correspondence .....	72
Subseries 2. KDKA Suit .....	73
Subseries 3. Conferences--Ceremonies--Presentations .....	74
Subseries 4. Writings about Pare Lorentz .....	75
Subseries 5. <i>The Days of F. D. R.</i> .....	76
Subseries 6. General .....	76
Series XI: Digitized Negatives .....	76

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## Summary Information

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<b>Repository:</b>	Rare Book and Manuscript Library
<b>Creator:</b>	Lorentz, Pare
<b>Title:</b>	Pare Lorentz papers
<b>ID:</b>	6911127
<b>ID:</b>	MS#1461
<b>Date [inclusive]:</b>	1914-1994
<b>Date [bulk]:</b>	1932-1960
<b>Physical Description:</b>	80 linear feet 187 document boxes 2 oversize boxes 1 card file 1 roll
<b>Language of the Material:</b>	English .
<b>Abstract:</b>	These papers contain photographs, correspondence, business records, research notes, and press clippings related to the career of Pare Lorentz, a documentary filmmaker and journalist.

### Preferred Citation

Identification of specific item; Date (if known); Pare Lorentz papers; Box and Folder; Rare Book and Manuscript Library, Columbia University Library.

[^ Return to Table of Contents](#)

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## Biographical Note

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During the 1930s, Pare Lorentz accomplished a rare feat in American cultural history; funded entirely by the government, he directed propagandistic documentaries that became critical and popular hits. In fact, this achievement may have been unique, since no one – including Lorentz himself – was ever able to duplicate it again.

[^ Return to Table of Contents](#)

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## Biographical Note

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"A fine picture," he once said, "is really a symphony – a carefully orchestrated piece of work which plays on the eye and the ear to get an emotional reaction." His films featured gritty footage, prose-poetic narration, and a dramatic score. He had no use for studio accoutrements. "The best light in the world is the sun," he said. Nor did he care for stars. In his opinion, movies were "made by cutting and direction, and the actor isn't important at all." A documentarian's documentarian, he influenced generations of auteurs. "His work is part of the heritage of all filmmakers," Ken Burns, the acclaimed director, has said. "Lorentz showed us that documentaries need not be based solely on current events, or be filmed journalism. They could be of the heart."

[^ Return to Table of Contents](#)

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## Biographical Note

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But Lorentz never made cinema for cinema's sake alone. His films were political – even radical – and must be understood within the context of their production. His documentaries unmistakably belong to the creative milieu that inspired the photographs of Dorothea Lange and Walker Evans, as well as the writings of James Agee and John Steinbeck. The Great Depression provided these artists with both a message and a medium; the suffering of the 1930s offered subject-matter rich in pathos and courage, while federal agencies financed and promoted their projects.

[^ Return to Table of Contents](#)

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## Biographical Note

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Perhaps more than even these well-known figures, however, Lorentz's career synced with the New Deal. His films were regularly screened in the White House, and Franklin D. Roosevelt once said of him: "He's my shooter. He photographs America to show what it's like to our people." Lorentz embraced this role, entitling his autobiography, *FDR's Filmmaker*. But, the opposite was even more emphatically true: Roosevelt was Lorentz's president. In 1936, when the administration was pushing a farm resettlement policy, Lorentz produced his first picture, *The Plow That Broke the Plain*, a study of soil erosion. Two years later, when the Democrats needed support for the vast dam projects of the Tennessee Valley Authority, Lorentz obliged them by directing *The River*, which depicted the Mississippi's chronic flooding. After the attack on Pearl Harbor, Lorentz was again eager to serve his chief. Attaining an officer's rank

in the U.S. Army Air Forces, he made pilot-training films and edited footage of the Nuremberg Trials.

[^ Return to Table of Contents](#)

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## Biographical Note

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As long as Roosevelt remained in power, Lorentz was assured of official accolades and a worthy cause. In later years, though, he could never recapture the synergy of that period. His career as a moviemaker spanned five decades and more, yet his third – and final – film to achieve wide distribution, *The Fight for Life*, was released in 1940. In part, this was a result of his temperament; Lorentz was a man who envisioned grand projects and then carried them halfway through. But, his politics were an even more fundamental hindrance to success. By the 1950s, his egalitarian populism may not have lost its audience, but it had certainly lost any chance for distribution. He wanted to make films about German war crimes and the development of the Hydrogen Bomb, but the Cold War demanded silence on these topics. Thus, a career that began with such promise ended in a series of frustrations.

[^ Return to Table of Contents](#)

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## Biographical Note

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Leonard MacTaggart Lorentz was born in Clarksburg, West Virginia, in 1905. "Pare," the traditional family name, had already been taken by his father, a cousin, and an uncle. One more, his mother thought, would be one too many. But, after Lorentz came to New York City in 1925 to make a career as a journalist, he assumed his father's name and used it for his byline. Working freelance, he began reviewing movies for several magazines, including *Judge*, *Vanity Fair*, and *McCall's*. Lorentz also contributed essays and fiction to *Harper's*, *Scribner's*, and *The New Yorker*. Immediately recognized as an important critic, he was 25 years old when he published his first book, *Censored: The Private Life of the Movies*. He received his advance money – six hundred dollars – on the day of the stock-market crash.

[^ Return to Table of Contents](#)

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## Biographical Note

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During the early years of the Depression, when nearly one-quarter of the American workforce was unemployed, Lorentz blithely got himself hired and fired from a succession of magazine

positions. In each case, dismissal came after he refused to soften his beliefs just to keep a paycheck. He further alienated some employers with his enthusiasm for the New Deal. His second book, *The Roosevelt Year: 1933*, was a pictorial record of the President's first twelve months in office. A laudatory profile of Henry Wallace, the progressive Secretary of Agriculture, cost him yet another job – this time he was fired by William Randolph Hearst. But, the piece also helped bring him to the attention of policy-makers in the Resettlement Administration, an agriculture relief bureau that promoted its efforts through the work of such photographers as Evans and Lange. "Our job," one agency artist recalled, "was to educate the city dweller to the needs of the rural population." A film could spread the message even more effectively, and Lorentz was given the assignment.

[^ Return to Table of Contents](#)

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## Biographical Note

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Choosing the Dust Bowl as his subject, he traveled from Montana to Texas, filming the unprecedented erosion that was destroying billions of tons of fertile land. With a \$6,000 budget, he was forced to shoot real people on location, as opposed to using actors in a studio lot. Money concerns proscribed the use of sound-film; he instead employed voice-over narration and a classical score. These became the hallmarks of the Lorentz style, but their origins rested as much with necessity as with preference. *The Plow That Broke the Plains* – which was half an hour long and had cost less than \$20,000 to produce – premiered in the spring of 1936; "it tells the story of the Plains," explained Lorentz, "and it tells it with some emotional value – an emotion that springs out of the soil itself."

[^ Return to Table of Contents](#)

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## Biographical Note

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With *Plow* completed, Lorentz had gone from film critic to filmmaker. Next, he directed a masterpiece. In *The River*, he documented the devastating seasonal inundations in the Mississippi valley. During January 1937, after months of shooting, the crew was crating up its equipment when news arrived of an approaching flood. Lorentz flew to the set and remained at the disaster site for weeks, capturing the most remarkable footage of his career. The movie – which cost \$49,500 to make – premiered in New Orleans to an enthusiastic reception. "It could have been filmed as baldly as a subcommittee's report, with charts and graphs and the concomitant speeches of Congressmen," the *Times* reviewer noted. Instead, it "has an epic quality ... To call it a great documentary does it an injustice. It is a great motion picture." Throughout 1938, *The River* played before audiences in the United States and Europe, screening in commercial theaters – often as part of a twin-bill with Walt Disney's *Snow White and the Seven Dwarves*. The film was awarded the prize for Best Documentary at the Venice

Film Festival, defeating Leni Riefenstahl's *Olympiad* despite the close ties between Mussolini's Italy and Nazi Germany.

[^ Return to Table of Contents](#)

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## Biographical Note

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In August 1938, Lorentz was named director of the latest New Deal agency, the United States Film Service, which operated under the National Emergency Council, and drew funds from the Works Progress Administration. Intended "to coordinate the activities of the several departments and agencies which relate to the production or distribution of motion picture films," the Service potentially could have economized Washington's propagandistic and educational efforts. But, the agency faced a hostile Congress, which refused to fund it. The partisan, even radical, messages of *Plow* and *The River* further dampened enthusiasm. Nevertheless, Lorentz pushed ahead with his new projects, struggling to balance his artistic and official responsibilities. "I'm getting along on four hours sleep," he told a reporter. "I don't know anybody in the business who hasn't got stomach trouble."

[^ Return to Table of Contents](#)

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## Biographical Note

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So far, Lorentz had completed short documentaries on soil erosion and flooding. For his next project, he chose a feature-length fiction film about the all-too-human subject of unemployment. Again, this issue was timely for the administration, since President Roosevelt was preparing to launch a new campaign against joblessness. To dramatize a national crisis affecting millions, *Ecce Homo!* would focus on the odyssey of one single character, an out-of-work man referred to only as Worker #7790. The nameless protagonist was merely a prism through which to focus on the nation's vast productive capacities; characteristically, America's "gigantic industrial equipment and the magnificent amount of arable land" were to be the actual stars. In 1939, Lorentz and his crew set to work. Photographers scattered to find suitable locations. Researchers scanned employment and relief statistics. Film crews gathered footage of mass-production at Ford's River Rouge facility, and captured shots showing the construction of the Grand Coulee Dam. But, despite these efforts, funding problems grew insuperable and the project was abandoned. Later, in 1941, Lorentz attempted to revive the picture, with the new title, *Name, Age and Occupation*, as an RKO production, but again work had to stop. The film was never finished.

[^ Return to Table of Contents](#)



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## Biographical Note

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When Roosevelt prepared to launch a series of health-care initiatives in 1939, he called on Lorentz and ordered him to turn his attention toward medicine. The director decided to start at the beginning, with childbirth. *The Fight For Life* focused on the Chicago Maternity Center, an under-funded clinic that cared for poor mothers, and yet produced a better record than many local hospitals. For the first time in his career, Lorentz used professional actors – but only for a few key roles. Most of his dramatis personae were, as always, the American people. "Mothers in the waiting rooms of the Maternity Center," a reviewer wrote, "undernourished children playing dangerously in the streets – the people of the tenements themselves, are the real actors of this film." It premiered in the spring of 1940 to excellent reviews, and followed its predecessors in a wide commercial release.

[^ Return to Table of Contents](#)

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## Biographical Note

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That same year, however, Congress voted to stop financing the United States Film Service. Lorentz was too busy to pause over the demise of his bureau. The New Deal decade was over, anyway. The 1940s had arrived, and Roosevelt's attention was turning away from domestic reform to focus on the international situation. The war decade had begun, and Lorentz – as always – would be there for his Commander-in-Chief.

[^ Return to Table of Contents](#)

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## Biographical Note

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In 1943, he received the rank of Lieutenant Colonel and the assignment to lead a specialized flying force, the Overseas Technical Unit, which was tasked to produce briefing films informing pilots of key landmarks along important routes. To compile the footage for this would require an enormous amount of effort, as well as thousands of hours of flight time. Lorentz was given one aircraft, and a skeleton crew. The plane was an obsolete B-24D, nicknamed "Peeping Tom;" the bombardier's post was refashioned for a Mitchel movie camera, and a dark room was installed in the fuselage. During the next three years, "Peeping Tom" logged 425,000 miles, and made 93 crossings of the world's oceans. She traversed the infamous "Hump" – the route over the Himalayas to Kunming, China – six times, and operated in temperatures ranging from 46 below to 137 above, in Alaska and the Persian Gulf, respectively. Twenty thousand military airmen – in the North Atlantic sector alone – watched the films, which proved their value

in the most crucial moments. "When a pilot is fatigued from eight hours of flying, has one hour's gas left, is caught in a rainstorm, and doesn't know where the airport is located," Lorentz explained, the briefing reels "keep him alert to terrain and altitude."

[^ Return to Table of Contents](#)

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## Biographical Note

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Returning to civilian life, Lorentz quickly discovered that – with President Roosevelt dead – his access to high political circles was severely curtailed. It took longer for him to realize, if in fact he ever did, that the most productive years of his career were over. He had a New Deal sensibility, and always would, but now he lived in a Cold War world. Previously, his work had abetted the Administration's political aims. Now, a series of controversies presaged a future in which his voice would be one of opposition and critique.

[^ Return to Table of Contents](#)

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## Biographical Note

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First, he spliced together millions of feet of historical footage depicting the Nazi regime – from the earliest putsches to the Trial of the Major War Criminals at Nuremberg – into a feature-length documentary called *Nuremberg – Its Lesson for Today*. Released in West Berlin in 1948, it received the usual applause. But, two years later the government removed its support. The national interest no longer benefited "from frank and vigorous opposition to the Nazis." Germany was now an ally, after all. "As our focus necessarily shifted from Hitlerism to Stalinism," a former official told the *Times*, all energy had to be devoted to "anti-Communist themes."

[^ Return to Table of Contents](#)

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## Biographical Note

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For his next Cold War faux pas, Lorentz planned a propaganda film – *No Place To Hide* – that would depict the dangers of the Hydrogen bomb. The central character was to be a young doctor who had witnessed the atomic tests at Bikini Atoll. "Through his adventures," wrote Lorentz, "movie audiences will understand for the first time, the fundamental truths, and the majestic implications, of the atomic age – the age in which we are living." As in the old days, the director immersed himself in the topic, researching the science and politics of nuclear

power. Critics wondered if Lorentz would be able to create a compelling film from the details of "this unpleasant subject." Would "the average movie theater" be interested in screening it? In the event, this question was never answered. By 1952, after four years trying to find funding, Lorentz conceded that the project was so unpopular that he hadn't been able to "raise two dollars and a half."

[^ Return to Table of Contents](#)

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## Biographical Note

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As the decades passed, *The Plow* and *The River* remained politically controversial, even as their quality as films gained ever more acclaim. In 1977, Radio Station KDKA, in Pittsburgh, broadcast an interview with a man claiming to have been an FBI agent in the 1930s. On-air, he named Lorentz as a Communist; and not just any Communist: he "was one of the biggest communists in Hollywood." Lorentz sued for damages, eventually receiving a check for \$25,000 and a written apology, acknowledging "the distinguished list of [his] lifetime accomplishments which clearly demonstrates [his] outstanding record as an American citizen." A minor incident, perhaps, but it reflected a larger historical trend: the man whom a President considered the most patriotic of filmmakers was, a few decades later, decried as a disloyal traitor.

[^ Return to Table of Contents](#)

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## Biographical Note

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In his later years, Lorentz grew increasingly dissatisfied with the nation's progress. He was also critical of the medium he had helped pioneer, complaining about "the familiar disease of 'talking heads.'" Other directors, in his view, had confused unsightliness for naturalism. "A lot of guys go out with their cameras," he said, "they take a series of ugly pictures, they slap vocal captions on them against a background of harsh music and call them films of reality." Lorentz himself continued to envision radical projects, factual films that would explain unpleasant truths to skeptical audiences. "If I were making documentaries now," he said when he was in his 80s, "I'd like to see how bad the sludge in New York harbor is, see where the radiation is coming from."

[^ Return to Table of Contents](#)

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## Biographical Note

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Pare Lorentz died in March 1992; he was 86 years old.

[^ Return to Table of Contents](#)

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## Summary

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These papers consist of photographs, correspondence, research notes, and press clippings related to Pare Lorentz's career as a documentary filmmaker and journalist. Materials related to each of his films are grouped together in separate series. The office files, organized either alphabetically or chronologically according to Lorentz's own system, include records from various New Deal agencies, such as the U.S. Film Service, or the Resettlement Administration. There are materials related to Lorentz's time in the military during World War II. After the war, he conducted extensive research on the threat posed by nuclear weapons; those papers are here, as well. There is some correspondence between Lorentz and John Steinbeck, the novelist.

[^ Return to Table of Contents](#)

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## Arrangement

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This collection is arranged in 11 series.

[^ Return to Table of Contents](#)

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## Administrative Information

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### Publication Statement

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535 W. 114th St.  
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### **Revision Description**

File created. xml document instance created by Carrie Hintz EAD was imported spring 2019 as part of the ArchivesSpace Phase II migration. 2009-09-23 2009-10-05 2019-05-20

### **Restrictions on Access**

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### **Immediate Source of Acquisition**

Source of acquisition--[source of acquisition]. Method of acquisition--Gift; Date of acquisition--1995, 1996, and 1998.

### **Processing Information**

Papers processed by Thai Jones (Columbia, 2011) 2009.

### **Processing Information**

Finding aid written by Thai Jones.

### **Accrual**

No additions are expected

### **Accruals**

Materials may have been added to the collection since this finding aid was prepared. Contact [rbml@columbia.edu](mailto:rbml@columbia.edu) for more information.

