

The New York Public Library  
Humanities and Social Sciences Library  
Manuscripts and Archives Division

National Board of Review of Motion Pictures  
Records, 1907-1971

Richard Salvato and Cherie Meyers  
1984

## Table of Contents

<u>SUMMARY</u> .....	3
<u>ORGANIZATIONAL HISTORY</u> .....	4
<u>CONTAINER LIST</u> .....	10
<u>I. Correspondence</u> .....	10
<u>A. Correspondence and Papers of Film Production Companies, Agencies, Producers, Distributor, Executives, Directors, and Actors, 1910 -c1960s</u> .....	10
<u>B. Subjects Correspondence</u> .....	10
<u>C. Regional Correspondence</u> .....	11
<u>D. General Assembly of the National Board of Review of Motion Pictures, 1946-1949</u> .....	12
<u>E. Annual Conferences and Luncheons, 1916-1951</u> .....	12
<u>F. National Committee for Better Films, 1916-1948</u> .....	13
<u>G. Annual Catalog of Selected Pictures, 1916-1936</u> .....	13
<u>H. National Advisory, 1914-1916; 1922</u> .....	13
<u>I. Annual Bridge Parties given in aid of the National Board, 1917-1937</u> .....	13
<u>J. Controversial Films</u> .....	13
<u>K. General Correspondence</u> .....	17
<u>II. Papers</u> .....	17
<u>A. Board of Directors, 1940-1951</u> .....	17
<u>B. Newspaper Clippings</u> .....	17
<u>C. Committee Records, 1909-1951</u> .....	17
<u>D. Financial Records</u> .....	18
<u>E. Periodicals</u> .....	18
<u>F. Photographs</u> .....	18
<u>G. Press Releases, 1916-1963; n.d.</u> .....	18
<u>H. Printed Material</u> .....	18
<u>I. Publications by the National Board of Review of Motion Pictures</u> .....	19
<u>K. Regional Papers</u> .....	19
<u>L. Reviews and Reports</u> .....	19
<u>M. Subjects Papers</u> .....	20
<u>N. Writings, Speeches and Interviews</u> .....	20
<u>O. Lists</u> .....	20
<u>P. Miscellany</u> .....	20
<u>Q. Card Files</u> .....	20
<u>R. Financial Papers</u> .....	20
<u>REVIEW AND RATING CARDS</u> .....	21
<u>NAME AND SUBJECT INDEX</u> .....	22

## Summary

**Main Entry:** National Board of Review of Motion Pictures

**Title:** Records, 1907-1971

**Size:** 100 linear feet: 179 archival boxes; 52 card file boxes; 19 volumes

**Source:** National Board of Review of Motion Pictures

**Restriction:** None

**Historical statement:** The National Board of Review of Motion Pictures was initially a committee composed of fourteen prominent persons from the fields of social work, religion, and education, brought together in 1909 by Charles Sprague Smith under the auspices of the People's Institute of New York to make recommendations to the Mayor's office concerning controversial films. Over the next five years the committee expanded its work and changed its name several times: to New York Board of Censorship of Motion Pictures, National Board of Censorship of Motion Pictures, and finally in 1916, to National Board of Review of Motion Pictures. The last change in name reflected the Board's opposition to censorship as a way of dealing with controversial motion pictures, and was an expression of its belief that no one had the right to dictate standards of morality. In a very large measure the change in name was a much-needed vote of confidence in the motion picture industry and a public indication of support for the artistic potential of the new medium at a time when it was under attack from all sides.

**Description:** Records reflecting the National Board's opposition to censorship and its efforts to improve the quality of motion pictures. Includes correspondence, 1910-c1970 with motion picture companies, agencies, distributors, directors, actors, field representatives, censors, community officials, schools, motion picture study groups, women's clubs, fraternal organizations, newspapers, and individuals interested in motion pictures and the question of censorship; correspondence and papers, 1946-1949, of the General Assembly of the National Committee for Better Films; papers of the Board of Directors; Committee Papers; financial accounts; writings by staff-members and others; speeches, interviews, and lectures; periodicals; questionnaires about motion pictures; investigators' reports and reviews including capsule reviews of circa 40,000 motion pictures; a few photographs, clippings; ephemera; and miscellany.

## Organizational History

In 1908, a year before the creation of the National Board of Review of Motion Pictures, American Biograph offered one of its actors the chance to direct his first motion picture. The actor, D. W. Griffith, one of the towering artists of the silent film, dryly remarked to his wife: "In a way it's nice, but, you know we can't go on forever and not tell our friends and relatives how we are earning our living."<sup>1</sup> Thanks to the rapid technological improvements made since the 1890s when Thomas Edison developed the Kinetograph recorder and the Kinetoscope viewer, Griffith would soon have the means with which to make his great motion pictures.

The Kinetoscope, the formal name for the dearly loved and maligned "peep show, offered thirteen-second scraps of dances and prize fights in the essentially male environment of the penny arcades.<sup>2</sup> In the same year, 1894, the Lumière brothers demonstrated their Cinématograph, a combination camera-printer-projector. This was followed by George Eastman's introduction of the first motion picture film. Made from long strips of strong and flexible celluloid coated with a light-sensitive emulsion, the new film also had rows of sprocket holes on each side, expressly made to resist tearing in the film's high speed passage through the recording camera or projector. In 1896, film technology took another leap forward with the introduction of Thomas Armat's star-wheel, or Geneva Cross, an essential device which, by moving the images many times a second past the lens in a continuous succession of stops, rests, and starts at each frame, overcame the problem of wear and tear on film caused by a continuous spinning/pulling motion of the cog wheels. Despite the absence of an industry-wide standard projection speed, these improvements ushered in the age of projection where the moving frames were beamed onto a smooth wall or a rectangular screen in front of a seated mixed audience. This made it possible to extend the time-span and complexity of motion pictures, thus opening up new possibilities for the immature arts of screenwriting, cinematography, and editing.

By 1908, there had been many decisive advances in the fundamental technology of the motion pictures; but there were only a few signs of comparable progress in content. The pioneering years between Edwin Porter's, *The Great Train Robbery* of 1903, and Robert Wiene's influential *The Cabinet of Dr. Caligari* filmed in 1919, saw a meshing of technology and artistic ambition which established the foundations of the unique grammar and basic production values and techniques—the *means*—of the motion pictures. But the majority of motion pictures of the formative years, "tear-jerkers" or "two hanky shows" as they came to be known, were based on sentimental Victorian stage melodramas, pulp fiction, and the reports of crimes and court cases published daily in the yellow press.

Social workers active in the crowded immigrant and working-class neighborhoods of New York were more concerned with the improvised and transient theaters which could be easily set up in small rooms in crowded, dark, and badly ventilated tenement buildings. The middle classes looked upon them as illicit dens of prostitution, criminal activity, and rowdy, immoral behavior.

Public health officials feared that these unmanageable theaters would be breeding grounds for numerous communicable diseases. And then there was the constant fear of fire even though New York's Fire Department permitted the use of only the Edison and Powell projectors, which were considered safe when properly used and maintained. In a report prepared in 1908 by a joint committee of the People's Institute

---

<sup>1</sup> The Movies. Griffith and Mayer. Simon & Schuster, New York.