[^ Return to Table of Contents](#)

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## Controlled Access Headings

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- Atomic bomb -- Physiological effect
- Atomic bomb -- Social aspects
- Atomic bomb -- Testing
- Atomic bomb -- United States -- History -- 20th century
- Depressions -- 1929 -- United States
- Depressions -- 1929 -- United States -- Pictorial works
- Documentary films
- Documentary films -- United States -- History and criticism
- Documentary photography -- United States -- History -- 20th century
- Historical films
- Water resources development -- Mississippi River Valley
- World War, 1939-1945 -- Aerial operations, American
- World War, 1939-1945 -- Transportation
- Great Plains -- Economic conditions
- Great Plains -- Social conditions
- Mississippi River
- Mississippi River -- History
- Mississippi River Valley
- United States -- History -- 1933-1945
- United States -- Rural conditions
- Occupation
- Lange, Dorothea
- Locke, Edwin
- Lorentz, Pare
- Roosevelt, Franklin D (Franklin Delano), 1882-1945
- Steinbeck, John, 1902-1968
- Thomson, Virgil, 1896-1989
- Vachon, John, 1914-1975
- United States. Army Air Forces. Air Transport Command
- United States. Farm Security Administration -- History

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## Collection Inventory

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### Series I: *Ecce Homo*, 1938-1942, undated

#### Scope and Contents

*Ecce Homo* was Lorentz's first attempt at a feature-length fiction film. It began as a radio play, first broadcast on the CBS channel in 1938. The narrative centers around four unemployed workers from the four corners of the United States who met at a filling station in Kansas. One by one, each of the men delivers a monologue about conditions in his home state, while regional music plays in the background. The radio play was supposed to be the forerunner of a feature-length film. Lorentz and

his staff conducted extensive research for the production. They studied production practices at Ford's River Rouge factory, gathered information on jobless Americans and relief organizations. Filming began in 1939, but was hampered by a lack of funds. By 1941, with much of the industrial images captured, and the name changed to Name, Age and Occupation, production began again. The picture was never completed, but much of the footage proved useful to government propaganda efforts during World War II.

## Subseries 1. Correspondence, Scripts, and Research, 1938-1942, undated

### Scope and Contents

The correspondence concerns the process of fundraising and shooting, as well as the details of Lorentz's long struggle to complete the film. The scripts include both drafts for the original radio play, as well as the full-length treatment for the feature film.

Title/Description	Instances	
"History of a Motion Picture," 1942	box 1	folder 1
Activities Reports, 1938-1942	box 1	folder 2
Origin of Contract, 1941	box 1	folder 3
Correspondence, 1938-1940	box 1	folder 4
Correspondence--Floyd Crosby, 1937-1938	box 1	folder 5
Correspondence--Re: Film Footage, 1938-1942	box 1	folder 6
Costumes--1939-1942	box 1	folder 7
<i>Name, Age and Occupation</i> --Budget, 1942	box 1	folder 8
Budget Detail, 1941	box 1	folder 9
<i>Name, Age and Occupation</i>		
Casting, 1942	box 1	folder 10
Correspondence, 1941-1942 <u>Physical Description:</u> (2 Folders)	box 1	folder 11 to 12
Film Delivery, 1948	box 1	folder 13
Film Controversy, 1938-1942 <u>Physical Description:</u> (3 Folders)	box 1	folder 14 to 16
Music Research, 1941-1942	box 2	folder 1
Screenplay Drafts, 1942 <u>Physical Description:</u> (2 Folders)	box 2	folder 2 to 3
Newspaper Clippings, 1942	box 2	folder 4
<i>Ecce Homo</i> Outline, 1938	box 2	folder 5
<i>Name, Age and Occupation</i> --Press Releases, 1942	box 2	folder 6
<i>Name, Age and Occupation</i> --Production Reports,, 1942	box 2	folder 7

Publicity--RKO Press Releases, 1942	box 2	folder 8
<i>Ecce Homo</i>		
Radio Broadcast--Transcripts, 1939	box 2	folder 9
Radio Broadcast--Correspondence, 1938-1941	box 2	folder 10
Scripts, 1938	box 2	folder 11
Seattle, 1938-1939	box 3	folder 1
Seattle Notes, undated	box 3	folder 2
<i>Ecce Homo</i> --Scripts and Scenario, 1938	box 3	folder 3
Kalemis Script, undated	box 3	folder 4
<i>Ecce Homo</i> --Shooting Notes, 1938	box 3	folder 5
<i>Ecce Homo</i> --Script Reports, 1938-1939	box 3	folder 6
Stackpole Sons, 1939	box 3	folder 7
Research		
1938-1940 <u>Physical Description:</u> (2 Folders)	box 3	folder 8 to 9
Government Machinery, 1938 (Includes Photos), 1938	box 3	folder 10
Hold The Man, 1938	box 3	folder 11
"Men, Methods and Machines," 1939	box 4	folder 1
Relief Material, 1938	box 4	folder 2
Unemployed Compensation Form, 1939	box 4	folder 3
Unemployment, 1939	box 4	folder 4
<i>Name, Age and Occupation</i>		
Script, 1942	box 4	folder 5
Early Treatment, 1941	box 4	folder 6
Notes, 1942 <u>Physical Description:</u> (2 Folders)	box 4	folder 7 to 8
Press Clippings, 1941-1942	box 4	folder 9

**Subseries 2. Shooting Notes and Selected Takes, 1939-1942, undated**

**Scope and Contents**

The shooting notes in this subseries document the shot-by-shot progress of production.

**Title/Description**

**Instances**

*Name, Age and Occupation,*



Shooting Notes, 1942 (2 of 3 Folders), 1942	box 4	folder 10 to 11
Shooting Notes, 1942 (1 of 3 Folders), 1942	box 5	folder 1
Record of Negative and Positive, 1948	box 5	folder 2
Estimating Script, 1942 <u>Physical Description:</u> (2 Folders)	box 5	folder 3 to 4
<i>Ecce Homo</i>		
Selected Takes, undated <u>Physical Description:</u> (2 Folders)	box 5	folder 5 to 6
Shooting Notes, 1939	box 5	folder 7
Shooting Notes--Prod 3, 1938-1939 <u>Physical Description:</u> (3 Folders)	box 6	folder 1 to 3

### Subseries 3. Still Photographs, circa 1938-1942, undated

#### Scope and Contents

Some of the still photographs depict the actors and filmmakers at work. But the majority consists of 8x10-inch shots, mounted on cardboard, depicting scenes from across the Midwest during the Great Depression. The images, most of which were taken by Edwin Locke, focus on industrial production, cityscapes, streetscapes, and landscapes. They were used as research for the film.

Title/Description	Instances	
<i>Name, Age and Occupation</i> --Photos of Leads, undated	box 6	folder 4
Decatur, Indiana, undated	box 6	folder 5
<i>Ecce Homo</i>		
Ed Locke Photos, undated <u>Physical Description:</u> (5 Folders)	box 6	folder 6 to 10
Location Shots, undated <u>Physical Description:</u> (2 Folders)	box 6	folder 1 to 12
Stills, undated (1 of 5 Folders), undated	box 6	folder 13
Stills, undated (4 of 5 Folders), undated	box 7	folder 1 to 4
Still Pictures--Cast, undated	box 7	folder 5
Carded Stills--North, undated	box 7	folder 6
Carded Stills--IV, undated	box 7	folder 7
Carded Stills, undated <u>Physical Description:</u> (2 Folders)	box 7	folder 8 to 9
Carded Stills, undated	box 8	folder 1 to 2, 4, 6

Physical Description: (4 Folders)

Carded Stills--Alternates, undated	box 8	folder 3
Carded Stills--Alternates V, undated	box 8	folder 5
Carded Stills--P. 84, undated	box 9	folder 1
Carded Stills--P. 85-86, undated	box 9	folder 2
Carded Stills--P. 86, undated	box 9	folder 3
Carded Stills, undated	box 9	folder 4
Carded Stills, undated	box 10	folder 1 to 6

Physical Description: (6 Folders)

Carded Stills, undated	box 11	folder 1 to 5
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Physical Description: (5 Folders)

Carded Stills--Industrial America, undated	box 12	folder 1
Carded Stills, undated	box 12	folder 2 to 4

Physical Description: (3 Folders)

Carded Stills, undated (includes Pare on location), undated	box 12	folder 5
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Carded Stills, undated	box 13	folder 1 to 5
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Physical Description: (5 Folders)

Carded Stills, undated	box 14	folder 1 to 2, 4 to 6
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Physical Description: (5 Folders)

Carded Stills--The Proffet and the Picket, undated	box 14	folder 3
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Carded Stills--Selected by Robert L. Snyder, undated (4 of 6 Folders), undated	box 15	folder 1 to 4
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Carded Stills--Selected by Robert L. Snyder, undated (2 of 6 Folders), undated	box 16	folder 1 to 2
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<i>Name, Age and Occupation</i> --Negatives, undated	box 16	folder 3
--	--------	----------

<i>Ecce Homo</i> --Oversize Album, undated	box 17	folder 3
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[^ Return to Table of Contents](#)

**Series II: The Fight For Life, 1921-1942, undated**

**Scope and Contents**

Lorentz's last major completed film, *The Fight For Life* is the story of the Chicago Maternity Clinic, a progressive but under-funded healthcare facility that achieved heroic results for Chicago's working-class

families. The movie features three professional actors, but the rest of the people who appear are patients and nurses of the center.

## Subseries 1. Distribution, Publicity, Research, 1921-1942, undated

### Scope and Contents

This subseries contains notes and records related to the film's screenings in various cities. There are many press clippings, mainly movie reviews.

Title/Description	Instances	
Correspondence--Actors, 1939	box 18	folder 1
Advertising, 1940	box 18	folder 2
Columbia Pictures, 1940	box 18	folder 3 to 4
Contract and Copyright, 1939-1940	box 18	folder 5
Camera Report, 1939	box 18	folder 6
Continuity, 1940	box 18	folder 7
Distribution, 1940	box 18	folder 8
Research, 1940	box 18	folder 9
Distribution Returns, 1940	box 18	folder 10
Distribution--Noncommercial Requests, 1940-1941	box 19	folder 1
Fan Letters, 1940	box 19	folder 2
Harcourt, Brace and Co., 1938-1940	box 19	folder 3
Medical Controversy, 1938-1940	box 19	folder 4
Interoffice Memos, 1940	box 19	folder 5
Music and Musicians, 1939-1941	box 19	folder 6
Publicity, 1938-1940	box 19	folder 7
Radio, 1940	box 19	folder 8
Previews, 1940	box 20	folder 1
Pass List, 1940	box 20	folder 2
New York Premiere, 1940	box 20	folder 3 to 4
Prints and Production, 1939-1940	box 20	folder 5
Special Exploitation, 1940	box 20	folder 6
Publicity, 1940	box 20	folder 7
Publicity, 1939-1942	box 21	folder 1 to 2
<u>Physical Description:</u> (2 Folders)		
Stills, 1940	box 21	folder 3

Sound Record, 1940	box 21	folder 4
Research--Birth Control, 1939-1940	box 21	folder 5
Correspondence--A-D, 1939-1940	box 21	folder 6
Correspondence--G-L, 1939-1940	box 21	folder 7
Correspondence--M-R, 1939-1941	box 22	folder 1
Correspondence--S-W, 1939-1941	box 22	folder 2
Research Materials, 1938-1939	box 22	folder 3
Interdepartmental Committee, 1938	box 22	folder 4 to 5
Birth Reports, undated	box 22	folder 6
Research Materials, 1938-1939	box 22	folder 7
Research Materials, 1938-1939	box 23	folder 1
Gruenberg Compositions, 1921-1923	box 23	folder 2
Research Materials, 1938-1939	box 23	folder 3
Maternity Publications, 1933-1939 <u>Physical Description:</u> (2 Folders)	box 23	folder 4 to 5
Doctor's Organizations Contact Information, undated	box 24	folder 1
Background Notes, 1939	box 25	folder 1
Research Materials, undated	box 25	folder 2
Chicago Maternity Center, 1939	box 25	folder 3
Maternity Center Bulletin Board Records, 1936-1939	box 25	folder 4
Statistics, 1939-1940	box 25	folder 5
Research Publications, 1936-1940	box 25	folder 6
Research Publications, 1936-1940	box 26	folder 1
Research Materials, 1935-1938	box 26	folder 2
Screenplay, 1939	box 26	folder 3
Shooting Scripts, undated	box 26	folder 4
Reviews, 1940	box 27	folder 1
Publicity, 1940	box 27	folder 2
Reviews, 1940	box 27	folder 3
Script and Research, 1939	box 27	folder 4
Research, 1938	box 27	folder 5
Publicity, 1939-1940	box 28	folder 1 to 2

Physical Description: (2 Folders)

Publicity, 1936-1940

box 28

folder 3

**Subseries 2. Production, 1939-1940****Scope and Contents**

These files contain extensive documentation of the production process. The production script notes were removed from their original binders.

<b>Title/Description</b>	<b>Instances</b>	
Script Notes		
Production 4--Volume 1, 1939 <u>Physical Description:</u> (2 Folders)	box 186	folder 4 to 5
Production 4--Volume 2, 1939 <u>Physical Description:</u> (2 Folders)	box 29	folder 1 to 2
Production 4--Volume 3, 1939	box 29	folder 3
1939-1940	box 29	folder 4
Complete Scripts, undated	box 29	folder 5
Scene Notes, 1939	box 29	folder 6
Script Notes, undated	box 29	folder 7
Publicity, 1940	box 30	folder 1
Shooting Script, undated	box 30	folder 2
Screenplay, undated	box 30	folder 3
Script Sheet--Chicago Notes, 1939	box 30	folder 4 to 5
Script Sheet--Hollywood Notes, 1939	box 31	folder 1 to 2
Hollywood and Chicago, 1939	box 31	folder 3 to 6
Scene Notes, 1939	box 32	folder 1
Exploitation, 1940	box 32	folder 2
Script Notes Production 4--Chicago, 1939 <u>Physical Description:</u> (3 Folders)	box 32	folder 3 to 5
Shooting Sequences, undated	box 32	folder 6
Shooting Script Report, 1939	box 32	folder 7
Shooting Script Report, 1939	box 33	folder 1
Code Book, undated	box 33	folder 2
Negative Camera Reports, 1939	box 33	folder 3
Lloyd Nosler, 1939-1940	box 33	folder 4 to 5

Physical Description: (2 Folders)

Financial Record, undated	box 33	folder 6
Public Health Service, 1939	box 33	folder 7
Daily Journal, 1937-1938	box 34	folder 1 to 2
<u>Physical Description:</u> (2 Folders)		
Daily Journal, 1939	box 34	folder 3 to 5
<u>Physical Description:</u> (3 Folders)		

**Subseries 3. Stills, undated**

**Scope and Contents**

Some of the still photographs filed here were taken on set, others come from the film itself, and a third group was used by Lorentz for research while he was writing the screenplay.

Title/Description	Instances	
Mounted Stills, undated	box 35	
Mounted Stills, undated	box 36	
Mounted Stills, undated	box 37	folder 1
Stills, undated	box 37	folder 2 to 5
<u>Physical Description:</u> (4 Folders)		

[^ Return to Table of Contents](#)

**Series III: The Plow That Broke The Plains, 1935-1942, undated**

**Scope and Contents**

*The Plow That Broke The Plains* was Pare Lorentz's first effort as a director. A half-hour-long documentary with orchestral music and a portentous narration, the film dramatizes the plight of American farmers and extols the efforts of President Roosevelt's New Deal. The film was made under the aegis of the Resettlement Administration – the name would soon change to the better-known Farm Security Administration – an ambitious agency that hoped to encourage farmers to move from dust bowl areas to ecologically stable land. The film premiered in March 1936, in a special presentation before Roosevelt in the White House.

**Subseries 1. Publicity and Clippings, 1936-1941, undated**

**Scope and Contents**

After initially struggling to generate enthusiasm for his film, Lorentz eventually packed his picture into suitcases and traveled the nation, appealing directly to reporters and theater owners. These reviews and feature stories, clipped from newspapers and magazines, are the result of that effort.

Title/Description	Instances	
Posters, 1936	box 38	folder 1

Clippings, 1936-1941 <u>Physical Description:</u> (5 Folders)	box 38	folder 2 to 6
<i>Rural Rehabilitation in Region One, 1937</i>	box 39	folder 1
Press Releases--Region 1, 1935-1938 <u>Physical Description:</u> (5 Folders)	box 39	folder 2 to 6
Press Releases--Region 2-5, 1936-1937	box 39	folder 7
Press Releases--Region 7-8, 1936-1938	box 40	folder 1
Press Releases--Region 9, 1936-1938 <u>Physical Description:</u> (2 Folders)	box 40	folder 2 to 3
Press Releases--Region 11, 1936-1937	box 40	folder 4
Information for the Press, 1936-1937	box 40	folder 5
Minutes and Memoranda, 1936-1938	box 40	folder 6
Weekly Information Memos, 1937-1938	box 40	folder 7

## Subseries 2. Production and Distribution, 1935-1942

### Scope and Contents

These folders contain booking forms and records, notes on distribution.

Title/Description	Instances	
Financial Records, 1935-1936 <u>Physical Description:</u> (2 Folders)	box 41	folder 1 to 2
Old <i>Plow</i> Bills, 1936-1937	box 41	folder 3
Lorentz <i>Plow</i> Travel, 1935-1936	box 41	folder 4
Bookings--Commercial, 1936-1938 <u>Physical Description:</u> (2 Folders)	box 41	folder 5 to 6
Bookings--Commercial, 1936-1937 <u>Physical Description:</u> (2 Folders)	box 42	folder 1 to 2
Bookings--Non-Commercial, 1936-1937 <u>Physical Description:</u> (3 Folders)	box 42	folder 3 to 5
Bookings--Non-Commercial, 1936-1938 <u>Physical Description:</u> (4 Folders)	box 43	folder 1 to 4
Bookings--Reports and Distribution, 1936-1937 <u>Physical Description:</u> (2 Folders)	box 43	folder 5 to 6
Bookings--Reports and Distribution, 1937-1939	box 44	folder 1
Distribution, 1936-1939	box 44	folder 2

Foreign Distribution, 1936-1937	box 44	folder 3
Confidential Report, undated	box 44	folder 4
Fan Mail, 1936	box 44	folder 5
Correspondence--Edwin Locke, 1940	box 44	folder 6
Description of Scenes, 1935	box 44	folder 7
General Information, 1935	box 44	folder 8
Notes on Purpose and Production, undated	box 44	folder 9
Memos and Correspondence, 1936-1942	box 45	folder 1
General Information, undated	box 45	folder 2
Study Guide, undated	box 45	folder 3
Ecological Map, 1935	box 45	folder 4
Shooting Script, undated	box 45	folder 5
Requests, Prints, Previews, 1938-1939	box 45	folder 6
Music and Narration, undated	box 45	folder 7
Regional Information, 1936	box 45	folder 8
Correspondence--Washington, 1936-1937	box 45	folder 9
Publicity, 1936-1939, undated <u>Physical Description</u> : (2 Folders)	box 45	folder 10 to 11

### Subseries 3. Stills, 1935, undated

#### Scope and Contents

The stills in this subseries include photos of the crew working on location.

Title/Description	Instances	
Stills, 1935 <u>Physical Description</u> : (2 Folders)	box 46	folder 1 to 2
Carded Stills, undated <u>Physical Description</u> : (4 Folders)	box 46	folder 3 to 6

[^ Return to Table of Contents](#)

### Series IV: The River, 1935-1943, undated

#### Scope and Contents

In June 1936, Lorentz pitched the idea for his second film, *The River*. In his original conception, the documentary would follow a single drop of water as it flowed from the source of the Mississippi to the Gulf of Mexico. Along the way, the words and images would depict the social, ecological, and economic



life of the Mississippi Valley, which at the time was home to more than half of the nation's population. Later, he scrapped the original idea of tracing the river's length and instead based the action around the tributaries flowing into the main stream. One of the main themes of the film is humanity's careless stewardship of the river, which had led to serious erosion and flooding. The first screening was held in New Orleans in October 1937.

**Subseries 1. Printed Materials and Publicity, 1936-1940, undated**

box 46

**Scope and Contents**

This subseries contains press reviews, distribution materials, shooting record from production and screening.

Title/Description	Instances	
Paramount Reports From Exchanges, 1938-1939 <u>Physical Description:</u> (4 Folders)	box 47	folder 1 to 4
The Land, 1939-1940	box 47	folder 5
Movie Making Ideas, 1936-1939	box 47	folder 6
U.S. Government Films, 1938-1939	box 47	folder 7
Postaudit and Claims, Letters, 1937-1940	box 48	folder 1
Budget, 1935-1937	box 48	folder 2
New Orleans Voucher, 1940	box 48	folder 3
Miscellaneous Pieces Re: <i>The River</i> , 1938	box 48	folder 4
<i>The River</i> signed by Franklin and Eleanor Roosevelt,, 1935-1938	box 48	folder 5
Publicity, 1937	box 48	folder 6
<i>The River</i> a U.S. Documentary Film, undated	box 48	folder 7
Publicity Book, undated	box 48	folder 8
Press Information, undated	box 48	folder 9
Venice Film Festival Award, 1938	box 49	folder 1
Grand Shorts Award, 1938	box 49	folder 2

**Subseries 2. Subject Files, 1935-1943**

**Scope and Contents**

These folders contain research materials used by Lorentz to write the screenplay and choose locations.

Title/Description	Instances	
General Information, 1938-1941	box 50	folder 1
Australia, Mervyn Scales, 1938-1940	box 50	folder 2

Biographies, undated	box 50	folder 3
Book <i>The River</i> , 1937-1938	box 50	folder 4
Booking, 1938-1939	box 50	folder 5
Booking Reports, Griswold Summaries, 1936-1938	box 50	folder 6
Booking Reports, Commercial Paramount, 1938-1939	box 50	folder 7
Booking Reports By State, 1938-1940	box 50	folder 8
Bookings, Balaban and Katz, 1937	box 50	folder 9
Bookings, Boston Opening and Run, 1937-1939	box 50	folder 10
Bookings, Cameo Theater, 1938	box 50	folder 11
Bookings, Special, 1938-1939	box 50	folder 12
Brief Synopsis of <i>The River</i> , undated	box 50	folder 13
Cameramen For <i>The River</i> , 1937	box 51	folder 1
Canadian Showings and Requests, 1938-1939	box 51	folder 2
<i>Commercial Appeal</i> Article, 1937	box 51	folder 3
Contract, Paramount, 1937-1940	box 51	folder 4
Copyright, 1938	box 51	folder 5
Criterion Opening, 1938	box 51	folder 6
Cutting Continuity, 1938	box 51	folder 7
Distribution Statistics, 1939-1940	box 51	folder 8
Distribution, March-July 1939-, January-June 1940 <u>Physical Description:</u> (3 Folders)	box 51	folder 9 to 11
Distribution--Foreign, 1937-1940	box 52	folder 1
Distribution--Migrant Camp Movies, 1938	box 52	folder 2
Distribution--Non-Commercial, 1937-1940	box 52	folder 3
Distribution Policy, 1938	box 52	folder 4
Distribution Requests--Commercial, 1937-1938	box 52	folder 5
Fan Mail, 1937-1939	box 52	folder 6
Location Trip Diary, 1936	box 52	folder 7
Location Background, 1937	box 52	folder 8
Lorentz Coast Trips, 1937-1938	box 52	folder 9
Mississippi Premieres, 1937-1938	box 52	folder 10
Education Plan, 1938	box 52	folder 11

Exchange List, 1939	box 52	folder 12
Griswold, 1937-1939	box 52	folder 13
Financial Report, undated	box 52	folder 14
Exploitation--Regional Information Advisers, 1938-1939	box 52	folder 15
Exploitation--Magazine and Other, 1937-1938	box 52	folder 16
Exploitation--Radio, 1937	box 52	folder 17
Miscellaneous, 1937-1940	box 52	folder 18
Music, 1937-1938	box 53	folder 1
Music and Copyright, 1938	box 53	folder 2
Payrolls, 1937-1938	box 53	folder 3
Permission to Use Title of The River, 1937	box 53	folder 4
Personal Appearances, 1937-1938	box 53	folder 5
Press Book, 1937	box 53	folder 6
Press Book--Paramount, 1937-1938	box 53	folder 7
Press Releases--NY Office, 1938	box 53	folder 8
Press Reviews, 1937-1938	box 53	folder 9
Clippings, 1937-1943	box 53	folder 10
Research and Production, 1935-1937	box 54	folder 1
Zone Reports and Activities, 1937-1938	box 54	folder 2
Previews, 1937-1938	box 54	folder 3
Prints, 1938-1939	box 54	folder 4
Questionnaire and Answers--Little Red School House, undated	box 54	folder 5
Releases, 1938	box 54	folder 6
Research Data--Production #3, 1937	box 54	folder 7
Service Manual, 1938	box 54	folder 8
Stills, 1938-1943	box 54	folder 9
Technical Production Costs, undated	box 54	folder 10
Television, 1938-1940	box 54	folder 11
Venice Exposition, 1938	box 54	folder 12
Verbatim Transcript From Movie, undated	box 54	folder 13
Washington Premiere and Run, 1937	box 54	folder 14

### Subseries 3. Still Photographs, 1935-1940, undated

#### Scope and Contents

Some of these are stills from the movie, while others were used for research.

Title/Description	Instances	
Stills--"A", undated	box 55	folder 1
Stills--"B", undated	box 55	folder 2
New York City, undated	box 55	folder 3
The River, 1940	box 55	folder 4
Pare Lorentz On Location, 1936	box 55	folder 5
Complete Set 10 Paramount Stills and 18 Rejects, undated	box 55	folder 6
Publicity Stills--L8-L27, undated	box 55	folder 7
Publicity Stills--L28-L60, undated	box 55	folder 8
Publicity Stills--1-10, undated	box 55	folder 9
Publicity Stills--11-20, undated	box 55	folder 10
Publicity Stills--22-29, undated	box 56	folder 1
Publicity Stills--30-47, undated	box 56	folder 2
Publicity Stills--48-55, undated	box 56	folder 3
Carded Stills, undated	box 56	folder 4
Still Photographs, undated <u>Physical Description:</u> (3 Folders)	box 56	folder 5 to 7
Still Photographs, 1935-1938, undated <u>Physical Description:</u> (6 Folders)	box 57	folder 1 to 6
A Complete Set of 10 Stills, undated	box 57	folder 7
Still Photographs, undated <u>Physical Description:</u> (6 Folders)	box 58	folder 1 to 6

[^ Return to Table of Contents](#)

### Series V: Other Films, 1938-1969, undated

#### Scope and Contents

This series contains materials related to some of Lorentz's other film projects.

#### Subseries 1. *The City*, 1938-1941

**Scope and Contents**

Stills and correspondence related to *The City* (1939). Lorentz wrote the screenplay, but the picture was directed by Ralph Steiner and Willard Van Dyke, both of whom had previously worked with Lorentz as cinematographers. The film was commissioned by the American Institute of Planners and first aired at the 1939 World's Fair in New York. Like earlier efforts, *The City* had a message. In this case, it was the perils of city life. It stressed the purity of rural and village living and stressed the beneficial effects of increased suburban housing.

Title/Description	Instances	
Correspondence, 1938-1941	box 59	folder 1
Scripts, 1938-1939	box 59	folder 2
Research, 1937-1938	box 59	folder 3
Clippings, 1939-1941	box 59	folder 4
Stills, undated	box 59	folder 5 to 6

**Subseries 2. Nuremberg Trials Film, 1947-1969**

**Scope and Contents**

In 1946, the Allied Control Council agreed to produce a documentary film on the Nuremberg Trials. Two million feet of captured German film were scattered through the United States. Lorentz took responsibility for compiling the footage into a coherent whole. He created a 75-minute film, entitled "Nuremberg – Its Lesson Today." Shown in commercial theaters in the U.S. Zone in Berlin, to great acclaim, it was pulled from circulation when the Cold War changed the focus of American foreign policy. Materials include correspondence, clippings, and a "brief explanation" of the project.

Title/Description	Instances	
Prospective Investors, 1950-1951	box 60	folder 1
H. William Fitelson, 1951	box 60	folder 2
Lists of People to be Invited to Showings of Nuremberg Trials Film, 1950	box 60	folder 3
Prospectus, 1950-1951	box 60	folder 4
Covington et al., 1948-1956	box 60	folder 5
Correspondence, 1949-1964	box 60	folder 6
Nuremberg Trials Film, 1949-1969	box 60	folder 7
The Nuremberg Trials, 1948-1952	box 60	folder 8 to 9
United Nations, 1950-1951	box 60	folder 10
Clippings, 1949-1956	box 60	folder 11
Nuremberg--Brief Explanation, 1949	box 60	folder 12
Nuremberg, 1947-1951	box 61	folder 1 to 2
Trial of the Major War Criminals, 1947	box 61	folder 3 to 5

### Subseries 3. *Good Neighbors*, 1939-1941

#### Scope and Contents

Lorentz envisioned this as "a gentle comedy" about the relations between North and South America. He hoped to work with Cantinflas, whom he described as "the greatest star in Latin-America." Materials include correspondence, clippings, and distribution plans.

Title/Description	Instances	
Cantinflas and Pare Lorentz Working Together, 1941	box 61	folder 6
Distribution, 1939-1941	box 61	folder 7 to 8
Distribution, 1939	box 62	folder 1
Correspondence and Clippings, 1941-1942	box 62	folder 2

### Subseries 4. *Polio*, 1948-1951

#### Scope and Contents

A screenplay Lorentz wrote on the behest of the National Foundation for Infantile Paralysis. The files consist of correspondence and research, as well as screenplay drafts.

Title/Description	Instances	
National Foundation for Infantile Paralysis, 1949-1951	box 62	folder 3
Screenplay, 1949	box 62	folder 4
NFIP--Major Research, 1949	box 62	folder 5
NFIP--Miscellaneous Research, 1949	box 62	folder 6
NFIP--Film, 1948	box 63	folder 1
NFIP--Roughs, 1949	box 63	folder 2
<i>Polio and its Problems</i> by Roland H. Berg,, 1948	box 63	folder 3
Screenplay Drafts, 1948-1949	box 63	folder 4

### Subseries 5. Other Films, 1930s-1963

#### Scope and Contents

Some materials related to other film projects, including *The Land*, *My Brother's Keeper*, and *The Face of the Earth*, an environmental documentary.

Title/Description	Instances	
<i>The Face of The Earth</i> , 1950-1963		
The Face of the Earth, 1950-1963	box 64	folder 1
Correspondence, 1951	box 64	folder 2
<i>The Land</i> , 1951	box 64	folder 3
<i>My Brother's Keeper</i> , 1949		

**Subseries 6. John Vachon Stills, 1930s-1940s****Scope and Contents**

A large collection of still photographs taken by John Vachon, an acclaimed New Deal era shooter. Most of the pictures depict the American Northwest.

Title/Description	Instances	
Still Photos of the Northwest, 1930s-1940s <u>Physical Description:</u> (26 Folders)	box 65	folder 1 to 26
Still Photos of the Northwest, 1930s-1940s <u>Physical Description:</u> (22 Folders)	box 66	folder 1 to 22

[^ Return to Table of Contents](#)

**Series VI: Office Files, 1935-1979, undated****Scope and Contents**

This series contains Pare Lorentz's office files, as well as files from organizations and businesses with which he was associated, including RKO Pictures and the Resettlement Administration. These records consist mainly of expense reports and general correspondence. They are arranged alphabetically. The date ranges may not always be exact. They are taken from labels on Lorentz's file drawers, rather than from the content of individual folders.

**Subseries 1. RKO Files, 1941-1942, undated****Scope and Contents**

After Congress ceased funding the U.S. Film Service, Lorentz signed a two-picture deal with RKO. Here is correspondence and files related to that experience.

Title/Description	Instances	
Alphabetical Correspondence, 1941-1942 <u>Physical Description:</u> (37 Folders)	box 67	folder 1 to 37
General Correspondence, 1941-1942	box 68	folder 1
Copyright, 1941-1942	box 68	folder 2

**Subseries 2. General Office Files, 1936-1941****Scope and Contents**

These files contain some records from New Deal agencies, including the Resettlement Administration and the Farm Security Administration, as well as personal records from Lorentz's business transactions.