<sup>2</sup> The Kinetoscope could record but not project. In this mechanism the illusion of movement was created by turning a crank which ran the film between a light bulb and a magnifying glass located under an aperture through which the film was watched by a single viewer.

and the Women's Municipal League these popular movable theaters were condemned as hangouts for unemployed idlers and the homeless poor.<sup>3</sup>

On Christmas Eve, 1908, the opening round in the censorship contest which would shape the motion pictures of the next three decades, took place in New York, the capitol of the youthful motion picture industry. Pursued by reformers, Mayor George McClellan responded to the growing public outcry against the motion pictures by closing all the theaters. The shockwave that followed the mayor's action had barely finished rippling through the industry when the city's motion picture exhibitors closed ranks and secured a court injunction reopening the theaters. The motion picture exhibitors later attributed the mayor's actions to pressure from owners of "legitimate" or live, stage shows<sup>4</sup>, particularly burlesque and vaudeville, which were threatened with the loss of their working class audiences to the unless the drawing power of the motion pictures could be reversed by some means.

The exhibitors could not follow up this legal success by blocking the passage of the City Ordinance of January 9, 1909, which made it unlawful to admit into the motion picture theaters children under sixteen that were not accompanied by an adult. Eight days before the passage of the ordinance it was announced that the seven leading American motion picture production companies<sup>5</sup> and two French companies, Pathé and Méliès, had merged to form the Motion Picture Patents Company. The company immediately announced that, under the patents laws of the United States, Great Britain, France, Germany, and Italy, only it had the right to photograph, develop, and print motion pictures, and that no one else would ever be granted a license to do so.<sup>6</sup> In effect the Motion Picture Patents Company declared that it alone was the motion picture industry. This unmatched international monopoly set off epic legal battles which dragged on until 1917 when the Motion Picture Patents Company was ordered by the court to discontinue its unlawful acts, including the use of physical intimidation or "dirty tricks" against independent exhibitors. The victors were William Fox, Carl Laemmle and other independent producers, exhibitors and distributors.

Another outcome was the National Board of Review of Motion Pictures. Represented by Jeremiah Kennedy,<sup>7</sup> the Motion Picture Patents Company in March 1909 prevailed on reformer Charles Sprague Smith of the People's Institute<sup>8</sup> to establish an *ad hoc* committee comprised of fourteen social workers, educators, and clergymen, to watch over the motion pictures. This committee was understood by its members to be only a local response to what actually were nation-wide problems. The committee was later described as having been, "a crystallization of a thought and a movement".<sup>9</sup> The affiliation of the National Board and the People's Institute continued until it was dissolved in 1922 by mutual agreement.<sup>10</sup>

---

<sup>3</sup> National Board of Review of Motion Pictures Records (National Board). Subjects Papers, *Papers relating to the formation and subsequent history up to 1925 of the National Board of Review of Motion Pictures*. "Cheap Shows in Manhattan - Preliminary Report of Investigation, 1908".

<sup>4</sup> National Board Records. Company Correspondence, *Moving Picture Exhibitors Association*.

<sup>5</sup> Biograph, Essanay, Kalem, Kleine, Lubin, Selig, and Vitagraph.

<sup>6</sup> The Motion Picture Patents Company gave the appearance of controlling all the aspects of the motion picture industry, i.e. production, distribution, and exhibition, but it could not really enforce its regulations.

<sup>7</sup> Kennedy was an engineer and lawyer who had helped to create the western empire of the Harriman railroads and reorganized the Castota, New York plant of American Biograph and Mutoscope. He played a central role in the merger of the nine companies. While he was at Biograph he also headed an espionage network designed to track down rebel producers.

<sup>8</sup> A social welfare and educational organization incorporated in New York in 1897. According to its Certificate of Incorporation, among the objectives of the People's Institute was the "interchange of thought upon topics of general interest between individuals of different occupations in order thereby to assist in the solution of important problems..." [See the **People's Institute Records**, Manuscripts & Archives Division, New York Public Library.]

<sup>9</sup> National Board Records. Subjects Papers, *Papers relating to the formation and subsequent history up to 1925 of the National Board of Review of Motion Pictures*

<sup>10</sup> National Board Records. Subjects Correspondence, *Everett Dean Martin to William McGuires, Dec. 19, 1922*.

Initially called The New York Board of Censorship of Motion Pictures, the committee prepared and submitted to Mayor McClellan's office a report on each film that it reviewed. Almost immediately the organization changed its name to the National Board of Censorship of Motion Pictures and proposed taking the place of the local boards in the big cities. By June of 1909 the National Board of Censorship of Motion Pictures had become administratively independent of the People's Institute, but continued to be financially reliant until 1914 by which time it was making recommendations on almost 90% of the motion pictures produced in the United States. Not long after 1914 it achieved complete independence by establishing a fee for reviewing the motion pictures submitted to it by the production companies.

In 1916 the National Board of Censorship of Motion Pictures changed its name to National Board of Review of Motion Pictures (National Board). In a letter written in 1948 to the President of the New York City Council, Richard Griffith, referring to this last change of name, states that the "Board's members had come to find the powers delegated to them repugnant to their conception of freedom of expression", and that they had decided that, "neither they nor anyone else had the right to dictate standards of morality..."<sup>11</sup> In effect, the change in name reflected a rejection by the National Board of its predecessors' past as a censor. After the change the National Board based its reviews on the established fundamental aesthetic principles of the theater and literature. Like its predecessors, the National Board never had power of enforcement. Prior to 1916 it had relied on the police and the courts for enforcement. But even before 1916 the National Board's predecessors had in the main depended on the cooperation of the industry.

The coming of sound in the late 1920s accelerated the National Board's final change from critic to independent arbiter of taste and educator of the public. The latter development is not surprising, given the National Board's roots in the Progressive Era social reform movement from which it emerged in 1909. Encouraged by the exhibitors, it had expanded its work to include sending reports on films to other communities in New York State, and later to cities and towns throughout the country. In order to deal with a variety of new responsibilities, the original committee of fourteen evolved into a large organization composed of numerous committees. The General Committee, or governing body, was made up of thirty members that were prominent in social welfare work and other professions in New York. A Review Committee was created which superseded the original Committee of Censorship, and was comprised of one hundred and fifty persons residing in or near New York. The members of this committee were divided into sections, one section meeting each morning or afternoon to review the films submitted to it and classify them by age groups. The Advisory Committee was composed of influential people across the country who responded to questionnaires sent to them regarding reaction in their communities to motion pictures.<sup>12</sup> The administrative work of the National Board was carried out by an Executive committee appointed from the membership of the General Committee. The Executive Committee also acted as a court of appeal whenever the decision of the Review Committee was disputed.

In addition to these committees there were also formed the National Committee for Better Films, which, in its periodical, *Photoplay Guide*, brought the more popular types of motion pictures to the attention of the exhibitors and public. The Committee on Exceptional Photoplays, comprised of students, teachers, and critics, issued the influential *Exceptional Photoplays*, a bulletin in which artistically ambitious films were sympathetically evaluated. These two important committees were staunchly opposed to censorship, which they viewed as a violation of first amendment rights and as a serious obstacle to the artistic development of the motion picture industry. The National Board believed that the quality of motion pictures would be improved by encouraging the participation of the public in the critical process. At the heart of the National Board's position was the conviction that the support and guidance of free and open public organizations like it, was a realistic and democratic alternative to political interference which tended to be harsh.