Title/Description	Instances	
Automobile Expenses, 1937-1938	box 69	folder 1

Audio Productions Inc., 1937-1938	box 69	folder 2
Bills of Lading--Incoming, 1936-1937	box 69	folder 3
Bills of Lading--Outgoing, 1936-1937	box 69	folder 4
Bills of Lading--Incoming, 1938	box 69	folder 5
Bills of Lading--Outgoing, 1938	box 69	folder 6
Bills of Lading--Miscellaneous, 1936-1938	box 69	folder 7
Boston Water Purifier Co., 1937	box 69	folder 8
Books, 1936-1938	box 69	folder 9
Brentanos, 1938	box 69	folder 10
Bridgeman--Agent-Cashier, 1937-, 1938 <u>Physical Description:</u> (2 Folders)	box 69	folder 11 to 12
Bridgeman--Travel, 1937-1938 <u>Physical Description:</u> (2 Folders)	box 70	folder 1 to 2
FSA Budget, 1938	box 70	folder 3
Commercial Stationery Co., 1936	box 70	folder 4
Contracts, 1936-1938 <u>Physical Description:</u> (2 Folders)	box 70	folder 5 to 6
De Luxe Laboratories, 1938	box 70	folder 7
Eastman-Kodak Stores, 1936-1937	box 70	folder 8
Equitable Stationery Co., 1936-1938	box 71	folder 1
Twentieth Century Fox, 1937-1938	box 71	folder 2
Film Library--Museum of Modern Arts, 1937-1938	box 71	folder 3
Film Receipts, 1937-1938	box 71	folder 4
General Service Studios, 1936-1938	box 71	folder 5
Government Movies, undated	box 71	folder 6
Goerz-American Optical Co., 1938	box 71	folder 7
H.E.R. Laboratories, 1937	box 71	folder 8
Irving Browning Studios, 1936	box 71	folder 9
Lorentz--Agent-Cashier, 1936	box 71	folder 10
Lloyds Film Storage, 1936-1937	box 71	folder 11
March of Time, 1937-1938	box 71	folder 12
Motion Picture Lighting and Equipment, 1937	box 71	folder 13
Movietonews Inc., 1937-1938		



	box 71	folder 14
Music Publishers Protective Association, 1937	box 71	folder 15
Moss Manufacturing Co., 1938	box 71	folder 16
Motion Picture Camera Supply, 1936-1937	box 71	folder 17
National Screen Service, 1937-1938	box 71	folder 18
National Cine Laboratories, 1938	box 71	folder 19
New York Telephone Co., 1938	box 71	folder 20
Office Supplies, 1936-1938	box 72	folder 1
Office Moving, 1936-1938	box 72	folder 2
Office Supplies--Washington Requisitions, 1936-1938	box 72	folder 3
Postal Telegraph, 1936-1938	box 72	folder 4
Pavelle Laboratories, 1937-1938	box 72	folder 5
Peerless Towel Supply Co., 1938	box 72	folder 6
Periodicals, 1938	box 72	folder 7
Paramount East Coast Bills, 1937-1938	box 72	folder 8
Personal Telegrams, 1937	box 72	folder 9
Pathe News, 1936-1938	box 72	folder 10
Paramount Distribution--Correspondence, 1936-1938	box 72	folder 11
Paramount West Coast, 1936-1938	box 72	folder 12
Preview Theater, 1936-1938	box 72	folder 13
Railway Express Agency, 1936-1938	box 72	folder 14
RCA Communications, 1936-1938	box 72	folder 15
Romeike Clippings Service, 1936-1938	box 72	folder 16
Royal Typewriter Co., 1936-1938	box 72	folder 17
RCA Manufacturing, 1936-1938	box 72	folder 18
Ruby Camera Co., 1936-1938	box 72	folder 19
Ralph Steiner, 1936-1938	box 72	folder 20
Stackpole Sons, 1936-1938	box 72	folder 21
Sound Effects, 1936-1938	box 72	folder 22
Still Photos, 1936-1938	box 72	folder 23
Todd and Robertson, 1936-1938	box 72	folder 24
United Artists Studios, 1936-1938	box 72	folder 25

Willard Van Dyke, 1936-1938	box 72	folder 26
Western Union, 1936-1938	box 72	folder 27
Horace Woodard, 1936-1938	box 72	folder 28
Stacy Woodard, 1936-1938	box 72	folder 29
Atkins, 1939-1941 <u>Physical Description</u> : (2 Folders)	box 73	folder 1 to 2
Associated Film Audiences, 1939-1941	box 73	folder 3
"A", 1939-1941	box 73	folder 4
Applications for Jobs, 1939-1941	box 73	folder 5
AAA (Scripts), 1939-1941	box 73	folder 6
Bridgeman and Miriam Bell, 1939-1941	box 73	folder 7
"B", 1939-1941	box 73	folder 8
"C" <i>Fight For Life</i> , 1939-1941	box 73	folder 9
"C", 1939-1941	box 73	folder 10
<i>The City</i> (Scripts), 1939-1941	box 73	folder 11
"D" <i>Fight For Life</i> , 1939-1941	box 73	folder 12
De Kruijff, 1939-1941	box 73	folder 13
"D", 1939-1941	box 73	folder 14
Flaherty, 1939-1941(Agricultural)	box 73	folder 15
"F", 1939-1941	box 73	folder 16
"G", 1939-1941	box 73	folder 17
Gercke (AAA), 1939-1941 <u>Physical Description</u> : (2 Folders)	box 73	folder 18 to 19
"G" <i>Fight For Life</i> , 1939-1941	box 73	folder 20
Samuel Goldwyn, 1939-1941	box 73	folder 21
Mr. Griswold, 1939-1941	box 73	folder 22
"H", 1939-1941	box 73	folder 23
Ivens (REA), 1939-1941	box 73	folder 24
J-K, 1939-1941	box 73	folder 25
"L", 1939-1941	box 73	folder 26
Locke, 1939-1941 <u>Physical Description</u> : (2 Folders)	box 73	folder 27 to 28
Lorentz (Personal), 1939-1941		

Pare Lorentz papers 6911127

	box 73	folder 29
Lorentz (Misc), 1939-1941	box 74	folder 1
"M", 1939-1941	box 74	folder 2
"M" (AAA), 1939-1941	box 74	folder 3
Mercey, 1939-1941 <u>Physical Description:</u> (2 Folders)	box 74	folder 4 to 5
"M" <i>Fight For Life</i> , 1939-1941	box 74	folder 6
"N", 1939-1941	box 74	folder 7
Nosler, 1939-1941	box 74	folder 8
"O", 1939-1941	box 74	folder 9
"P" <i>Fight For Life</i> , 1939-1941	box 74	folder 10
"R", 1939-1941	box 74	folder 11
REA, 1939-1941 (Scripts), 1939-1941	box 74	folder 12
"S", 1939-1941	box 74	folder 13
"S" REA, 1939-1941	box 74	folder 14
"S" <i>Fight For Life</i> , 1939-1941	box 74	folder 15
"T" <i>Fight For Life</i> , 1939-1941	box 74	folder 16
"T", 1939-1941	box 74	folder 17
"U", 1939-1941	box 74	folder 18
"W", 1939-1941	box 74	folder 19
"W", 1939-1941 (REA), 1939-1941	box 74	folder 20
Atkins, 1938-1940	box 74	folder 21
Baker, 1938-1940	box 74	folder 22
Bartley, 1938-1940	box 74	folder 23
Bell, 1938-1940	box 74	folder 24
Beaton, 1938-1940	box 74	folder 25
Berger, 1938-1940	box 74	folder 26
Brennan, 1938-1940	box 74	folder 27
Bridgeman, 1938-1940	box 74	folder 28
Comfort, 1938-1940	box 74	folder 29
Clothier, 1938-1940	box 74	folder 30
Crosby, 1938-1940	box 74	folder 31

Pare Lorentz papers 6911127

Davis, 1938-1940	box 74	folder 32
Davidson, 1938-1940	box 74	folder 33
Dildine, 1938-1940	box 74	folder 34
Doyle, 1938-1940	box 74	folder 35
Frumkin, 1938-1940	box 74	folder 36
Finley, 1938-1940	box 74	folder 37
Geer, 1938-1940	box 74	folder 38
Gercke, 1938-1940	box 74	folder 39
Griswold, 1938-1940	box 75	folder 1
Gray, 1938-1940	box 75	folder 2
Haynes, 1938-1940	box 75	folder 3
Henderson, 1938-1940	box 75	folder 4
Hughes, 1938-1940	box 75	folder 5
Howarth, 1938-1940	box 75	folder 6
Hamilton, 1938-1940	box 75	folder 7
Holcombe, 1938-1940	box 75	folder 8
Holt, 1938-1940	box 75	folder 9
Jahns, 1938-1940	box 75	folder 10
Johnson, 1938-1940	box 75	folder 11
Frank Lee, 1938-1940	box 75	folder 12
Locke, 1938-1940	box 75	folder 13
Lowrance, 1938-1940	box 75	folder 14
Lorentz, 1938-1940	box 75	folder 15
McCormick, 1938-1940	box 75	folder 16
Martin, 1938-1940	box 75	folder 17
Meyer, 1938-1940	box 75	folder 18
Mooney, 1938-1940	box 75	folder 19
Montgomery, 1938-1940	box 75	folder 20
Noodel, 1938-1940	box 75	folder 21
Nosler, 1938-1940	box 75	folder 22
Pruett, 1938-1940	box 75	folder 23
Pulman, 1938-1940	box 75	folder 24

Polvinale, 1938-1940	box 75	folder 25
Raymond, 1938-1940	box 75	folder 26
Redden, 1938-1940	box 75	folder 27
Roberts, 1938-1940	box 75	folder 28
Smith, 1938-1940	box 75	folder 29
Swenson, 1938-1940	box 75	folder 30
Service Certificates, 1938-1940	box 75	folder 31
Steinbeck, 1938-1940	box 75	folder 32
Thompson, 1938-1940	box 75	folder 33
Tucker, 1938-1940	box 75	folder 34
Thorne, 1938-1940	box 75	folder 35
Townsend, 1938-1940	box 75	folder 36
Walker, 1938-1940	box 75	folder 37
Wilhoit, 1938-1940	box 75	folder 38
Woit, 1938-1940	box 75	folder 39
Time and Leave Rules, 1938-1940	box 75	folder 40
Individual Travel Reports, 1938-1940	box 75	folder 41 to 46
Individual Travel Reports, 1938-1940 <u>Physical Description:</u> (28 Folders)	box 76	folder 1 to 28
Prints--Record, 1938-1940	box 76	folder 29
Sales Reports, 1938-1940 <u>Physical Description:</u> (2 Folders)	box 76	folder 30 to 31
Sales Reports, 1938-1940 <u>Physical Description:</u> (4 Folders)	box 77	folder f.1 to 4

### Subseries 3. U.S. Film Service, 1935-1949

#### Scope and Contents

The files from the U.S. Film Service contain office records, as well as correspondence with contributors to the government effort to document American conditions during the Great Depression. U.S. Film Service files are located here, but researchers should note that they are also scattered throughout this series.

Title/Description	Instances	
Footage, 1940-1941	box 78	folder 1 to 2
Financial, 1936-1940	box 78	folder 3

Budgets, 1937-1940	box 78	folder 4
Belmont Theater, 1940	box 78	folder 5
Bonneville, 1940	box 78	folder 6
Bridgeman, 1938-1939	box 79	folder 1
Krellberg, 1940-1941	box 79	folder 2
Lorentz Expenses, 1940	box 79	folder 3
Financial--Fight REA, 1939	box 79	folder 4
Applicants--General, 1938-1941 <u>Physical Description:</u> (2 Folders)	box 79	folder 5 to 6
Applicants--Technical, 1936-1941	box 79	folder 7
Film Service Property, 1940-1941	box 80	folder 1
Department of Commerce, 1937-1940	box 80	folder 2
Name Files--A-J, 1935-1938 <u>Physical Description:</u> (8 Folders)	box 80	folder 3 to 10
Name Files--R-Z, 1935-1938 <u>Physical Description:</u> (6 Folders)	box 81	folder 1 to 6
Name Files--A-M, 1936-1938 <u>Physical Description:</u> (33 Folders)	box 81	folder 7 to 39
Name Files--M-S, 1936-1938 <u>Physical Description:</u> (7 Folders)	box 82	folder 1 to 7
Name Files--B-N, 1936-1940 <u>Physical Description:</u> (8 Folders)	box 82	folder 8 to 15
Name Files--M-W, 1936-1940 <u>Physical Description:</u> (12 Folders)	box 83	folder 1 to 12
Automobile Research, 1941	box 83	folder 13
Oliver Griswold, 1938-1941	box 83	folder 14
Edwin Locke, 1938-1939	box 83	folder 15
Testimony, 1936-1939	box 83	folder 16
Stryker Card Files, 1940s	box 84	folder 1
Budget Presentation to House Committee, 1941	box 84	folder 2
American Veterans Committee, 1949	box 85	folder 1
Miscellaneous Notes, 1943-1948	box 85	folder 2
Miscellaneous Correspondence, 1947	box 85	folder 3

Miscellaneous Clippings, 1938-1942	box 85	folder 4
Distribution, 1938-1939	box 85	folder 5
Relay Reports, 1940	box 85	folder 6
Correspondence, 1939-1950	box 85	folder 7
U.S. Secretary of the Interior Correspondence, 1942-1946	box 85	folder 8

#### **Subseries 4. Personal Files, 1935-1947**

##### **Scope and Contents**

. This subseries contains clippings, correspondence, and expense reports.

<b>Title/Description</b>	<b>Instances</b>	
American Film Center, 1935-1947	box 86	folder 1
Associated Realist Films, 1935-1947	box 86	folder 2
Association of School Film Libraries, 1935-1947	box 86	folder 3
Authors' Guild, 1935-1947	box 86	folder 4
Biographies--Lorentz, 1935-1947	box 86	folder 5
Invitations--Clubs and Associations, 1935-1947	box 86	folder 6
Invitations--Lectures, 1935-1947	box 86	folder 7
Howell, Soskin and Co., 1935-1947	box 86	folder 8
Judge, 1935-1947	box 86	folder 9
King Features, 1935-1947	box 86	folder 10
League of American Writers, 1935-1947	box 86	folder 11
Letters--Introduction, 1935-1947	box 86	folder 12
<i>McCall's</i> --General, 1935-1947	box 86	folder 13
<i>McCall's</i> --Fan Letters, 1935-1947	box 86	folder 14
<i>McCall's</i> --Wiese, Otis, 1935-1947	box 87	folder 1
<i>McCall's</i> --Contracts, 1935-1947	box 87	folder 2
Museum of Modern Art, 1935-1947	box 87	folder 3
Official		
Department of the Interior, 1935-1947	box 87	folder 4
FSA, 1935-1947	box 87	folder 5 to 6
<u>Physical Description:</u> (2 Folders)		
FWA, 1935-1947	box 87	folder 7
Nec, 1935-1947	box 87	folder 8

National Defense Council, 1935-1947	box 87	folder 9
RA, 1935-1947	box 87	folder 10
REA, 1935-1947	box 87	folder 11
USFS, 1935-1947	box 87	folder 12
The Players, 1935-1947	box 87	folder 13
Proposed Productions-- <i>John L. Sullivan</i> , 1935-1947	box 87	folder 14
Proposed Productions-- <i>John Henry</i> , 1935-1947	box 87	folder 15
Publicity--Personal, 1935-1947	box 87	folder 16
Requests--Reprint Rights, 1935-1947	box 87	folder 17
Requests--Movie-Making, 1935-1947	box 88	folder 1
Requests-Writing, 1935-1947	box 88	folder 2
Screen Directors Guild, 1935-1947	box 88	folder 3
Stackpole, Sons, 1935-1947	box 88	folder 4
Hollywood Trip, June-September 1939	box 88	folder 5
Trips-Key West, 1940	box 88	folder 6
Trips-London, 1935-1947	box 88	folder 7
Trips-West Virginia, 1935-1947	box 88	folder 8
William Morris Agency, 1935-1947	box 88	folder 9
United Nations, 1935-1947	box 88	folder 10
U.S. Camera--Fan Mail, 1935-1947	box 88	folder 11
U.S. Camera--T.J. Maloney, 1935-1947	box 88	folder 12
Personal Files, A-M, 1935-1947 <u>Physical Description:</u> (25 Folders)	box 89	folder 1 to 25
Personal Files, N-Z, 1935-1947 <u>Physical Description:</u> (13 Folders)	box 90	folder 1 to 13

## Subseries 5. General Files, 1930s-1948

### Scope and Contents

Most of these records deal with the various federal agencies with which Lorentz collaborated.