Over the years the functions and responsibilities of committees were changed, expanded, combined, or discontinued, and new concerns were met by forming new committees such as the National Committee on Films for Young People and the Schools' Motion Picture Committee. These committees published weekly

---

<sup>11</sup> National Board Records. Regional Correspondence, *New York City. Richard Griffith to Vincent Imprellitteri, June 18, 1948*

<sup>12</sup> National Board Records. Questionnaires, Attitudes of Mayors to Federal motion picture censorship, 1916.

bulletins of selected motion pictures, and also prepared lists of motion pictures chosen and classified according to the needs of different audiences and age groups. In many communities outside New York, however, *ad hoc* watchdog societies were being formed, usually in schools and churches, to exert pressure on local officials to ban motion pictures of which they disapproved. Underlying this action was the fear that as long as it was financed by the same industry whose product it judged the National Board could not be effective, and the Review Committee had to deny the charge that it was a cloak behind which immoral motion pictures were being made and that it lacked complete freedom of action.<sup>13</sup>

By 1917 many of these watchdog committees had been superseded, frequently by quasi-censorship in the form of regulatory supervision. Although they may not have been specifically authorized to do so, in some instances the police were empowered as “guardians of the public morals” to informally inspect motion pictures. In most communities, however, censorship came within the jurisdiction of the mayor’s office, or the office of the commissioner of public safety or public welfare. The actual duties of censorship of the motion pictures (and legitimate theaters, vaudeville, burlesque ) and the related advertising—which often was merely sexually suggestive and having little to do with the actual motion picture—were normally entrusted to an appointed official. These officials were never called censors, but, licensers of amusements, or by some similar euphemistic title. Many of these officials were aware of the economic importance of the motion picture industry, receptive to its cultural potential, and sensitive to the problems and dangers of censorship. As regulation of motion pictures was only one of their responsibilities many licensing officials came to rely on the National Board for evaluation, guidance, and information. In turn, the National Board valued them as potential allies and important conduits of public opinion. Initially competitors, in time many local censors became supporters of the National Board and its policy of praising the motion pictures that conformed to its aesthetic standards, and simply ignoring those that did not. In time an informal coalition formed which managed for years to slow down the movement towards a nation-wide political censorship at the federal or state level.

Municipal ordinances were seldom clear about what was meant by key, and over-used, descriptive words such as obscene, indecent, and immoral. As a consequence, the who was responsible for enforcing the ordinance often had to interpret it as well. For advocates of censorship –and especially the industry itself– a knotty problem was compounded when disagreements arose at different political levels on what was actually taking place on the screen, and how this related to local regulations. The problem was not just one of choosing the right descriptive words. The pluralistic nature of American society made serious disagreement inevitable whenever ordinances defined what was objectionable in a motion picture, and often resulted in a motion picture being suppressed in one town and exhibited in another nearby town.

Despite increasing signs of public concern the industry continued to make motion pictures that were considered offensive enough to censor or ban outright. By 1921 support for political censorship had led to strong censorship bills being introduced in many states. The National Board worked to counteract these political measures, and in New York State was especially active in opposing the Lusk Bill. A principle objection to this bill was that it did not provide for the education of the industry. It was also the opinion of the National Board that the three censors created by the bill would be overwhelmed by the sheer number of motion pictures they would have to look at. The Board felt that this would leave little time or inclination for critical appraisal and rational judgment, and as a result, good pictures might be obscured by the bad. The National Board contrasted with this form of censorship its own reviewing committee now composed of over two hundred members. The National Board argued that it was fundamental to the democratic process that the people recognize their responsibilities and be active in their own behalf, and not to rely on government to do what they could and should do for themselves. In a letter of commiseration written by W. E. McGuire, Executive Secretary of the National Board, wrote that, “State Boards of Censorship are not representative bodies seeking to reflect public opinion but rather pseudo guardians of other people’s morals, expressing their own individual opinion...with a view to the publication of an annual report which will show how bad motion pictures are –in the opinion of the censors– thus asking for continuation of their jobs. A state censor

---

<sup>13</sup> Public attitudes to the National Board can be found throughout the records, but material of special interest is in the Regional Correspondence, Regional Papers, Questionnaires, Company Correspondence, Azteca Films, Inc., and Subjects Correspondence, *Authors League of America*.

can not afford to say that pictures are good. If he did it would be an argument for the abolition of his position".<sup>14</sup>

In 1922 the former Postmaster-General, Will Hays, became the president of the Motion Picture Producers and Distributors of America, in fact the virtual czar of the motion picture industry. The National Board frequently protested that it acted in close cooperation with the Motion Picture Producers and Distributors of America; but their antithetical positions on film censorship were irreconcilable. When sound arrived in 1928 it brought with it a new problem: the question of spoken dialogue. Before sound it had been relatively easy and cheap to remove or alter offensive sub-titles—although changes often modified and falsified the intended meaning of the action—but to remove or change offensive spoken dialogue was could be even more destructive of the sense and continuity of the action. In addition, the cost of reshooting or reediting was a constant source of conflict between producers and censors. So, as it had to in an industry on the verge of artistic maturity, the question arose of the intent of the makers of the motion picture, and whether a freedom should be granted a Murnau, Pabst, Vidor, von Stroheim, Keaton, Chaplin, Ince, or Griffith that would not be allowed a less serious director? Which led inevitably to another question: What constitutes seriousness?

These were questions with which the National Board had begun concerning itself. It stressed that a discriminating public would be the best arbiter of what was good and what was bad in the motion pictures, and began to emphasize as its primary responsibility the education of the viewing public rather than the guidance of the industry. The monthly *National Board of Review Magazine* (which now combined, *Exceptional Photoplays*, *Film Progress*, and *Monthly Photoplay Guide*) became a more important medium of criticism and information than it had been. In it attention was given only to motion pictures which were considered by the grass-roots reviewers to have achieved distinction.

The economic calamity of 1929 brought a new awareness and perception of reality to the studios of Hollywood. It also caused changes in style and content in the motion pictures. The naiveté that marked the motion pictures of the twenties was shattered. Better able to express this new awareness were the unemployed New York actors, directors, and writers who flocked to Hollywood looking for work. They brought to the motion picture industry a caliber of dramatic training hitherto unknown to Hollywood. Many also brought with them a social consciousness that would radically inform the motion pictures of the thirties and set the stage for the anti-communist witch hunts of the forties and fifties.

In response to the formation of a Roman Catholic pressure group, the National Legion of Decency, Hays appointed Joseph Breen in 1934 to enforce the revised Motion Picture Production Code which had been written in 1930 but had been largely ignored. The Motion Picture Producers and Distributors of America agreed to bar any motion picture not passed by Breen. The National Board's opinion of the Code had been expressed in 1930 by Barrett in a letter to the Boston censor: "The code is absurd and ridiculous...it would reduce all pictures to pap and you may be sure the producers are not going to do this since they have to cater to an audience made more mature by the talking film."<sup>16</sup> In a landmark decision in 1952 involving alleged blasphemy in Roberto Rossellini's *The Miracle*, the motion pictures were ruled by the U.S. Supreme Court to be a "significant medium for the communication of ideas." This decision reversed the 1915 Supreme Court ruling that motion pictures were, "business, pure and simple", and extended to the motion picture the protection of the First Amendment. In 1953 Otto Preminger's controversial film, *The Moon is Blue*, was released without the seal of approval of the Motion Picture Producers and Distributors of America. The Motion Picture Production Code was gradually liberalized and, in 1968, abandoned in favor of a voluntary system.

---

<sup>14</sup> National Board Records. Company Correspondence, *Universal Pictures, McGuire to J.M. McAleer, Feb. 11, 1919.*

<sup>16</sup> National Board Records. Regional Correspondence, *Massachusetts, Boston.*



Always in financial difficulty, during the 1940s and 1950s the National Board struggled against insolvency. The reviewing fees on which it depended had dwindled and it had little voluntary help from an industry now grown powerful and skeptical of the importance of the role played by the National Board. Its relationship to the industry shaken, the National Board also found that its image as an arbiter of taste had been eroded, and by the 1970s its activities had been reduced to publishing the internationally influential periodical, *Films in Review*, as the successor to the National Board of Review Magazine. *Films in Review* is still being published. The National Board's yearly awards for best picture, director, actor and actress, are care esteemed.

## Container List

### I. Correspondence

#### A. Correspondence and Papers of Film Production Companies, Agencies, Producers, Distributor, Executives, Directors, and Actors, 1910 -c1960s

Arranged alphabetically. Included in this sub-series are the files of AMKINO (Artkino Pictures, USSR), Community Motion Picture Service, George Kleine, Metro-Goldwyn-Mayer, the Motion Picture Producers & Distributor of America, National Association of the Motion Picture Industry, Paramount, and Radio-Keith-Orpheum (RKO).

#### Box

- 1 Abramson, Ivan (Photo-Plays of Merit) -- Clune Film Producing Co.
- 2 C and M Pictures -- Eastern Film Corp.
- 3 Eastern Motion Picture Corp.
- 4 First Division Distributors -- Edward L. Klein Co.
- 5 George Kleine -- Metro-Goldwyn-Mayer, 1917-20, Oct. 25
- 6 Metro-Goldwyn-Mayer, 1920, Oct. 26-1953 -- Motion Picture Producers & Distributors of America (MOTION PICTURE PRODUCERS AND DISTRIBUTORS OF AMERICA), 1922-1925
- 7 Motion Picture Producers & Distributors of America, 1926-1952
- 8 Motion Picture Producers & Distributors of America, related papers-- National Association of the Motion Picture Industry, 1916-1920
- 9 National Association of the Motion Picture Industry, 1920-1922, and related papers -- Paramount, 1914-1922
- 10 Paramount, 1923-1951 -- Public Welfare Pictures Corp.
- 11 Radio -Keith -Orpheum (RKO) -- Selznick
- 12 Mack Sennett -- UFA Films
- 13 Unique Foto film, -- Vocafilm
- 14 Wadsworth -- Zukor

#### B. Subjects Correspondence

United under name and topic entries arranged alphabetically, this correspondence subseries includes the files of the Academy of Motion Picture Arts and Sciences, American Council on Education, American Federation of Labor, Authors League of America, Children and the Motion Pictures, Eastman Kodak Company, Federal Council of the Churches of Christ in America, Motion Pictures for immigrants at Ellis Island, Methodist Episcopal Church, Motion Picture Research Council, Service Bureau for Women's Organizations, and the Works Progress Administration

- 15 Academy of Motion Picture Arts and Sciences -- American Red Cross
- 16 Associated Film audiences -- Binder
- 17 Rey B. Bolton -- Boy Scouts of America
- 18 Fred W. Breitinger -- Camp Fire Girls
- 19 Children and the Motion Pictures
- 20 Children and the Motion Pictures, related papers
- 21 China Defense Supplies, Inc. -- Community councils of National Defense
- 22 Louise Connolly -- Daughters of the American Revolution
- 23 John R. Davies -- Drinking and the Movies
- 24 Dyhrenfurth -- Electrical Research Products, Inc.
- 25 Evans -- Federal Councils of Churches of Christ in America

26	Federation for American Childhood -- Richard Ford
27	Eugene C. Foster -- Peter Goelet
28	Henry David Gray -- Louis I.Harris
29	Henry Hart -- Quincy Howe
30	Hunter College -- P.F. Jerome
31	Violet A. Jersawit -- Orlando F. Lewis
32	Jay Leyda -- Little Theatre Movement
33	Little Theatre of Newark -- Grace Mabee
34	MacGowan -- Moral Rearmament
35	Edward A. Moree -- Motion Picture Herald
36	Motion Picture News -- Municipal Library of New York City
37	Museum of Modern Art -- National Congress of Mothers and Parent-Teacher Associations
38	National Council for Prevention of War -- National Educational Association of the U.S.
39	National Federation of Music Clubs -- New York Film Council
40	New York Herald Tribune -- New York University
41	New York World-Telegram -- Permanent Commission for the Prevention of Juvenile Delinquency
42	Persons -- Rockefeller Foundation
43	Sanderson -- Sutro
44	Thirty Years of Motion Pictures
45	Fredric Thrasher
46	U.S. Government -- Voorhorst
47	James J. Walker -- Women's City Club of New York

### **C. Regional Correspondence**

The files are arranged alphabetically by state and city. The years 1910 through the 1950s saw continuous changes in the relationship of the National Board to the motion picture industry, the public, and to the various government agencies responsible for overseeing the motion pictures. The letters in this sub-series reflect these changes and also chronicle the activities of the National Board in organizing resistance to censorship at all levels and its efforts to improve the quality of motion pictures by organizing public opinion. The correspondence is with field representatives of the National Board, local censors, state and city officials, community officials, boards of education, health and welfare, women's clubs, fraternal orders, schools, newspapers, film study groups, and individuals interested in motion pictures. Of particular interest in this sub-series are the files for Boston, Massachusetts and Providence, Rhode Island, and the letters of Louise Connolly in the Georgia file.

48	Alabama -- California
49	Colorado -- Connecticut, Bridgeport - Hartford
50	Connecticut, Higganum - Westport
51	Florida, Clearwater.—Jacksonville, 1917-1932
52	Florida, Jacksonville, 1933-1947 - Winter Park
53	Georgia, Connolly correspondence, Albany - Atlanta
54	Georgia, Augusta - West Point; Illinois
55	Indiana -- Kentucky
56	Louisiana -- Massachusetts, Abingdon - Boston, 1914-1920
57	Massachusetts, Boston, 1921-1948 - Worcester
58	Michigan -- Missouri
59	Montana -- New Jersey, Annandale - Caldwell
60	New Jersey, Camden - New Providence
61	New Jersey, Newark - Summit
62	New Jersey, Teaneck - Woodstown -- New York, Adams - Cortland
63	New York, Dansville - New Rochelle
64	New York, New York City, Brooklyn - Manhattan

- 65 New York, New York City, Queens - Rochester, 1931
- 66 New York, Rochester, 1932-1941 - Syracuse, 1916
- 67 New York, Syracuse, 1917-1948 - Yorktown Heights -- North Carolina, Asheville - Concord
- 68 North Carolina, Durham - Winston Salem -- Oregon
- 69 Pennsylvania, Aliquippa - Lynchburg
- 70 Pennsylvania, Mckeesport - Norristown
- 71 Pennsylvania, North Braddock - Philadelphia
- 72 Pennsylvania, Phoenixville - York
- 73 Rhode Island, Auburn - Providence, 1914-1924
- 74 Rhode Island, Providence, 1925-1934, March
- 75 Rhode Island Providence, 1934, April-1949 -- South Carolina
- 76 South Dakota -- Texas, Abilene - Dallas, 1914 - 1917
- 77 Texas, Dallas, 1918-1954 - Weatherford
- 78 Utah -- Virginia, Alexandria - Norfolk
- 79 Virginia, Petersburg - Winchester -- Washington
- 80 West Virginia -- Wisconsin, Antigo - Madison
- 81 Wisconsin, Milwaukee - Wonemac -- Wyoming
- 82 Argentina -- Canada
- 83 China -- Great Britain
- 84 Greece --Uruguay

85 **D. General Assembly of the National Board of Review of Motion Pictures, 1946-1949**

The General Assembly was composed of delegates from national organizations. Its purpose was to expand the dissemination of information and expressions of opinion by encouraging public participation in the activities of the National Board.