Title/Description	Instances	
Dam Photos, 1937-1940	box 91	folder 1
TVA Photos, 1937-1940	box 91	folder 2 to 3



Physical Description: (2 Folders)

Carded Stills--A Million Men on Wheels, 1937-1940	box 91	folder 4
Tennessee Valley Authority, 1937-1940	box 92	folder 1 to 2
<u>Physical Description: (2 Folders)</u>		
Bonneville Project, 1937-1940	box 92	folder 3
Academy Photo Offset, Inc., 1937-1940	box 92	folder 4
Advance Cine Equipment Co., 1937-1940	box 92	folder 5
AAA, 1937-1940	box 92	folder 6 to 7
<u>Physical Description: (2 Folders)</u>		
Altec Service Corporation, 1937-1940	box 92	folder 8
Air Travel, 1937-1940	box 92	folder 9
Amusement Supply Company, Inc., 1937-1940	box 92	folder 10
Art Metal Construction, 1937-1940	box 92	folder 11
Appropriations, 1937-1940	box 92	folder 12
Auto, 1937-1940	box 92	folder 13
Bids, 1937-1940	box 92	folder 14
Contract--USFS Movie, 1937-1940	box 93	folder 1 to 2
<u>Physical Description: (2 Folders)</u>		
Contracts--Gasoline, 1937-1940	box 93	folder 3
Express, 1937-1940	box 93	folder 4
Expense Vouchers, 1937-1940	box 94	folder 1
Procurement, 1937-1940	box 94	folder 2
Gasoline, 1937-1940	box 94	folder 3
Shipping Expenses, 1937-1940	box 94	folder 4 to 5
<u>Physical Description: (2 Folders)</u>		
Telephone and Telegraph, 1937-1940	box 94	folder 6
Travel, 1937-1940	box 94	folder 7
Martin's Files, 1937-1940		
Equipment Ordered Deluxe, 1937-1940	box 94	folder 8
<i>Ecce Homo</i> Selected Takes, 1937-1940	box 94	folder 9
Production #3--Assembled Film, 1937-1940	box 94	folder 10
Production #3--Screenings, 1937-1940	box 94	folder 11
Production #3--Key Nos., 1937-1940	box 94	folder 12

Prints Ordered De Luxe, 1937-1940	box 94	folder 13
Prints and Equipment In Stock Deluxe, 1937-1940	box 94	folder 14
Receipts Films, 1937-1940	box 94	folder 15
Railway Express, 1937-1940	box 94	folder 16
Shipments--Washington, 1937-1940	box 94	folder 17
Shipments--Misc., 1937-1940	box 94	folder 18
Work Orders, 1937-1940	box 94	folder 19
Academy Awards, 1937-1940	box 95	folder 1
Agriculture Department, 1937-1940	box 95	folder 2
American Documentary Films, 1937-1940	box 95	folder 3
American Film Center, 1937-1940	box 95	folder 4
American Magazine, 1937-1940	box 95	folder 5
Amkino Corporation, 1937-1940	box 95	folder 6
Association of Documentary Film Producers, 1937-1940	box 95	folder 7
Associated Press, 1937-1940	box 95	folder 8
Association of School Film Libraries, 1937-1940	box 95	folder 9
Bankhead-Jones Farm Tenant Act, 1937-1940	box 95	folder 10
Bangsbergh, Raymond, 1937-1940	box 95	folder 11
Best Film Company, 1937-1940	box 95	folder 12
Booklets and Releases, 1937-1940	box 95	folder 13
British Broadcasting Corporation, 1937-1940	box 95	folder 14
British Documentary Films, 1937-1940	box 95	folder 15
British-Gaumont Pictures Corp., 1937-1940	box 95	folder 16
Consolidated Film Industries, Inc., 1937-1940	box 95	folder 17
Educational Film Institute, 1937-1940	box 95	folder 18
Educational Information, 1937-1940	box 95	folder 19
ERPI--Royalty Prices, 1937-1940	box 95	folder 20
FSA Photographic Lab Price List, 1937-1940	box 95	folder 21
Federal and State Agency Directories, 1937-1940	box 95	folder 22
Film Daily, 1937-1940	box 95	folder 23
Films Incorporated, 1937-1940	box 95	folder 24
French Cinema Center, 1937-1940	box 95	folder 25

Frontier Films, 1937-1940	box 95	folder 26
Garrison Film Distributors, Inc., 1937-1940	box 95	folder 27
Goldwyn Studio West Coast Contract, 1937-1940	box 95	folder 28
Gootrad and Gootrad, 1937-1940	box 95	folder 29
Hollywood Motion Picture Institute, 1937-1940	box 95	folder 30
Housing Authority, 1937-1940	box 95	folder 31
Information Requests, 1937-1940	box 96	folder 1
Interior Department, 1937-1940	box 96	folder 2
International Cinema Institute, 1937-1940	box 96	folder 3
Jay Emanuel Publications, 1937-1940	box 96	folder 4
Jersey Homesteads, 1937-1940	box 96	folder 5
Labor Unions Government Employees, 1937-1940	box 96	folder 6
League for American Writers, 1937-1940	box 96	folder 7
Legislation, 1937-1940	box 96	folder 8
Liberty Magazine, 1937-1940	box 96	folder 9
Life, 1937-1940	box 96	folder 10
Look, 1937-1940	box 96	folder 11
MacFadden Publications, 1937-1940	box 96	folder 12
Maritime Commission, 1937-1940	box 96	folder 13
March of Time, 1937-1940	box 96	folder 14
MGM Corp., 1937-1940	box 96	folder 15
Metropolitan Motion Picture Council, 1937-1940	box 96	folder 16
Motion Picture Producers and Distributors of America, 1937-1940	box 96	folder 17
Modern Talking Picture Service, 1937-1940	box 96	folder 18
Motion Picture Corporations of America, 1937-1940	box 96	folder 19
Motion Picture Daily and Herald, 1937-1940	box 96	folder 20
Movie Information, 1937-1940	box 96	folder 21
Museum of Modern Art, 1937-1940	box 96	folder 22
Music Recording, 1937-1940	box 96	folder 23
National Board of Review, 1937-1940	box 96	folder 24
National Emergency Council, 1937-1940	box 96	folder 25
National Broadcasting Company, 1937-1940		

Pare Lorentz papers 6911127

	box 96	folder 26
New Directions--James Laughlin IV, 1937-1940	box 96	folder 27
New Republic, 1937-1940	box 96	folder 28
New York Post, 1937-1940	box 96	folder 29
New York Times, 1937-1940	box 96	folder 30
Phonograph Records, 1937-1940	box 97	folder 1
President's Inaugural Address, 1937-1940	box 97	folder 2
Prisons, Bureau of, 1937-1940	box 97	folder 3
Requests for Advice, 1937-1940	box 97	folder 4
Reorganization Bill Text, 1937-1940	box 97	folder 5
Register and Tribune, Des Moines, 1937-1940	box 97	folder 6
RKO Radio Pictures, Inc., 1937-1940	box 97	folder 7
Screen Directors Guild, 1937-1940	box 97	folder 8
Seven Seas Film Corporation, 1937-1940	box 97	folder 9
Skouras Theatres Corp., 1937-1940	box 97	folder 10
Shock Troops of Disaster, 1937-1940	box 97	folder 11
Social Security Board, 1937-1940	box 97	folder 12
Soil Conservation Service, 1937-1940	box 97	folder 13
Roosevelt Address--"Children in a Democracy", 1937-1940	box 97	folder 14
Staff Meeting Notes, 1937-1940	box 97	folder 15
State Department, 1937-1940	box 97	folder 16
Subcommittee Hearings, 1937-1940	box 97	folder 17
Theatre Arts Monthly, 1937-1940	box 97	folder 18
Time, Inc., 1937-1940	box 97	folder 19
Treasury Department, 1937-1940	box 97	folder 20
Treasury, Secretary of, 1937-1940	box 97	folder 21
Tygart Valley Data, 1937-1940	box 97	folder 22
United Artists, 1937-1940	box 97	folder 23
Universal Newsreel Company, 1937-1940	box 97	folder 24
United States Film Service, 1937-1940	box 97	folder 25
U.S. Government "Bill of Complaint" Against Movie Producer Monopolies,, 1937-1940	box 97	folder 26

U.S. Research Corporation, 1937-1940	box 98	folder 1
Variety, 1937-1940	box 98	folder 2
Visual Education, 1937-1940	box 98	folder 3
Warner Brothers, 1937-1940	box 98	folder 4
Wilding Picture Productions, 1937-1940	box 98	folder 5
Wilson Company, 1937-1940	box 98	folder 6
YWCA Motion Picture Bureau, 1937-1940	box 98	folder 7
Works Progress Administration, 1937-1940	box 98	folder 8
World's Fair, 1937-1940	box 98	folder 9
Travel Advances, 1937-1940	box 98	folder 10
DeBrie, Andre, Inc., 1937-1940	box 98	folder 11
Bell and Howell Company, 1937-1940	box 98	folder 12
American Recono, Inc., 1937-1940	box 98	folder 13
U.S. Despatch Agency, 1937-1940	box 98	folder 14
Tri-States Theatre Corp., 1937-1940	box 98	folder 15
Ruby Camera Company, 1937-1940	box 98	folder 16
Romeike Clipping Service, 1937-1940	box 98	folder 17
Railway Express, 1937-1940	box 98	folder 18
Pavelle Laboratories, 1937-1940	box 98	folder 19
Paramount News, 1937-1940	box 98	folder 20
Paramount Pictures Corp., 1937-1940	box 98	folder 21
Paramount Productions Inc., 1937-1940	box 98	folder 22
New York Telephone, 1937-1940	box 98	folder 23
Movietone News, 1937-1940	box 98	folder 24
Motion Picture Camera Supply Company, 1937-1940	box 98	folder 25
International Cinema, Inc., 1937-1940	box 98	folder 26
H.E.R. Laboratory, 1937-1940	box 98	folder 27
General Service, 1937-1940	box 98	folder 28
Emerson Electric, 1937-1940	box 98	folder 29
Eastern Service Studios, Inc., 1937-1940	box 98	folder 30
A.B. Dick Co., 1937-1940	box 98	folder 31
Music Publishers Protective Association, 1937-1940	box 98	folder 32

De Luxe Fire, 1937-1940	box 98	folder 33
DeLuxe Laboratories, 1937-1940	box 98	folder 34
De Luxe Orders, 1937-1940	box 99	folder 1
Boston Water Purifier, 1937-1940	box 99	folder 2
Akeley-Leventhal "Editor", 1937-1940	box 99	folder 3
Service Certificates, 1937-1940	box 99	folder 4
Personnel, 1937-1940	box 99	folder 5
Requisitions and Purchase Orders, 1937-1940	box 99	folder 6
Travel and Salary, 1937-1940	box 99	folder 7
Bill of Ladings, 1937-1940	box 99	folder 8
Current Bills--Production #3, 1937-1940	box 99	folder 9
Academy of Motion Picture Arts, 1938-1939	box 99	folder 10
AGFA ANSCO Corp., 1938-1939	box 99	folder 11
Air Travel, 1938-1939	box 99	folder 12
American Map Co., 1938-1939	box 99	folder 13
Angelica Jacket Co., 1938-1939	box 99	folder 14
Appropriations, 1938-1939	box 99	folder 15
Arrow Photo Service, 1938-1939	box 99	folder 16
Art Metal Construction, 1938-1939	box 99	folder 17
Automobiles--General, 1938-1939	box 99	folder 18
Bass Camera Co., 1938-1939	box 99	folder 19
Bell and Howell--Chicago, 1938-1939	box 99	folder 20
Bell and Howell--New York, 1938-1939	box 99	folder 21
Bell and Howell--Los Angeles, 1938-1939	box 99	folder 22
Bigelow Carpet Co., 1938-1939	box 99	folder 23
Boston Water Purifier, 1938-1939	box 99	folder 24
Brand, Paul, 1938-1939	box 99	folder 25
Breakdown, March 31, 1938-1939	box 99	folder 26
Brentano's Book Stores, 1938-1939	box 100	folder 1
Bridgeman, 1938-1939	box 100	folder 2
Bruno--New York, 1938-1939	box 100	folder 3
Budgets--Monthly, 1938-1939	box 100	folder 4 to 9

Physical Description: (6 Folders)

Burk's Service--Cleveland, 1938-1939	box 100	folder 10
Burroughs Welcome, 1938-1939	box 100	folder 11
Camera Equipment Co., 1938-1939	box 100	folder 12
Campbell, W.D., 1938-1939	box 100	folder 13
Capper and Capper Ltd., 1938-1939	box 100	folder 14
Chicago Film Labs, 1938-1939	box 100	folder 15
Carey Cadillac Co., 1938-1939	box 100	folder 16
Central Garage, 1938-1939	box 100	folder 17
Chicago Maternity, 1938-1939	box 100	folder 18
Civil Service, 1938-1939	box 100	folder 19
Columbia Broadcasting, 1938-1939	box 100	folder 20
Commercial Radio Sound, 1938-1939	box 100	folder 21
Contracts, 1938-1939	box 100	folder 22 to 27
<u>Physical Description:</u> (6 Folders)		
Crown Curtain Company, 1938-1939	box 100	folder 28
Desks Inc., 1938-1939	box 100	folder 29
De Luxe Labs, 1938-1939	box 101	folder 1 to 2
<u>Physical Description:</u> (2 Folders)		
A.B. Dick, 1938-1939	box 101	folder 3
Eastern Service Studios, 1938-1939	box 101	folder 4
Eastman Kodak, 1938-1939	box 101	folder 5 to 7
<u>Physical Description:</u> (3 Folders)		
Elec. App. and Sales, 1938-1939	box 101	folder 8
Equitable Stationery Company, 1938-1939	box 101	folder 9
ERB Electrical, 1938-1939	box 101	folder 10
FSA Still Lab, 1938-1939	box 101	folder 11
Federal Offices--NY, 1938-1939	box 101	folder 12
Foreign Distribution, 1938-1939	box 101	folder 13
Sidney Friedman, 1938-1939	box 101	folder 14
Fyfe, Howard, 1938-1939	box 101	folder 15
GAO Decisions, 1938-1939	box 101	folder 16
General Electric, 1938-1939		

Pare Lorentz papers 6911127

<u>Physical Description:</u> (2 Folders)	box 101	folder 17 to 18
General Felt Prod., 1938-1939	box 101	folder 19
General Fireproofing, 1938-1939	box 101	folder 20
General Tire and Rubber, 1938-1939	box 101	folder 21
Gilbert Photo Service, 1938-1939	box 101	folder 22
Globe Wernicke, 1938-1939	box 101	folder 23
B.Goodrich, 1938-1939	box 101	folder 24
Gotham Book Mart, 1938-1939	box 101	folder 25
Grand Circus Garage Detroit, 1938-1939	box 101	folder 26
Harris, Leo, Inc., 1938-1939	box 102	folder 1
Haynes Griffin, 1938-1939	box 102	folder 2
Hertz Drivurself Stations, 1938-1939	box 102	folder 3
Huey Co., 1938-1939	box 102	folder 4
International Harvester, 1938-1939	box 102	folder 5
Kelly-Springfield, 1938-1939	box 102	folder 6
Lenauer International Film, 1938-1939	box 102	folder 7
Licensing Agreement, 1938-1939	box 102	folder 8
Lighting Company, 1938-1939	box 102	folder 9
Lloyd's Film Storage, 1938-1939	box 102	folder 10
Loop Shoppers Garage, 1938-1939	box 102	folder 11
Luce's Press Clippings, 1938-1939	box 102	folder 12
McInerney, W.A., 1938-1939	box 102	folder 13
MacIntosh and Sheridan, 1938-1939	box 102	folder 14
March of Time, 1938-1939	box 102	folder 15
Marshall Field, 1938-1939	box 102	folder 16
Midtown Chevrolet, 1938-1939	box 102	folder 17
Mitchell Camera Corp., 1938-1939	box 102	folder 18
Moviola Company, 1938-1939	box 102	folder 19
Motion Picture Camera Supply, 1938-1939	box 102	folder 20
National Emergency Council, 1938-1939	box 102	folder 21
National Theatre Supply, 1938-1939	box 102	folder 22



National Van Lines, 1938-1939	box 102	folder 23
NEC--1080s, 1938-1939	box 102	folder 24
Negative Reports, 1938-1939	box 102	folder 25
Neumade Products, 1938-1939	box 102	folder 26
New Loop End Garage Chicago, 1938-1939	box 102	folder 27
New York Telephone Co., 1938-1939	box 102	folder 28
New York Post Office, 1938-1939	box 102	folder 29
Office Equipment, 1938-1939	box 102	folder 30
Office Supplies, 1938-1939	box 102	folder 31
Paramount Pictures, 1938-1939	box 102	folder 32
Peerless Towel Supply, 1938-1939	box 102	folder 33
Phillips Petrol, 1938-1939	box 102	folder 34
Postal Telegraph, 1938-1939	box 102	folder 35
Preview Theatre, 1938-1939	box 102	folder 36
Precision Film Labs, 1938-1939	box 102	folder 37
Print Records, 1938-1939	box 102	folder 38
Rabsons Music and Camera, 1938-1939	box 103	folder 1
RCA Mfg. Company, 1938-1939	box 103	folder 2
RCA Communications, 1938-1939	box 103	folder 3
Rainbow Auto Painting, 1938-1939	box 103	folder 4
Rand McNally, 1938-1939	box 103	folder 5
Red Star Garage, 1938-1939	box 103	folder 6
Remington Rand, 1938-1939	box 103	folder 7
Rhoades, Chas. P., 1938-1939	box 103	folder 8
Romeike Clipping Bureau, 1938-1939	box 103	folder 9
Royal Typewriter Co., 1938-1939	box 103	folder 10
Ross Chas, Inc., 1938-1939	box 103	folder 11
Rural Electrification Administration, 1938-1939	box 103	folder 12
Sale of Footage, 1938-1939	box 103	folder 13
Santa Fe, 1938-1939	box 103	folder 14
Security Steel Equipment, 1938-1939	box 103	folder 15
Shell Oil, 1938-1939	box 103	folder 16