**E. Annual Conferences and Luncheons, 1916-1951.**

One of the purposes of the Annual Conferences was to give the participants the opportunity to hear notable people speak on different aspects of the motion pictures. The speakers, such as Iris Barry, John Casey, Padriac Colum, Bosley Crowther, Cedric Hardwicke, and Fritz Lang, represented a cross-section of opinion.

- 86 1916-1926
- 87 1927-1928
- 88 1929-1930
- 89 1931-1933
- 90 1934-1936
- 91 1937-1938
- 92 1939-1940
- 93 1940-1944
- 94 1946-1951

#### **F. National Committee for Better Films, 1916-1948**

A key committee which prepared the *Photoplay Guide* informing the exhibitors and public about the more popular family-oriented motion pictures. This service proved to be a formidable weapon, both in the National Board's campaign to improve the quality of popular motion pictures, and in its struggle against censorship. Consists of correspondence, 1916-1935; Bulletins of the affiliated committees, 1917-1920; *Film Progress* (continuation of the *Bulletin*, 1921-1925); papers relating to the organization of the Better Films Committee; Junior Matinee papers; papers relating to Motion Picture Study Clubs; Constitution and Bye-Laws of the Better Films Council; history of the National Committee for Better Films; articles, lists, miscellany.

- 95 Correspondence, 1916-1935; Minutes of Meetings, 1916-1948  
96 Bulletins of the affiliated Committees, 1917-1920; Film Progress (continuation of the Bulletin), 1921-1925  
97 Papers relating to the organization of the Better Films Committee; articles; lists; Junior Matinee Papers  
98 Papers relating to Motion Picture Study Clubs; constitution and bye-laws of the Better Films Council; reports; history of the National Committee for Better Films; miscellany

#### **G. Annual Catalog of Selected Pictures, 1916-1936**

- 99 1916-1931  
100 1932-1936

#### **101 H. National Advisory, 1914-1916; 1922**

Concerns candidates for appointments to the National Advisory Committee. A conduit for public opinion, the committee was composed of influential people across the country who received occasional reports from the National Board and responded to questionnaires concerning public opinion.

#### **102 I. Annual Bridge Parties given in aid of the National Board, 1917-1937**

#### **J. Controversial Films**

The period of almost four decades before the talkies saw the creation, evolution, and universal exploitation of various kinds of sex films, most of them thinly-disguised as social documentaries about white slavery and the evils of prostitution, alcohol and drugs, or medical advice or warning, especially pictures dealing with venereal diseases, and so-called art or nature pictures depicting the naked body tastefully posed. In addition, other pictures, such as the anti-German propaganda films made just before America's entrance into World War I, and both pro- and anti-labor films, caused their share of problems for those involved in the motion pictures. The correspondence is filed alphabetically by the film's title.

- 103 Affairs of Anatole  
Alone in New York  
Assassin of Youth  
Awaited Hour  
Ballet Girl; and, Tongues of Men  
Battle of Life  
Betha, the Button-Hole Maker  
Beware  
Birth of a Baby  
Birth of a Nation

Black Stork  
 Blind Justice  
 Carmen  
 Caught in the Act  
 Caught with the Goods  
 Charity?  
 Children of Eve  
 Children of Loneliness  
 City of Sin  
 Damaged Goods  
 Damaged Lives  
 Daughter of the Gods  
 Dawn  
 Despoilers  
 Devil-in-Chief; and, Her Mother's Secret  
 Devil's Daughter  
 Devil's Sleep  
 Diana, the Huntress  
 Dividends; and, Serpent  
 Dizzy Heights; and Daring Hearts  
 Do You Believe in Spirits?  
 Double-Dyed Deceiver  
  
 104      Driven  
           Ecstasy  
           Elysia, Valley of the Nude  
           End of the Road  
           Enlighten Thy Daughter  
           Eternal Grind  
           Evangeline  
           Everybody 's Business  
           Evil Thereof  
           Fall of a Nation  
           Fatal Opal; and, She Was His Mother  
           Fatal Wedding  
           Fighting the White Slave Traffic  
           Finger of Justice  
           Fit to Win  
           Fools of Passion  
           Gambler's Way  
           Gambling with Souls  
           Girl from the Marsh Croft; and, Out of the Fog  
           Girl in the Taxi  
           Golgotha  
           Green-eyed Monster  
           Guilty Parents  
           Hand that Rocks the Cradle  
           Harlem Sketches  
           Hell Morgan's Girl  
           Hell's Hinges  
 105      Her Unborn Child  
           High Treason  
           His Night Out  
           Hollywood Burlesque  
           Home-breaking

Honor System  
House of Bondage  
House Without Children  
How to Take a Bath  
In Mid-Ocean  
The Inside of the White Slave Traffic  
Intolerance  
Is Any Girl Safe?  
It Was Some Party  
Japanese Question  
Johnny Belinda  
Jolts and Jewelry  
Jungle  
King is Law  
L'Apache  
Lash of the Penitents  
Last Moment  
Les Miserables  
Libertine  
Life in Sing-Sing under the Honorable Thomas Osborne  
Little Girl Next Door  
Lonesome  
Looters  
Lost House  
Love, Life, and Nature  
Love Trail  
Mad Youth  
Mad Youth  
Madam La Presidente  
Marijuana  
Marry the Poor Girl  
Merry Wives  
Milk-white Flag  
The Miracle  
Miracle of Life  
Mormon Maid  
Motherhood  
Must She Go On?  
My Fighting Gentleman  
Narcotic  
Native Land  
Neptune's Daughter  
One Arabian Night  
One of the Discards  
Only a Boy  
Open Your Eye  
Ordeal  
Our Sinful Daughters  
Outlaw  
Outlaw's Revenge  
Paralytic  
Pace that Kills  
Patria

Price Mark  
Price of the Necklace; and, Wives  
Purity  
The Question  
Race Suicide  
Ramona  
Road to Ruin  
Salome  
Scarface  
Scarlet Woman  
Seeing Double  
Serpent  
Seventh Commandment  
Seventh Commandment; and, Heart of a Painted Woman  
Sex Madness  
Shattered  
Sin  
Slaughter Film  
Slave Mart  
Slaves in Bondage  
Some Wild Oats  
Soul of Broadway  
Spider  
Spreading Evil  
Starvation  
Storm  
Story of Life  
Strange Case of Talmai Lind  
Supreme Test  
Tell Your Children

107

Ten of Diamonds  
Thais  
These Foolish Girls  
This Naked Age  
Tillers of the Soil  
Toreadors  
Traffic in Souls  
Unashamed  
Unborn  
Unguarded Girls  
Unnamed Woman  
Unnamed Woman  
Unprotected  
Victims of Men  
War's Women  
Warning  
Where Are My Children?  
With These Weapons  
Yes, My Darling Daughter



## **K. General Correspondence**

- 108 A - Boswell
- 109 Boucher -- Curtis
- 110 Daffin -- H
- 111 I -- Meyers
- 112 Middlebrook -- National Probation and Parole Association
- 113 National Recreation Association -- Zundel
- 114 Form Letters sent by the Nation Board of Review of Motion Pictures, 1914-1959

## **II. Papers**

### **A. Board of Directors, 1940-1951**

- 115 Correspondence, 1948-1951
- Minutes of Meetings, 1940-1951
- Ballots for Elections to the Board of Directors, 1947

### **B. Newspaper Clippings**

- 116 Assorted clippings relating to censorship and motion pictures

### **C. Committee Records, 1909-1951**

- 117 Committee on Exceptional Photoplays
  - Minutes of Meetings, 1920-1939
  - Proposal for Weekly Critical review
  - Correspondence, 1921-1951
  - Miscellany
- Executive Committee
  - 118 Minutes and Reports, 1909-1925
  - 119 Minutes and reports, 1926-1940
  - Ballots and Biographical Information
- General Committee
  - 120 Minutes and Reports, 1909-1921
  - Synopses of Meetings, 1909-1915
  - 121 Minutes of Special Review Meetings, 1911-1934
  - Minutes of Meetings and Correspondence, 1936-1941; n.d.
- 122 Membership Committee
- Review Committee
  - 123 Applications for membership: Abbott -- Justin
  - 124 Applications for membership: Kaiser -- Qualey
  - 125 Applications for membership: Raberzak -- Zwiaker
  - Probationary members not ready for election; memoranda; reports; miscellany
- 126 Censoring Committee (National Board of Censorship)
  - Committee on Critique
  - Committee on Education

Committee on Education and Publicity  
Committee on Legislation  
Committee on Local Conditions  
National Committee on films for Young People  
National Religious Advisory Committee  
Policies Committee  
Schools Motion Picture Committee  
Standards Committee  
Subcommittee on Censorship, 1913

**D. Financial Records**

*See also Box 179*

- 127      Reviewing fees, 1941-1954; n.d.  
          Financial statements, 1909-1951  
          Miscellany  
          Correspondence  
          Salaries  
          Vouchers  
          Canceled checks  
          Balance sheets, 1943, June -- 1954, December..

**E. Periodicals**

Periodicals published or collected by the National Board

*Motion Picture Exhibitor*

- 128            1947-1957  
129            1958-1963  
130            1964-1970

*Motion Picture Herald*

- 131            1946-1947  
132            1948-1950  
133            1951-1956  
134            1957-1963  
135            1964-1971

- 136      *Independent Film Journal*, 1968-1970

*National Board of Review Magazine*, 1927-1942

*New Movies*, 1943-1948 (successor to the *National Board of Review Magazine*)

- 137-138    Collected periodicals

**F. Photographs**

- 139      Forty four black and white movie stills, Sessue Hayakawa; board members

- 140      **G. Press Releases, 1916-1963; n.d.**

**H. Printed Material**

- 141      Fliers, advertising, magazine reprints and clippings, and pamphlets  
142      Pamphlets

### **I. Publications by the National Board of Review of Motion Pictures**

- 143 Bulletins on censorship  
Pamphlets  
Collier and Losey  
Books on Motion Pictures - Facts and Opinions
- 144 Selected publications: Feature Pictures -- What makes a Good Motion Picture?

### **J. Questionnaires**

- 145-147 Consists of responses to questions posed by the National Board relating chiefly to the attitudes of the public and elected officials to censorship of motion pictures and the social welfare aspects of the work of the National Board.

### **K. Regional Papers**

- 148 Alabama -- Idaho  
149 Illinois -- New Hampshire  
150 New Jersey -- New York (State)  
151 New York City -- Oregon  
152 Pennsylvania -- Utah  
153 Vermont -- Wisconsin  
154 Foreign

### **L. Reviews and Reports**

Includes reviews of motion pictures by committees and field correspondent's reports on regional receptions of motion pictures. Also included in this sub-series are bulletins and guides published by the National Board; the *Harrison's Reports* on motion pictures in which Harrison attacks the former Postmaster General, Will Hays, the president of the Motion Picture Producers and Distributors of America; and circa 40,000 capsule reviews by the National Board of motion pictures which are separately numbered (See Container List under Review and Rating Cards).

#### Reports of Correspondents

- 155 The ABC of Love -- Dwelling Place of Light  
156 Eagle -- Idle Wives  
157 Jacques of Silver Mountain -- Rural riot  
158 Sacred Silence -- Young Mr. Jazz

#### *Harrison's Reports*

- 159 1931-1941  
160 1942-1949

- 161 *Exceptional Photoplays*, 1920-1925  
*Weekly Guide to Selected Pictures*, 1928-1951  
*Weekly Guide to Motion Pictures*, 1951-1953
- 18 vols. *Weekly Official Bulletin*, 1911-1951
- 162 *Weekly Official Bulletin*, 1952-1962  
Papers related to the *Weekly Official Bulletin*
- 163 Ballots  
Brief reports by the Review Committee  
Four Star Final  
Inspector's Reports, 1916-1919  
Rejections and cutouts, 1914-1927  
Special Reports  
Statistics

Summary of reviews, November and December 1911

**M. Subjects Papers**

Arranged alphabetically.

- 164 American Film Festival -- Boy Scouts of America
- 165 British Film Institute -- Code to Govern the Making of Motion and Talking
- 166 Collective Bargaining -- Federal Motion Picture Council in America, Inc.
- 167 Film Forum -- Inter-Theatre Arts, Inc.
- 168 Lauste -- National Board of Review Magazine
- 169 National Board of Review of Motion Pictures, Activities of -- Nude in Film
- 170 Papers relating tot the formation and history of the National Board of Review of Motion Pictures
- 171 People's Institute -- Reports of the National Board of Review of Motion Pictures
- 172 Saunders -- Young Reviewers

**N. Writings, Speeches and Interviews**

Arranged alphabetically. Chiefly on various aspects of motion pictures and the motion picture industry, this sub-series also includes radio scripts.

- 173 Aldrich -- Gunczy
- 174 Haber -- Wortis; and unidentified
- 175 Radio scripts

176 **O. Lists**

177 **P. Miscellany**

178 **Q. Card Files**

Index of articles in the *National Board of Review Magazine* and other card files

179 **R. Financial Papers**

*See also Box 127*

Balance sheets, 1943-1954; and the official stamp of the National Board of Review

## Review and Rating Cards

Box		Box	
1	A -- Al	27	Manh -- Meet
2	Am -- Bab	28	Mei -- Moc
3	Bac -- Bel	29	Mod -- My fo
4	Bel -- Blon	30	My Fr -- Night
5	Bloo -- Broken	31	Night -- On
6	Broker -- Capp	32	Once -- Pan
7	Capt -- Chum	33	Pap -- Pathe
8	Chur -- Conq	34	Pathe -- Play D
9	Conr -- Danc	35	Play G -- Pro
10	Dand -- Dia	36	Pru -- Red
11	Dic -- Dr	37	Ree -- Romance
12	Du -- Fair	38	Romancing -- Sce
13	Fait -- Fil	39	Sch -- Serva
14	Fin -- Forb	40	Serve -- Sink
15	Force -- Gent	41	Sinn -- Some In
16	Geo -- Golf	42	Some of -- Spy
17	Gon -- Ham	43	Squadron -- Students
18	Han -- Her	44	Studio -- Tattooed
19	Here -- Home	45	Tavern -- Three Musketeers
20	Homeby -- I Wake	46	Three Must -- Toyl
21	I Walk -- It Must	47	Toys -- Undercover
22	It Never -- Ka	48	Undercu -- Wages of G
23	Ke -- Land of Li	49	Wages of s -- When od
24	Land of Lo -- Lil	50	When Os -- With U
25	Lim -- Love T	51	With W -- Zeb
26	Love U -- Mand	52	Zee -- Zwei; Foreign; Non-theatrical