Siebel Co., 1938-1939	box 103	folder 17
Smith, L.C. and Corona, 1938-1939	box 103	folder 18
Schirmer, G., 1938-1939	box 103	folder 19
Schmidt, Alfred, 1938-1939	box 103	folder 20
Screen Actors Guild, 1938-1939	box 103	folder 21
Socony-Vacuum, 1938-1939	box 103	folder 22
Standard Forms, 1938-1939	box 103	folder 23
Standard Oil, 1938-1939	box 103	folder 24
Studio Lighting Co., 1938-1939	box 103	folder 25
Stott, Chas. G., 1938-1939	box 103	folder 26
Soil Conservation Camera Truck, 1938-1939	box 103	folder 27
Stromberg Electric, 1938-1939	box 103	folder 28
South America, 1938-1939	box 103	folder 29
Sloane, W. and J., 1938-1939	box 103	folder 30
Farm Security Service Certificates, 1937-1938	box 103	folder 31
347 Madison Avenue, 1938-1939	box 103	folder 32
Travel Advance, 1938-1939	box 103	folder 33
United Cinephone Corp., 1938-1939	box 103	folder 34
Universal Recording Co., 1938-1939	box 103	folder 35
Underwood Elliott Fisher Co., 1938-1939	box 103	folder 36
United Artists--Sound, 1938-1939	box 103	folder 37
Wabash Photo Lamp, 1938-1939	box 103	folder 38
Western Union, 1938-1939	box 103	folder 39
Wilding Pictures, 1938-1939	box 103	folder 40
WPA, 1938-1939	box 103	folder 41
Clippings--Reviews by Pare Lorentz, 1930s	box 104	folder 1
Clippings--Creation of U.S. Film Service, 1938-1942	box 104	folder 2
Clippings--Personal, 1940s <u>Physical Description:</u> (2 Folders)	box 104	folder 3 to 4
Press Releases-- <i>Lorentz On Film</i> , 1961	box 104	folder 5
Brentano's Book Stores, 1939-1940	box 104	folder 6
Bills of Lading, 1939-1940	box 104	folder 7 to 8

<u>Physical Description:</u> (2 Folders)		
Boston Water Purifier, 1939-1940	box 104	folder 9
Brand, Paul L., 1939-1940	box 104	folder 10
Budgets, 1939-1940	box 104	folder 11 to 12
<u>Physical Description:</u> (2 Folders)		
Camera Equipment Co., 1939-1940	box 104	folder 13
De Luxe Laboratories, 1939-1940	box 105	folder 1 to 4
<u>Physical Description:</u> (4 Folders)		
A.B. Dick, 1939-1940	box 105	folder 5
Railway Express Co., 1939-1940	box 105	folder 6
Eastern Service Studios, 1939-1940	box 105	folder 7
Eastman Kodak, 1939-1940	box 105	folder 8 to 10
<u>Physical Description:</u> (3 Folders)		
Equitable Stationery Co., 1939-1940	box 105	folder 11
Fox, Harry, 1939-1940	box 105	folder 12
Globe Wernicke, 1939-1940	box 106	folder 1
Goldwyn, 1939-1940	box 106	folder 2 to 6
<u>Physical Description:</u> (5 Folders)		
Gulf Oil, 1939-1940	box 106	folder 7
Harris, Leo. Inc., 1939-1940	box 106	folder 8
Hawley Motor Company, 1939-1940	box 106	folder 9
Hertz, 1939-1940	box 106	folder 10
Kahn, Stephen, 1939-1940	box 106	folder 11
Kass Realty, 1939-1940	box 106	folder 12
Kelly Springfield, 1939-1940	box 106	folder 13
Lightning Co., 1939-1940	box 106	folder 14
Loop Shoppers, 1939-1940	box 106	folder 15
Lloyd's Film Storage, 1939-1940	box 106	folder 16
Luce's Press Clipping Service, 1939-1940	box 106	folder 17
Midtown Chevrolet, 1939-1940	box 106	folder 18
MoMA Film Library, 1939-1940	box 106	folder 19
National Cine Labs, 1939-1940	box 106	folder 20
NBC, 1939-1940	box 106	folder 21

New York Post Office, 1939-1940	box 106	folder 22
New York Telephone Co., 1939-1940	box 106	folder 23
Peerless Towel Supply, 1939-1940	box 106	folder 24
Procurement Division, 1939-1940	box 106	folder 25
Postal Telegraph, 1939-1940	box 106	folder 26
Requisitions, 1939-1940	box 107	folder 1
Red Star Garage, 1939-1940	box 107	folder 2
RCA Communications, 1939-1940	box 107	folder 3
RKO Radio Pictures, 1939-1940	box 107	folder 4
Sackett and Wilhelms, 1939-1940	box 107	folder 5
Sale of Footage, 1939-1940	box 107	folder 6
Sante Fe, 1939-1940	box 107	folder 7
Scales, Merwyn, 1939-1940	box 107	folder 8
Society of Motion Picture Engineers, 1939-1940	box 107	folder 9
Socony Vacuum, 1939-1940	box 107	folder 10
Standard Forms, 1939-1940	box 107	folder 11
Standard Oil--California, 1939-1940	box 107	folder 12
Standard Oil--Ohio, 1939-1940	box 107	folder 13
Strong, Edwin Inc., 1939-1940	box 107	folder 14
Surplus Property, 1939-1940	box 107	folder 15
347 Madison Avenue, 1939-1940	box 107	folder 16
Union Oil of California, 1939-1940	box 107	folder 17
United Artists--Sound, 1939-1940	box 107	folder 18
United Cinephone, 1939-1940	box 107	folder 19
Unity Films, 1939-1940 <u>Physical Description</u> : (6 Folders)	box 107	folder 20 to 25
Universal Recording Company, 1939-1940	box 107	folder 26
Western Union, 1939-1940	box 107	folder 27
"A", 1937-1947	box 108	folder 1
Air Transport Command, 1945-1946	box 108	folder 2
"B"- "D", 1937-1947	box 108	folder 3 to 5

Physical Description: (3 Folders)

De Luxe Labs, 1937-1947	box 108	folder 6
"F", 1937-1947	box 108	folder 7
Forty-Seven, 1947	box 108	folder 8
"G"- "I", 1937-1947	box 108	folder 9 to 11
<u>Physical Description: (3 Folders)</u>		
Juilliard Script, 1937-1947	box 108	folder 12
"K", 1937-1947	box 109	folder 1
"L", 1937-1947	box 109	folder 2
Lorentz Address to UAW-CIO, 1947	box 109	folder 3
Invitations to Speak, 1937-1947	box 109	folder 4
Business Correspondence, 1947	box 109	folder 5
Correspondence--Alma Lorentz, 1937-1948	box 109	folder 6 to 7
<u>Physical Description: (2 Folders)</u>		
Divorce Decree, 1943	box 109	folder 8
Personnel, 1937-1947	box 109	folder 9
Travel, 1937-1947	box 109	folder 10 to 13
<u>Physical Description: (4 Folders)</u>		
"M", 1937-1947	box 109	folder 14
"N", 1937-1947	box 110	folder 1
National Film Cooperative, 1937-1947	box 110	folder 2
New York File, 1937-1947	box 110	folder 3
Nuremburg Trial, 1937-1947	box 110	folder 4
"P", 1937-1947	box 110	folder 5
Pare Lorentz Associates, 1937-1947	box 110	folder 6
Preview Theatre, 1937-1947	box 110	folder 7
"R", 1937-1947	box 110	folder 8
Reprint Requests, 1937-1947	box 110	folder 9
Correspondence--Roberts-Lorentz, 1937-1947	box 110	folder 10
REA, 1937-1947	box 110	folder 11
"S", 1937-1947	box 110	folder 12
"T"- "U", 1937-1947	box 111	folder 1 to 2

Physical Description: (2 Folders)

United Nations, 1937-1947	box 111	folder 3
U.S. Film Service, 1940-1941	box 111	folder 4 to 5
<u>Physical Description:</u> (2 Folders)		
"V"- "Z", 1937-1947	box 111	folder 6 to 8
<u>Physical Description:</u> (3 Folders)		
REA Personnel and Productions, 1930s	box 111	folder 9 to 25
<u>Physical Description:</u> (17 Folders)		
AAA-Agricultural Picture #6, 1939	box 112	folder 1
America is a Farm Land Script, 1939	box 112	folder 2
Production Files, 1930s	box 112	folder 3 to 12
<u>Physical Description:</u> (10 Folders)		

**Subseries 6. Pare Lorentz Associates, 1935-1978**

**Scope and Contents**

These folders contain expense accounts, ledgers, billing, and other records relating to Lorentz's personal production company.

<b>Title/Description</b>	<b>Instances</b>	
Pare Lorentz Associates Formation Documents, 1948	box 113	folder 1
Expense Accounts, 1950	box 114	folder 1
Workmen's Compensation and NY Disability, 1950-1970	box 114	folder 2
NYS Disability Insurance, 1953-1976	box 114	folder 3
Weekly Payroll Record, 1950-1952	box 114	folder 4
Annual Audits, 1949-1977	box 114	folder 5
Financial Records, 1944-1945	box 114	folder 6
Liquidation of Pare Lorentz Associates, 1978	box 115	folder 1
Dissolution Papers, 1948	box 115	folder 2
Operation Trust Co., 1948-1952	box 115	folder 3
Balance Sheets, 1950	box 115	folder 4 to 5
<u>Physical Description:</u> (2 Folders)		
Ledger, 1948-1978	box 116	folder 1
Corporate Records, 1947	box 116	folder 2
Accounts, 1955-1977	box 117	folder 1
Journal, 1947-1975	box 117	folder 2

Journal, 1976-1977	box 117	folder 3
Bills, 1936-1940 <u>Physical Description:</u> (5 Folders)	box 118	folder 1 to 5
Bills, 1940-1946 <u>Physical Description:</u> (11 Folders)	box 119	folder 1 to 11
Insurance, 1939-1946	box 120	folder 1
Taxes, 1935-1946 <u>Physical Description:</u> (6 Folders)	box 120	folder 2 to 7
Resettlement Administration--Pamphlets and Speeches, 1938	box 120	folder 8
Bridgeman, 1935-1936 <u>Physical Description:</u> (2 Folders)	box 120	folder 9 to 10

### Subseries 7. Subject Files, 1938-1979

#### Scope and Contents

Correspondence and research on assorted subjects, including an inquiry into the state of the Latin American film industry, as well as correspondence with Hubert Humphrey, Eleanor Roosevelt, and Eugene McCarthy.

Title/Description	Instances	
American Airlines Film, 1948	box 121	folder 1
Air Transport Command, 1950	box 121	folder 2
Anti-Defamation League of B'Nai Brith, 1976	box 121	folder 3
Canadian Correspondence, 1977	box 121	folder 4
"Cable Car Concerto", 1948	box 121	folder 5
China--Rural Reconstruction Commission, 1948-1951	box 121	folder 6
Civil Affairs Division, 1948	box 121	folder 7
China Film--National Archives and Records Service, 1976	box 121	folder 8
Columbia River, 1946-1949	box 121	folder 9
Compton's Encyclopedia, 1969	box 121	folder 10
Democratic Party Convention Platform, 1960	box 121	folder 11
Documentary Films, 1948	box 121	folder 12
D--Miscellaneous, 1950-1974	box 121	folder 13
F--Miscellaneous, 1949-1973	box 121	folder 14
Faubus--Ward, 1958	box 121	folder 15
Creekmore Fath, 1972		

Pare Lorentz papers 6911127

	box 121	folder 16
Festival del Popoli, 1962	box 121	folder 17
<i>Fight For Survival</i> , 1957-1962	box 121	folder 18
Film Forum, 1971-1977	box 122	folder 1
"The Forty-Niner", undated	box 122	folder 2
Franco-American Audio-Visual Distribution Center, 1948-1949	box 122	folder 3
G--Miscellaneous, 1949-1972	box 122	folder 4
Gamesmanship, 1949-1950	box 122	folder 5
"The Good Neighbor", 1948	box 122	folder 6
Leo Goodman, 1965-1970	box 122	folder 7
Philip Graham, 1949-1953	box 122	folder 8
H--Miscellaneous, 1965-1971	box 122	folder 9
Harvard, 1974	box 122	folder 10
Hubert Humphrey, 1951-1959	box 122	folder 11
Interior Department, 1949	box 122	folder 12
J--Miscellaneous, 1949-1975	box 122	folder 13
Justice Robert Jackson, 1949	box 122	folder 14
K--Miscellaneous, 1954-1978	box 122	folder 15
L--Miscellaneous, 1948-1978	box 122	folder 16
The Land, 1951	box 122	folder 17
Russell Lee, 1965	box 122	folder 18
Libel Suits, 1978-1979	box 122	folder 19
Library of Congress, 1976-1977	box 122	folder 20
Liveright, 1972-1973	box 123	folder 1
Lewis and Clark, 1951	box 123	folder 2
Pare Lorentz--Personal Family, 1955-1970	box 123	folder 3
M--Miscellaneous, 1949-1971	box 123	folder 4
Mc-Mac General Miscellaneous, 1949-1967	box 123	folder 5
Eugene McCarthy, 1968	box 123	folder 6
Minimum Wages, 1962	box 123	folder 7
Missouri River Valley, 1948-1949	box 123	folder 8
Museum of Modern Art, 1948-1977	box 123	folder 9



<i>Name, Age and Occupation, 1942-1977</i> <u>Physical Description:</u> (2 Folders)	box 123	folder 10 to 11
National Air and Space Museum, 1972	box 123	folder 12
National Archives Conference on the Use of Audiovisual Archives, 1972	box 123	folder 13
Lloyd Nosler, 1948-1953	box 123	folder 14
O--Miscellaneous, 1953-1969	box 123	folder 15
P--Miscellaneous, 1949-1977	box 123	folder 16
Pacific Cinematheque, 1977	box 123	folder 17
Promotion of Lorentz Films, 1951-1975	box 123	folder 18
R--Miscellaneous, 1950-1969	box 123	folder 19
RAI, 1977	box 123	folder 20
Report From the World, 1950	box 124	folder 1
"The Rural Co-Op", 1947-1949	box 124	folder 2
S--Miscellaneous, 1948-1970	box 124	folder 3
San Francisco International Film Festival, 1962	box 124	folder 4
Wallace Stegner Correspondence, 1961	box 124	folder 5
State of New York Atomic Authority, 1960	box 124	folder 6
Alden Stevens, 1968	box 124	folder 7
T--Miscellaneous, 1949-1976	box 124	folder 8
Tennessee Valley Authority, 1959	box 124	folder 9
U--Miscellaneous, 1950-1963	box 124	folder 10
UAW--Reuther, 1949-1971	box 124	folder 11
United Nations, 1949-1955	box 124	folder 12
UN--Recommendation for a Comprehensive Motion Picture and TV Production Program,, 1953-1955 <u>Physical Description:</u> (2 Folders)	box 124	folder 13 to 14
University Film Producers Association, 1962	box 124	folder 15
Florida Lecture, 1977	box 124	folder 16
University of Georgia, 1977	box 124	folder 17
A. Geo. Volck, 1938-1940	box 125	folder 1
W--Miscellaneous, 1948-1972	box 125	folder 2
John Horace Wear, 1953	box 125	folder 3

Pare Lorentz papers 6911127

R. Kenly Webster--Re: KDKA Lawsuit, 1977-1978	box 125	folder 4
West Virginia University, 1969-1977	box 125	folder 5
Woody Guthrie Inquiries, 1975-1976	box 125	folder 6
W.J. Weatherby, 1969-1972	box 125	folder 7
Ben Raeburn, 1955	box 125	folder 8
WGBH Boston, 1955-1961	box 125	folder 9
WGBH Program--Radiation and the Federal Responsibility, 1962	box 125	folder 10
WGBH China, 1965-1966	box 125	folder 11
XYZ--Miscellaneous, 1951-1976	box 125	folder 12
Irving Yergin, 1948-1954	box 125	folder 13
Miscellaneous, 1968-1969	box 125	folder 14
Latin American Film, 1938-1940	box 126	
Letters to Ambassadors, 1938	box 126	folder 1
American Republics Line, 1939	box 126	folder 2
Thurman Arnold, 1930s	box 126	folder 3
Budget, 1940	box 126	folder 4
Cine Columbia, 1939	box 126	folder 5
South America--Clippings, 1938	box 126	folder 6
George Gercke, 1938-1939	box 126	folder 7
Gercke Memo to Lorentz, 1939	box 126	folder 8
Pare Lorentz, 1938-1939	box 126	folder 9
March of Time, 1939	box 126	folder 10
Arch A. Mercey, 1938	box 126	folder 11
Movie Research Report, 1938	box 126	folder 12
Music Research Report, 1938	box 126	folder 13
Pan American Union, 1939	box 126	folder 14
President's Message, 1939	box 126	folder 15
Recommendations on Movies, 1930s	box 126	folder 16
Production Budget Confidential, 1938	box 126	folder 17
Research Notes General, 1939	box 126	folder 18
Arthur Rothstein, 1939	box 126	folder 19
Department of State, 1939		

	box 126	folder 20
Clarence Stein, 1938-1939	box 126	folder 21
Tomlinson Articles, 1938	box 126	folder 22
Treaty Information, 1938	box 126	folder 23
Visual Education, 1940	box 126	folder 24
Clarence Wagener, 1938	box 126	folder 25
Sumner Welles, 1938-1939	box 126	folder 26
Latin America, 1938	box 126	folder 27

[^ Return to Table of Contents](#)

## Series VII: U.S. Army Air Forces, 1941-1947

### Scope and Contents

During World War II, Lorentz directed the Overseas Technical Unit, which was detailed to gather footage to help American pilots spot landmarks and airstrips around the world. This series has maps, correspondence, journals, and photographs. It also contains scripts from several of the briefing films that were produced as guides for different routes. Large format Air Corps photos depict Africa, Iran, Arabia, India, Morocco, Egypt, Libya, Iceland, Labrador, England, and Scotland. Others are in France or unidentified.