## Name and Subject Index

<i>NAME</i>	<i>LOCATION</i>
<b>Academy of Motion Picture Arts &amp; Sciences</b>	Subjects Correspondence; See also Subjects Papers: Sub-Committee Hearings on War Films
<b>A.F.E. Films, Inc.</b>	Company Correspondence
<b>Actualités Françaises</b>	See Company Correspondence: A.F. Films, Inc.
<b>Advertising</b>	See Company Correspondence: Association of Motion Picture Advertising
<b>A.F. Films, Inc.</b>	Company Correspondence
<b>A.F.E. Films, Inc</b>	Company Correspondence
<b>Aldrich, Winthrop W.</b>	Writings, Speeches & Interviews
<b>Alleged suppression of anti-drinking motion pictures by the liquor industry</b>	See Subjects Correspondence: Drinking and the Movies
<b>American Academy of Political &amp; Social Science</b>	Subjects Correspondence
<b>American Civil Liberties Union</b>	See Subjects Correspondence: Council on Freedom from Censorship
<b>American Council on Education</b>	Subjects Correspondence
<b>American Exhibitors Association</b>	Subjects Correspondence
<b>American Federation of Labor</b>	Subjects Correspondence
<b>American Film Center</b>	Company Correspondence
<b>American Film Festival (American Film Library Association)</b>	Subjects Papers
<b>American Humane Association</b>	See Subjects Correspondence: Cruelty to animals in the movies
<b>American Museum of Natural History</b>	Subjects Correspondence
<b>American Peoples Center</b>	Subjects Papers
<b>American Pictures, Inc.</b>	Company correspondence
<b>American Releasing Corporation</b>	Company Correspondence
<b>American Red Cross</b>	Subjects Correspondence
<b>American Society for the Prevention of Cruelty to Animals</b>	See Subjects Correspondence: Cruelty to animals in the movies
<b>American Trading Association</b>	Company Correspondence
<b>AMKINO Corp. (Artkino Pictures, U.S.S.R.)</b>	Company Correspondence
<b>An Activity to Develop the Best Social Uses of the Motion Pictures</b>	See Subjects Paper: National Board of Review of Motion Pictures. Prospectus of the work of the National Board
<b>Analysis and comparison of receipts and expenditures of the motion picture division of the New York State Board of Education, 1922-1933</b>	See Regional Papers: New York State, folder 1
<b>Analysis of Municipal legislation pertaining to the censorship of Motion Pictures</b>	Subjects Papers.
<b>Analysis of Personnel, National Board, 1920, 1921 (Statistical information based on questionnaires)</b>	Subjects Papers
<b>Andrews, Maurice T.</b>	Writings, Speeches & Interviews
<b>Anti-Censorship campaign in New York State</b>	See Regional Correspondence: New York State; Subjects Correspondence: Eastman Kodak Co.
<b>Anti-Communism</b>	Subjects Papers; See also Controversial Films: Everybody's Business
<b>Anti-Fascist motion pictures</b>	See Subjects Papers: Senate Sub-Committee Hearings on War Films

<i><b>NAME</b></i>	<i><b>LOCATION</b></i>
<b>Anti-Labor censorship</b>	See Subjects Correspondence: American Federation of Labor
<b>Anti Nazi motion pictures</b>	See Subjects Papers: Senate Sub-Committee Hearings on War Films
<b>Anti-Semitism in the motion pictures</b>	Subjects Papers
<b>Anti-Social behavior and the motion pictures</b>	See Subjects Correspondence: Delinquent Behavior and the Motion Pictures
<b>Arbuckle Case, Roscoe</b>	Subjects Papers
<b>Ariane Productions</b>	Company Correspondence
<b>Arrow Pictures Corp.</b>	Company Correspondence
<b>ARTKINO Pictures</b>	See Company Correspondence: Amkino Corp.
<b>Associated Film Audiences (Film Survey)</b>	Subjects Correspondence
<b>Associated Motion Picture Advertisers</b>	Company Correspondence
<b>Association of the Junior Leagues of America, Inc.</b>	Subjects Correspondence
<b>Astor, Frank</b>	Subjects Correspondence
<b>Astor Productions, Inc.</b>	Company Correspondence
<b>Attack on the National Board by the chairwoman of the Better Films Committee, National Congress of Mothers and Parent-Teacher Associations, 1923, 1924</b>	See Subjects Correspondence: Merriam, Mrs. Charles E.
<b>Attitude of High School students to motion pictures</b>	Subjects Correspondence
<b>Attitudes of Mayors to Federal motion pictures censorship, 1916</b>	Questionnaires
<b>Attitudes of the public to the National Board of Review of Motion Pictures</b>	Attitudes are reflected throughout the records, but material of special interest can be found in: Regional Correspondence, Regional Papers, Questionnaires
<b>Authors League of America</b>	Subjects Correspondence
<b>Azteca Films, Inc.</b>	Company Correspondence
<b>Bagley, William C.</b>	Writings, Speeches & Interviews
<b>Baker, Hettie Gray</b>	Writings, Speeches & Interviews
<b>Balazs, Bela</b>	Writings, Speeches & Interviews
<b>Banning the Birth Control Photoplay (article)</b>	Writings, Speeches & Interviews: W.D. McGuire
<b>Barrett, Wilton A.</b>	Subjects Papers; Writings, Speeches & Interviews, Barrett: Wilton A.
<b>Barry, Iris</b>	Subjects Correspondence; See also Subjects Correspondence: Museum of Modern Art
<b>Bauchens, Anne</b>	See Writings, Speeches & Interviews: Maynard, John
<b>Bell, Aaron</b>	Writings, Speeches & Interviews
<b>Benefit at Carnegie Hall for the Children's Fund, National Board, 1921</b>	Subjects Correspondence
<b>Benoit-Levy, Jean</b>	Company Correspondence
<b>Best Motion Pictures, 1920-1951 as selected by the National Board</b>	Subjects Papers
<b>Better Times</b>	Subjects Correspondence
<b>Bibliographies related to early motion pictures, 1908-1922</b>	Subjects Papers
<b>Big 4 Film Corp.</b>	Company Correspondence
<b>Binder, Jacob W.</b>	
<b>Blackton, J. Stuart</b>	Writings, Speeches & Interviews

<i><b>NAME</b></i>	<i><b>LOCATION</b></i>
<b>Block-booking controversy</b>	Subjects Papers
<b>Board of Education, New York City</b>	See Subjects Correspondence: Jenkins, Henry E. Regional Correspondence: New York City, Manhattan
<b>Board of Foreign Missions of the Methodist Episcopal Church</b>	See Subjects Correspondence: Methodist Episcopal Church
<b>Bolton, Ray B.</b>	Subjects Correspondence
<b>Book Week, 1923, 1924, 1938-1942</b>	Subjects Correspondence
<b>Books on motion pictures</b>	Subjects Correspondence
<b>“Boston Plan” for regulating public amusements, c1916</b>	Subjects Papers
<b>Bowman, Leroy E.</b>	Subjects Correspondence
<b>Boy Scouts of America</b>	Subjects Papers
<b>Bradley, David</b>	Writings, Speeches & Interviews
<b>Bray Pictures Corp.</b>	Company Correspondence
<b>Breitinger, Fred W.</b>	Subjects Correspondence
<b>Brenton, Cranton</b>	Subjects Correspondence and Writings, Speeches & Interviews:
<b>Brill, Abraham Arden</b>	Subjects Correspondence
<b>British Film Institute</b>	Subjects Papers See also Subjects Papers: New York Film Festival
<b>Bryson, Lyman</b>	Subjects Papers
<b>Buck, Pearl</b>	See Subjects Correspondence: East and West Association; Correspondence and Papers of the General Assembly, National Board
<b>Bureau of Commercial Economics</b>	Subjects Correspondence
<b>Bureau of Visual Instruction</b>	Subjects Correspondence
<b>Byrd Antarctic Expedition</b>	Subjects Correspondence
<b>Bye-Laws of the National Board of Review of Motion Pictures, Changes in the</b>	See Subjects Papers: Changes in the Bye-Laws of the National Board
<b>C &amp; M Pictures, Inc.</b>	Company Correspondence
<b>California</b>	The bulk material relating to California are in the Regional Correspondence. Additional letters relating to the censorship issue in California are in the Subjects Correspondence: Gray, Henry David
<b>California Federation of Women’s Clubs</b>	Subjects Papers
<b>Cameo Screen Attractions, Inc.</b>	Company Correspondence
<b>Camp Fire Girls</b>	Subjects Correspondence
<b>Campaign against Will H. Hays</b>	See Reviews & Reports: Harrison’s Reports
<b>Capital Film Exchange</b>	Company Correspondence
<b>Capital Productions Co.</b>	Company Correspondence
<b>Capitol Productions, Inc.</b>	Company Correspondence
<b>Capra, Frank</b>	Company Correspondence
<b>Carpenter, Frederick L.R.</b>	Writings, Speeches & Interviews
<b>Carroll Films, Inc.</b>	Company Correspondence
<b>Casey, John M.</b>	Writings, Speeches & Interviews See also Regional Correspondence: Massachusetts, Boston
<b>Catalog of 16mm films dealing with the United Nationals, member states and related subjects, 1949</b>	Subjects Papers
<b>Catholic Film Service</b>	Company Correspondence
<b>Celebrated Pictures, Inc.</b>	Company Correspondence