Title/Description	Instances	
Maps, 1943-1945	box 127	folder 1
Correspondence, 1943-1945	box 128	folder 1
Stills, 1943-1945 <u>Physical Description:</u> (10 Folders)	box 128	folder 2 to 11
Reports, 1944-1945	box 128	folder 12
Lloyd Nosler, 1942-1943	box 129	folder 1
Production No. 5 "Back of the Yards", 1947	box 129	folder 2
Personal and OTU Commendations, 1943-1945	box 129	folder 3
Personnel Records, 1945	box 129	folder 4
OTU - Air Transport Command Motion Picture Section, 1945	box 129	folder 5
Pare Lorentz Duty Record, 1942-1945	box 129	folder 6
OTU Air Transport Command, 1943-1945 <u>Physical Description:</u> (2 Folders)	box 129	folder 7 to 8
Activities Reports, 1945	box 129	folder 9
Briefing Scripts, 1944-1945	box 130	folder 1 to 6

<u>Physical Description:</u> (6 Folders)		
Briefing Scripts, 1944-1945	box 131	folder 1 to 3
<u>Physical Description:</u> (3 Folders)		
Consolidated Report of Shipments, January-May 1945	box 131	folder 4 to 8
<u>Physical Description:</u> (5 Folders)		
Consolidated Report of Shipments, June-November 1945	box 132	folder 1 to 6
<u>Physical Description:</u> (6 Folders)		
Pathé News Feature Orders for O.T.U Script of Movie, 1945	box 132	folder 7
Consolidated Report of Shipments, April-December 1944	box 132	folder 8 to 16
<u>Physical Description:</u> (8 Folders)		
Clippings, 1945	box 133	folder 1
Maps, 1940s	box 133	folder 2
Daily Journal, March 1943-June 1944	box 133	folder 3 to 6
<u>Physical Description:</u> (4 Folders)		
Daily Journal, July 1944-September 1945	box 134	folder 1 to 5
<u>Physical Description:</u> (5 Folders)		
Daily Journal, October 1945-January 1946	box 135	folder 1
Catalogue of Still Picture Captions Mission No. 5, 1944	box 135	folder 2
Book of photos, 1944-1945	box 135	folder 3
Secret History of "Snowball", 1944	box 135	folder 4
4-A. China, 1944-1945	box 135	folder 5
ATC--General, 1944-1945	box 135	folder 6
Historical Section, 1944-1945	box 135	folder 7
Pan Am, 1944-1945	box 136	folder 1
3. Europe, 1944-1945	box 136	folder 2
Progress of War, 1944-1945	box 136	folder 3
4-B. Pacific Ocean, 1944-1945	box 136	folder 4
Maps: ATC Official, 1944-1945	box 136	folder 5
Magazine Material, 1944-1945	box 136	folder 6
Personal Narratives, 1941-1942	box 136	folder 7
Prewar Aviation, 1944-1945	box 136	folder 8
ATC Pilot Training Films List, 1944-1945	box 136	folder 9
Air Transport Command, 1944-1945	box 136	folder 10

Research Notes And Reports, 1944-1945	box 136	folder 11
ATC Research Material, 1944-1945	box 136	folder 12
History--Overseas Technical Unit, 1944-1945	box 136	folder 13
Summary of Operations of the Air Transport Command, 1944-1945	box 137	folder 1
ICAO Regional Manual--North Atlantic, 1944-1945	box 137	folder 2
Pare Lorentz--Personal File, 1943-1945 <u>Physical Description:</u> (2 Folders)	box 137	folder 3 to 4
History of the Air Corps Ferrying Command, 1944-1945	box 137	folder 5
Overseas Technical Unit Historical Research, 1944-1945	box 138	folder 1
ATC Stills, 1944-1945	box 138	folder 2
ATC Files, 1944-1945	box 138	folder 3
Weather and Radio, 1944-1945	box 138	folder 4
History of the Ferrying Command, 1941-1942	box 139	folder 1
Publicity Materials, 1944-1945	box 139	folder 2
Special Orders, 1944-1945	box 139	folder 3
Consolidated Report of Shipments, 1945	box 139	folder 4
Correspondence, 1944-1945	box 139	folder 5
Consolidated Activities Report, 1945	box 139	folder 6
Mission Maps, 1944-1945	box 139	folder 7
War Department Films, 1947	box 140	
"Back of the Yards", 1947	box 140	folder 1
Film Memo, 1947	box 140	folder 2
Cleveland Trip, 1947	box 140	folder 3
Miscellaneous Film Shooting Scripts, 1947	box 140	folder 4
"New Mail", 1947	box 140	folder 5
Julliard School Scenario, 1947	box 140	folder 6
Production No. 7 "Big Steel", 1947	box 140	folder 7
Production No. 9 "The Columbian", 1947	box 140	folder 8
Production No. 12 "The New South", 1947	box 140	folder 9
Production No. 13 "Freedom of the Press", 1947	box 140	folder 10
Production No. 50 "This Was America", 1947	box 140	folder 11
Production No. 51 "Germany and the World Today", 1947		

	box 140	folder 12
Rural Co-op Film, 1947	box 140	folder 13
Air Corps Photos, 1943 <u>Physical Description:</u> (4 Folders)	box 141	folder 1 to 4
Air Corps Photos, 1944-1945 <u>Physical Description:</u> (4 Folders)	box 142	folder 1 to 4
Air Corps Photos (162), 1943-1945	box 187	folder 1-8

**Immediate Source of Acquisition**

Gift of Marella Consolini, 2022

**Scope and Contents**

Karen Consolini worked for Pare and Elizabeth Lorentz as their private chef. She would help Lorentz and Tom Radko organize projects and files. These photographs were found by her daughter when looking through her mother's belongings.

Some of the photographs have Lorentz's handwriting and some have labels.

[^ Return to Table of Contents](#)

**Series VIII: Atomic Power and Nuclear War, 1945-1982**

**Scope and Contents**

This series contains files related to films and other work concerned with the issues of nuclear weaponry and atomic warfare.

**Subseries 1. *The Fight For Survival*, 1949-1959**

**Scope and Contents**

Research, drafts, and correspondence for an article Lorentz wrote for McCall's in 1957 are contained in these folders.

<b>Title/Description</b>	<b>Instances</b>	
United Nations Radiation Report, 1958	box 143	folder 1
<i>The Fight For Survival</i> Notebooks, 1956-1957 <u>Physical Description:</u> (3 Folders)	box 143	folder 2 to 5
Medical Correspondence, 1959	box 143	folder 6
Copyright, 1957	box 144	folder 1
Fallout Research, 1949-1959	box 144	folder 2 to 4

Physical Description: (3 Folders)

Correspondence and Clippings, 1954-1959	box 144	folder 5 to 6
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Physical Description: (2 Folders)

Notes and Drafts, 1957	box 144	folder 7 to 8
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Physical Description: (2 Folders)

Article in <i>McCall's</i> , 1957	box 144	folder 9
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## Subseries 2. *No Place To Hide*, 1945-1950

### Scope and Contents

Lorentz pictured this as a film about the dangers of the Hydrogen Bomb. "This is a motion picture," he explained, "that presents in dramatic form everything of importance concerning the atomic bomb and atomic energy that can be told the general public. It is not a scare movie, nor is it a propaganda film." After years spent trying to find funding, he had to abandon the project. The files contain correspondence, research, and screenplay drafts.

Title/Description	Instances	
Correspondence--Dr. David Bradley, 1948-1950	box 145	folder 1
Correspondence-Harold Young, 1945	box 145	folder 2
Correspondence-Miscellaneous, 1949-1950	box 145	folder 3
Contract--Atomic Energy Committee, 1948	box 145	folder 4
L.E. Brown and Co.--Contracts, 1949	box 145	folder 5
Estimated Production Costs, 1949-1950	box 145	folder 6
Original Outline, 1949-1950	box 145	folder 7
Clippings, 1949	box 145	folder 8
Suggestions, 1949-1950	box 145	folder 9
Final Corrections--Scientists, 1949	box 145	folder 10
Carbons, 1949-1950 <u>Physical Description</u> : (2 Folders)	box 145	folder 11 to 12
<i>No Place To Hide</i> , 1949-1950	box 145	folder 13
Drafts, 1949-1950	box 145	folder 14
<i>My Brother's Keeper</i> , 1949	box 145	folder 15
Atomic Research, 1948-1949	box 146	folder 1
<i>Times</i> Headlines Atomic and Hydrogen Bombs,, 1948-1949 <u>Physical Description</u> : (2 Folders)	box 146	folder 2 to 3
Atomic Energy, 1948-1949	box 146	folder 4
Bomb Bursts, 1948-1949		

Pare Lorentz papers 6911127

	box 146	folder 5
D. Bradley--Notes, 1948-1949	box 146	folder 6
Clippings, 1948-1949	box 146	folder 7
William O. Douglas Speeches, 1948-1949 <u>Physical Description:</u> (2 Folders)	box 146	folder 8 to 9
E.W. Fager, 1948-1949	box 146	folder 10
Hydrogen Bomb and Miscellaneous, 1948-1949	box 146	folder 11
George C. Marshall, 1948-1949	box 146	folder 12
Men-Research N.P.T.H., 1948-1949	box 146	folder 13
Speeches, 1948-1949	box 146	folder 14
Edward Teller Site B, 1948-1949	box 146	folder 15
Harry Truman, 1949	box 146	folder 16
Bound Copies of Screenplay, 1949-1950 <u>Physical Description:</u> (4 Folders)	box 147	folder 1 to 4
<i>No Place to Hide</i> book by David Bradley,, 1948	box 147	folder 5
Screenplay Drafts, 1949 <u>Physical Description:</u> (4 Folders)	box 147	folder 6 to 9
Clippings, 1949	box 147	folder 10
Atomic Energy Commission Report, 1947-1948	box 147	folder 11
Screenplay Notes, 1949 <u>Physical Description:</u> (2 Folders)	box 148	folder 1 to 2
Research, 1949	box 148	folder 3
Loose Papers, 1949	box 148	folder 4
Screenplay Notes, 1949-1951 <u>Physical Description:</u> (3 Folders)	box 148	folder 5 to 7
Clippings, 1949	box 148	folder 8
Ninth Copy, 1949	box 148	folder 9
Tenth Copy, 1949	box 148	folder 10
First Draft, 1949	box 148	folder 11
Screenplay Drafts, 1949 <u>Physical Description:</u> (2 Folders)	box 149	folder 1 to 2
Treatment, 1949	box 149	folder 3 to 4



Physical Description: (2 Folders)

Research Materials, 1949 box 149 folder 5

**Subseries 3. Nuclear Energy Research, 1946-1982, undated**

**Scope and Contents**

These papers contain correspondence, congressional reports, publications, conference notes, and government studies of nuclear fallout in Hiroshima and Nagasaki.

Title/Description	Instances	
Atomic Bombings of Hiroshima and Nagasaki, 1946	box 149	folder 6
Atoms For Peace, 1957	box 150	folder 1
Ralph Bunche, 1958	box 150	folder 2
Detroit Edison Reactor, 1957	box 150	folder 3
Robley D. Evans, 1948	box 150	folder 4
Leo Goodman (UAW), 1958	box 150	folder 5
International Conference on the Peaceful Use of Atomic Energy, 1951-1955 <u>Physical Description:</u> (2 Folders)	box 150	folder 6 to 7
Lorentz Notes, 1950s	box 150	folder 8
National Advisory Commission on Radiation, 1959	box 150	folder 9
Pacific Gas and Electric, 1969-1970	box 150	folder 10
<i>The Quick and the Dead</i> (NBC), 1950s	box 150	folder 11
<i>Radiation: Fact and Controversy</i> , 1962	box 150	folder 12
<i>Radiation: Fact and Controversy</i> , 1962	box 151	folder 1
Radiation Clips and Research, 1958-1962	box 151	folder 2
Radiation on Developing Organisms, 1957	box 151	folder 3
Walter Reuther, 1957	box 151	folder 4
<i>Peace or Pestilence</i> Proofs, 1950s	box 151	folder 5
Strauss and Libby Quotes, 1953	box 151	folder 6
UN Scientific Committee on the Effects of Radiation, 1955-1958 <u>Physical Description:</u> (2 Folders)	box 151	folder 7 to 8
U.S. Atomic Energy Commission News Releases, 1946	box 152	folder 1
Research Publications, 1947-1958 <u>Physical Description:</u> (2 Folders)	box 152	folder 2 to 3
Waste Disposal Hearings, 1959		

	box 152	folder 4
Windscale Accident, 1957	box 152	folder 5
World Government, 1948	box 152	folder 6
1958	box 152	folder 7
Miscellaneous, undated <u>Physical Description:</u> (2 Folders)	box 152	folder 8 to 9
Research, 1955-1956	box 152	folder 10
Research Materials, 1947-1957	box 153	folder 1
Leo Goodman Testimony at Euratom Symposium, 1961	box 153	folder 2
"The PRDC Reactor", 1960s	box 153	folder 3
Congressional Testimony, 1950s <u>Physical Description:</u> (2 Folders)	box 153	folder 4 to 5
"Revista Medica", 1964	box 153	folder 6
Research Materials, 1948-1959	box 153	folder 7
Research Materials, 1946-1956	box 154	folder 1
Congressional Hearings, 1957 <u>Physical Description:</u> (2 Folders)	box 154	folder 2 to 3
Congressional Hearings, 1959 <u>Physical Description:</u> (3 Folders)	box 154	folder 4 to 6
Congressional Hearings, 1959 <u>Physical Description:</u> (2 Folders)	box 155	folder 1 to 2
Atomic Energy Commission Publications, 1957 <u>Physical Description:</u> (2 Folders)	box 155	folder 3 to 4
Atomic Energy Commission Clippings, 1955-1957 <u>Physical Description:</u> (2 Folders)	box 155	folder 5 to 6
Atomic Energy Commission Publications, 1957 <u>Physical Description:</u> (2 Folders)	box 156	folder 1 to 2
Atomic Energy Commission Publications, 1958	box 157	folder 1
<i>Fight For Survival</i> Draft, 1950s	box 157	folder 2
Nuclear Research, 1956-1971	box 157	folder 3
Second International Conference on the Peaceful Uses of Atomic Energy,, 1958	box 157	folder 4
Research and Correspondence, 1955-1982	box 157	folder 5
Burlington Conference, 1958	box 157	folder 6

Atomic Energy Accidents, 1957-1958	box 157	folder 7
Leo Goodman Memos, 1963-1971	box 158	folder 1
United World Federalists--Atomic Energy Film, 1947-1951	box 158	folder 2
Fallout, 1955	box 158	folder 3
Research, 1955-1958 <u>Physical Description</u> : (2 Folders)	box 158	folder 4 to 5
Radioactive Isotopes in Physiology, 1955	box 158	folder 6
Euratom, 1964	box 158	folder 7
Hazards in the Industrial Environment, 1969-1970	box 159	folder 1
Atomic Research, 1950s	box 159	folder 2
Atomic Energy Commission, 1948	box 159	folder 3

#### Subseries 4: Nuclear Energy Books

Title/Description	Instances
Bertin, Leonard. Atom Harvest, 1955	box 188
Blackett, P.M.S. Fear, War, and the Bomb: Military and Political Consequences of Atomic Energy, 1949	box 188
Davis, Harry M. Energy Unlimited: The Electron and Atom in Everyday Life, 1947	box 188
Einstein, Albert. Eliot, George Fielding. Aslop, Stewart. Bacher, Robert. et. al. The H bomb, 1982	box 188
Feinberg, J.G. The Atom Story, 1953	box 188
Glasstone, Samuel. Sourcebook on Atomic Energy., 1950	box 188
Hirschfelder, J.O. Parker, David B. Kramish, Arnold. Smith, Ralph Carlisle. Glasstone, Samuel. The Effects of Atomic Weapons, 1950	box 188
Jones, G.O. Rotblat, J. Whitrow, G.J. Atoms and the Universe: An account of modern views on the structure of matter and the universe, 1956	box 188
Kugelmass, J. Alvin. J. Robert Oppenheimer and the Atomic Story, 1953	box 188
Lang, Daniel. Early Tales of the Atomic Age., 1948	box 188
Laurence, William L. The Hell Bomb, 1951	box 188
Melman, Seymour. Inspection for Disarmament, 1958	box 188
Smyth, Henry D. Atomic Energy for Military Purposes, 1948	box 188
Thomas, Morgan. Atomic Energy and Congress, 1956	box 188

Wendt, Gerald. <i>The Prospects of Nuclear Power and Technology</i> , 1957	box 188
Ackland, Len. McGuire, Steven. Brown, Harrison. <i>Assessing the Nuclear Age</i> , 1986	box 189
Brues, Austin M. <i>Low-Level Irradiation</i> , 1959	box 189
Compton, Arthur Holly. <i>Atomic Quest</i> , 1956	box 189
Lapp, Ralph E. <i>The New Force</i> , 1953	box 189
Laurens, Henry. <i>The Physiological Effects of Radiant Energy</i> , 1933	box 189
Morgan, Russel H. <i>Handbook of Radiology</i> , 1955	box 189
Neel, J.V. Schull, W.J. <i>The Effect of Exposure to the Atomic Bombs on Pregnancy Termination in Hiroshima and Nagasaki</i> , 1956	box 189
Rutherford, E. <i>Radio-Activity</i> , 1904	box 189
Rutherford, E. <i>Radioactive Substances and their Radiations</i> , 1913	box 189
Shubert, Jack. Lapp, Ralph E. <i>Radiation: What it is and How it Affects You</i> , 1957	box 189
Sloss, Hugh. <i>Universe Unlimited</i> , 1955	box 189
Smyth, Henry D. <i>Atomic Energy for Military Purposes</i> , 1945	box 189
Sternglass, Ernest. <i>Secret Fallout: Low-level Radiation from Hiroshima to Three-Mile Island</i> , 1972	box 189
United States Atomic Energy Commission. <i>Radiation Safety and Major Activities in the Atomic Energy Programs: July-December 1956, 1957</i>	box 189

[^ Return to Table of Contents](#)

## Series IX: *McCall's*, 1935-1941

### Scope and Contents

Lorentz had a long-running collaboration with the editors at *McCall's*, having contributed film reviews to the magazine since the mid-1930s. In 1937, his lyrical essay about the flooding of the Mississippi – a piece of writing that eventually became the narration for *The River* – initially appeared there as a lead editorial. In the spring of 1941, he helped edit a series of special issues dedicated to questions of national defense. As usual, he was in stride with the needs of the administration in Washington, D.C., which was transitioning from domestic reforms to international preparedness.

### Subseries 1. General Files, 1941

**Scope and Contents**

This subseries contains expense accounts, reader responses, reprint requests, and correspondence.

Title/Description	Instances	
Complimentary Copies, 1941 February-July <u>Physical Description:</u> (6 Folders)	box 160	folder 1 to 6
Reprint List, 1941	box 160	folder 7
Manuscripts, Unsolicited, 1941	box 160	folder 8
Production Schedules, 1941	box 160	folder 9
Reader Response (5 of 7 Folders), 1941 February-July	box 160	folder 10 to 14
Reader Response (2 of 7 Folders), 1941 February-July	box 161	folder 1 to 2
Releases--Photographs, 1941	box 161	folder 3
Requisitions for Supplies, 1941	box 161	folder 4
Requests for Research Materials, 1941	box 161	folder 5
Telegrams, 1941	box 161	folder 6
Expense Accounts, 1941 <u>Physical Description:</u> (22 Folders)	box 161	folder 7 to 28
Travel, 1941 <u>Physical Description:</u> (10 Folders)	box 161	folder 29 to 38
Individuals, 1941 <u>Physical Description:</u> (21 Folders)	box 161	folder 39 to 59
Personnel, 1941 <u>Physical Description:</u> (23 Folders)	box 162	folder 1 to 23

**Subseries 2. Magazine Articles, 1941**

**Scope and Contents**

. Drafts and clippings of articles in *McCall's*, mostly related to homefront issues in the lead up to the war, are held in these folders.

Title/Description	Instances	
General, 1941	box 162	folder 24
Daniels--"Home Guard", 1941	box 162	folder 25
Copy--Articles, 1941	box 162	folder 26
Copy--Art Work, 1941	box 162	folder 27
Ideas--National Defense, 1941	box 162	folder 28

Lorentz--"Defense", 1941	box 162	folder 29
Davis--"Women in the War", 1941	box 162	folder 30
Taylor--"Credo Of An American Child", 1941	box 162	folder 31
Daniels, "Boomtown,", 1941 <u>Physical Description: (2 Folders)</u>	box 163	folder 1 to 2
Captions--"Boomtown,", 1941	box 163	folder 3
Nickerson, "Fighting Forces", 1941	box 163	folder 4
Taylor, "Children On Wheels,", 1941	box 163	folder 5
Burlingame, "Industrial Story,", 1941	box 163	folder 6
Burlingame--"Industrial Story", 1941	box 164	folder 1
Davis--"Women They Left Behind Them", 1941	box 164	folder 2
Captions--"Valley of Steel", 1941	box 164	folder 3
Caldwell--"Flight From the Land", 1941	box 164	folder 4
Bradford--"God in America", 1941	box 164	folder 5
"Children On the Land", 1941	box 164	folder 6
Liebling--"Propaganda Story", 1941	box 164	folder 7
Bemelmans--"Panama", 1941	box 165	folder 1
Langeweische--"Youth in the Air", 1941	box 165	folder 2
Walker--"Youth Training", 1941	box 165	folder 3
Wiese and Taylor--"Youth Conferences, 1941	box 165	folder 4
Youth--June, 1941	box 165	folder 5
Winslow--"Sixth Column of Disease", 1941	box 165	folder 6
"Army Questionnaire", 1941	box 165	folder 7
Bemelmans--"The Caribbean", 1941	box 165	folder 8
"A Day in the Life of a Squad", 1941	box 165	folder 9
Lorentz--"The Army and the People", 1941	box 165	folder 10
Nickerson--"Where Do We Go From Here?", 1941	box 165	folder 11
"One Year of Defense", 1941	box 165	folder 12
Reader Letters, 1941	box 165	folder 13

**Subseries 3. Research, 1935-1941**

**Scope and Contents**

This subseries contains sources and background information for magazine articles.

Title/Description	Instances	
Research Files, 1940-1941 <u>Physical Description:</u> (2 Folders)	box 165	folder 14 to 15
Research Files, 1939-1941 <u>Physical Description:</u> (15 Folders)	box 166	folder 1 to 15
Research Sources, 1935-1940 <u>Physical Description:</u> (10 Folders)	box 166	folder 16 to 25
Research Sources, 1935-1940 <u>Physical Description:</u> (9 Folders)	box 167	folder 1 to 9

**Subseries 4. Articles by Pare Lorentz, 1936-1941****Scope and Contents**

This subseries contains copy material from Lorentz's own journalistic works.

Title/Description	Instances	
Copy Material, 1936-1937 <u>Physical Description:</u> (2 Folders)	box 167	folder 10 to 10
Copy Material, 1938-1941 <u>Physical Description:</u> (4 Folders)	box 168	folder 1 to 4
Miscellaneous Articles, undated	box 168	folder 5
National Defense Section, 1941	box 168	folder 6

**Subseries 5. *McCall's* Issues and Bound Volumes,, 1936-1941****Scope and Contents**

Volumes of the magazine, flagged occasionally to mark Lorentz's articles, are contained in this subseries.

Title/Description	Instances	
Bound Volumes, 1936-1937 <u>Physical Description:</u> (3 Folders)	box 169	folder 1 to 3
<i>McCall's</i> Issues, 1941 <u>Physical Description:</u> (7 Folders)	box 170	folder 1 to 7

[^ Return to Table of Contents](#)

**Series X: General, 1914-1994, undated**

**Scope and Contents**

This series contains other materials, including personal correspondence, files, and records spanning Lorentz's entire career.

**Subseries 1. Correspondence, 1914-1990, undated**

**Scope and Contents**

. There is some correspondence here between Lorentz and Jogn Steinbeck, as well as material related to Lorentz's chapter on his relationship with Steinbeck for his autobiography, *FDR's Moviemaker*. Letters between Lorentz and Elizabeth Meyer, his second wife, appear here. The Frederic Delano folders contain correspondence between Delano – uncle to the President – and his acquaintances, not with Lorentz himself.

Title/Description	Instances	
John Steinbeck		
John Steinbeck, 1938-1941	box 171	folder 1
Re: John Steinbeck, 1983-1990	box 171	folder 2
Drafts--"John Steinbeck, A Working Friendship: 1938-1942", undated <u>Physical Description:</u> (2 Folders)	box 171	folder 3 to 4
<i>FDR's Moviemaker</i> , undated	box 171	folder 5
Press Materials For Steinbeck Films, 1950-1952	box 17	folder 2
Elizabeth Meyer, 1941-1953, undated <u>Physical Description:</u> (13 Folders)	box 172	folder 1 to 13
Frederic A. Delano, 1914-1939		
New York City--Board of Estimate--Committee on the City Plan Report,, 1914	box 173	folder 1
November 1920	box 173	folder 2
1921	box 173	folder 3
1922 <u>Physical Description:</u> (8 Folders)	box 173	folder 4 to 11
1923 <u>Physical Description:</u> (8 Folders)	box 173	folder 12 to 19
1924 <u>Physical Description:</u> (7 Folders)	box 174	folder 1 to 7
1925	box 174	folder 8 to 17



<u>Physical Description:</u> (10 Folders)		
1926	box 174	folder 18 to 23
<u>Physical Description:</u> (6 Folders)		
1927	box 175	folder 1 to 9
<u>Physical Description:</u> (9 Folders)		
1928	box 175	folder 10 to 19
<u>Physical Description:</u> (10 Folders)		
1929	box 175	folder 20 to 28
<u>Physical Description:</u> (9 Folders)		
1930	box 176	folder 1 to 8
<u>Physical Description:</u> (8 Folders)		
1931	box 176	folder 9 to 13
<u>Physical Description:</u> (5 Folders)		
1932	box 176	folder 14 to 17
<u>Physical Description:</u> (4 Folders)		
1933	box 176	folder 18
1934	box 176	folder 19
1935-1936	box 176	folder 20
1939	box 176	folder 21

## Subseries 2. KDKA Suit, 1942-1983

### Scope and Contents

In 1977, Radio Station KDKA in Pittsburgh broadcast an interview with a man who claimed to have been an undercover FBI-agent during the New Deal. This agent, who referred to himself as "Dominic," named Lorentz as a Communist. Lorentz sued the station. During the trial it was revealed that "Dominic" was in fact Joseph Mazzei, a man with a "criminal record" and a history of perjury, whom the U.S. Supreme Court had already diagnosed with a "pathological condition." Westinghouse, KDKA's parent company sent Lorentz a check for \$25,000 and a written apology, acknowledging "the distinguished list of your lifetime accomplishments which clearly demonstrates your outstanding record as an American citizen." Contains trial transcripts, court records, and correspondence.

Title/Description	Instances	
Trial Materials, 1953-1978	box 177	folder 1
Legal Correspondence, 1978-1979	box 177	folder 2
KDKA Legal, 1977-1979	box 177	folder 3
KDKA Pittsburgh, 1977-1979	box 177	folder 4
Misc. Notes Re: KDKA, 1977-1979	box 177	folder 5
Background, 1977-1979	box 177	folder 6 to 7

Physical Description: (2 Folders)

William Donovan, 1977-1979	box 177	folder 8
Credits, 1977-1979	box 177	folder 9
Notes Regarding Article, 1977-1979	box 177	folder 10
Expenses, 1977-1979	box 177	folder 11
KDKA--Money, 1977-1979	box 177	folder 12
Rose Schmidt Dixon Hasley and White, 1977-1979	box 177	folder 13
Court Dismissal Documents, 1977-1979	box 177	folder 14
Personal Letters, 1977-1979	box 177	folder 15
KDKA, 1977-1979	box 177	folder 16
RKO Law Suit, 1941-1948	box 177	folder 17
KDKA, 1977-1979	box 177	folder 18
Trial Documents, 1979	box 178	folder 1
Pare Lorentz Affidavit, 1979	box 178	folder 2
Pare Lorentz Deposition, 1978	box 178	folder 3 to 4
<u>Physical Description: (2 Folders)</u>		
Kennedy Webster and Gardner, 1977-1983	box 178	folder 5
Radio Show Transcript, 1977-1978	box 178	folder 6
Transcript of Show, 1977	box 179	folder 1
Motion for Summary Judgment, 1978	box 179	folder 2
PL Affidavit, 1978	box 179	folder 3
FBI Report, 1977-1979	box 179	folder 4
Supreme Court Decision, 1956	box 179	folder 5
Pre-Trial Narrative, 1978	box 179	folder 6
Plaintiff's Rebuttal, 1979	box 179	folder 7
Law Suit RKO, 1942-1947	box 179	folder 8 to 10
<u>Physical Description: (3 Folders)</u>		

**Subseries 3. Conferences--Ceremonies--Presentations, 1944-1994**

**Scope and Contents**

This subseries contains papers and correspondence related to various public events, including "The Conference that Never Was Held." A planned international summit to discuss global issues that was cancelled after President Roosevelt died. Fifty years later it finally occurred as the Rio conference.

**Title/Description**

**Instances**

Suffield Connecticut Writers Conference, 1972	box 180	folder 1
Point Four Program and Conference, 1948-1952		
Correspondence, 1948-1951	box 180	folder 2
Conference Meeting, 1952	box 180	folder 3
Conference Publications, 1952	box 180	folder 4
Conference Notes, 1952	box 180	folder 5
The Conference that Never was Held, 1944-1994		
Correspondence and Research, 1944-1994 (1 of 4 Folders), 1944-1994	box 180	folder 6
Correspondence and Research, 1944-1994 (3 of 4 Folders), 1944-1994	box 181	folder 1 to 3
Correspondence with Adlai Stevenson, 1957 <u>Physical Description:</u> (2 Folders)	box 181	folder 4 to 5
Speech Notes, 1972	box 181	folder 6
Presentation at University of Wisconsin-Oshkosh, 1971	box 181	folder 7
Dedication of Pare Lorentz Room at University of Wisconsin-Oshkosh, 1974	box 181	folder 8
Department of Agriculture AWARD, 1963	box 181	folder 9
West Virginia Wesleyan, 1972	box 182	folder 1
American School England, 1960	box 182	folder 2

#### Subseries 4. Writings about Pare Lorentz, 1965-1979

##### Scope and Contents

Includes several dissertations and masters theses on Lorentz, including the various works by Robert Snyder. Also located here is an oral history interview from the 1970s, and Lest We Forget a genealogical pamphlet written by Lorentz's "aunt" Bess. Some letters are from fifth graders who wrote Lorentz to tell them how much they enjoyed a classroom viewing of *The River*.

Title/Description	Instances	
A History of the Early Productions of Pare Lorentz and the U.S. Film Service 1935-1940 by Robert L. Snyder, 1965, 1935-1940, 1965	box 182	folder 3
Final Chapter of Snyder Dissertation, 1965	box 182	folder 4
<i>Films of Merit</i> by Robert Snyder, 1965 <u>Physical Description:</u> (2 Folders)	box 182	folder 5 to 6
Letters to Pare Lorentz Commenting on Snyder Dissertation, 1968	box 183	folder 1

<i>The Early Productions of Pare Lorentz</i> by Robert Snyder,, 1965	box 183	folder 2
<i>An Analysis of the Visual Portion of the U.S. Documentary Film The River</i> by William Fleming, 1966	box 183	folder 3
<i>The Contextual and Stylistic Relations in the River: A Pare Lorentz Film</i> by Ferne Liverance Galantai, 1979	box 183	folder 4
<i>A Critical Study of The River</i> by Sister Paula Reiten,, 1970	box 183	folder 5
<i>Lest We Forget</i> by Bess Lorentz Wade, 1968	box 184	folder 1
Conversations with Pare Lorentz, 1976	box 184	folder 2
<i>West Virginia Hillbilly</i> , 1979	box 17	folder 1

### Subseries 5. *The Days of F. D. R., 1942-1978*

#### Scope and Contents

. This subseries contains notes and accounting records related to a proposed project to trace Franklin Roosevelt's daily movements over the course of his presidency.

Title/Description	Instances	
FDR Day By Day, 1942-1943	box 184	folder 3
Cost Information Concerning The Days of Franklin D. Roosevelt: A Chronicle,, 1948-1978 <u>Physical Description:</u> (2 Folders)	box 184	folder 4 to 5
Accounting Information, 1947-1978 <u>Physical Description:</u> (2 Folders)	box 184	folder 6 to 7
Audit, 1978	box 185	folder 1
Roosevelt Book, 1977-1978	box 185	folder 2

### Subseries 6. *General, 1941-1974*

#### Scope and Contents

These records include a screenplay for the film, *Citizen Kane*.

Title/Description	Instances	
Screenplay for <i>Citizen Kane</i> , 1941	box 185	folder 3
Paul Strand, 1974	box 185	folder 4

[^ Return to Table of Contents](#)

### Series XI: Digitized Negatives, 1930s, undated

### Scope and Contents

This series contains digitized images of negatives from the 1930s. Many are frames from Lorentz' movies, including the famous "Day Walk/Night Walk" sequences from *Fight For Life*. Others are still photos taken on set. Some were originally stills taken by photographers from the Farm Security Administration, the Resettlement Administration, and the U.S. Film Service.

Title/Description	Instances
Digitized Negatives- Access in Repository	

[^ Return to Table of Contents](#)