<i>NAME</i>	<i>LOCATION</i>
<b>Censor, Motives of the (continues)</b>	See Writings, Speeches & Interviews: Barrett, Wilton A.
<b>Censor Boards, 1939, Lists of State and Local Censors</b>	Subjects Papers For particularly interesting and informative material relating to local and state censors See Regional Correspondence: Florida, Jacksonville; Georgia, Atlanta; Massachusetts, Boston; and Rhode Island, Providence; Regional Papers; Subjects Correspondence: Binder, Jacob W.; Questionnaires
<b>Censorship, The concept of</b>	This is reflected throughout the Records, but for material of special interest See Regional Correspondence; Regional Papers; Questionnaires: Motion Pictures and Freedom of Expression, 1917; Publications: Censorship, Pamphlets by the National Board on; Subjects Papers: Analysis of Municipal Legislation Pertaining to the Censorship of Motion Pictures
<b>Censorship, Definition of by the National Board of Censorship of Motion Pictures</b>	See Subjects Papers: Definition of Censorship prepared by the National Board of Censorship of Motion Pictures, 1913
<b>Censorship, Federal</b>	See Subjects Correspondence: Federal Censorship; Questionnaires: Attitudes of Mayors To Federal Motion Picture Censorship, 1916
<b>Censorship, Pamphlets by the National Board on Censorship, Popular agitation for Censorship at the State level</b>	Publications See Regional Correspondence; Regional Papers See Subjects Papers: State Censorship of Motion Pictures; Subjects Correspondence: Binder, Jacob W.; Regional Papers; Regional Correspondence
<b>Central Film Service</b>	Company Correspondence
<b>Centre de la Cinématographe Française</b>	See Company Correspondence: French Cinema Center
<b>Century Film Corp</b>	Company Correspondence
<b>Change of name to National Board of Review of Motion Pictures, 1916, Explanation for</b>	See Subjects Papers: Papers relating to the formation and subsequent history up to 1926 of the National Board of Review of Motion Pictures, 1908-1926
<b>Changes in the Bye-Laws of the National Board, 1940-1949</b>	Subjects Papers
<b>Chaplin, Charles</b>	Company Correspondence
<b>Cheap amusement shows in Manhattan: Preliminary Report of Investigation, 1908</b>	See Subjects Papers: Papers relating to the formation and subsequent history up to 1916 of the National Board, 1908-1926
<b>Chestney, M. Jemison</b>	Writings, Speeches & Interviews
<b>Child and the Cinema (article)</b>	See Writings, Speeches & Interviews: Gunczy, Bettina
<b>Children</b>	See Subjects Correspondence: Association of the Junior Leagues of America, Inc.; Children and the Motion Pictures; Delinquent behavior and the Motion Pictures; Hanmer, Lee F.; Kimmins, C.W.; Permanent Commission for the Prevention of Juvenile Delinquency; Subjects Papers: Radio, and League of Nations ; Writings, Speeches & Interviews: Gunczy, Bettina; Questionnaires: Juvenile standards, 1915; Printed Material: Motion

<i>NAME</i>	<i>LOCATION</i>
<b>Children and crime</b>	Pictures - Laws, Ordinances and Regulations on Censorship, Minors and other related subjects, 1910 See Subjects Correspondence: Children and the Motion Pictures; Delinquent behavior and the motion pictures; Permanent Committee for the Prevention of Juvenile Delinquency
<b>Children and the Motion Pictures</b>	Subjects Correspondence; See also Subjects Correspondence: Association of the Junior Leagues of America, Inc.; Delinquent behavior and the Motion Pictures; Hanmer, Lee F.; Kimmins, C.W.; Motion Picture Research Council; Permanent Commission for the Prevention of Juvenile Delinquency; See also Subjects Papers: League of Nations; Young Reviewers; Writings, Speeches & Interviews: Collier, John; Gunczy, Bettina; Questionnaires: Juvenile standards, 1915; Printed Material: Motion Pictures - Laws, ordinances and Regulations on Censorship, Minors, and other related subjects, 1920
<b>Children as actors</b>	See Subjects Papers: National Motion Picture Council (News and Comment, May 1946)
<b>Children's Film Library and children's Programs for Your Community</b>	Subjects Papers
<b>China as portrayed on the American screen, 1896-1955</b>	See Subjects Papers: China and India as portrayed on the American screen
<b>China Defense Supplies, Inc.</b>	Subjects correspondence
<b>Chris Phillis Productions</b>	Company Correspondence
<b>Christian Herald</b>	Subjects Correspondence
<b>Christian Science Monitor</b>	Subjects Correspondence
<b>Church and Drama Association</b>	Subjects Correspondence
<b>Churchill-Wexlet Film Productions</b>	Company Correspondence
<b>Churchman</b>	Subjects Correspondence
<b>Cinema Conference in Moscow in spring, 1933</b>	See Writings, Speeches & Interviews: Balazs, Bela
<b>Cinema Engage</b>	Subjects Papers
<b>Cinema 16</b>	Subjects Correspondence
<b>Cinématographe Le Roy</b>	See Subjects Papers: Lauste, Eugene & Le Roy, Jean A.
<b>Cinepix Co.</b>	Company correspondence
<b>Civilian Defense Volunteer Office of Greater New York</b>	Subjects Correspondence
<b>Clas-Mohme, Inc.</b>	Company Correspondence
<b>Cocks, Orin G.</b>	Subjects Correspondence; Writings, Speeches & Interviews; Subjects Papers: Papers relating to the formation and subsequent history of the National Board of Review of Motion Pictures
<b>Cocteau, Jean</b>	Writings, Speeches & Interviews
<b>Code of Fair Competition for the Motion Picture Industry, 1933</b>	Subjects Papers
<b>Code to Govern the Making of Motion and Talking Pictures, Motion Picture Association of America, Inc., 1930-1948 (Includes an Advertising Code for Motion Pictures, 1930-1948)</b>	Subjects Papers

<i>NAME</i>	<i>LOCATION</i>
<b>Collective bargaining in the motion picture industry</b>	Subjects Papers
<b>Collier, John</b>	Writings, Speeches & Interviews
<b>Color in the motion pictures</b>	Subjects Papers
<b>Columbia Pictures</b>	Company Correspondence
<b>Columbia University</b>	Subjects Correspondence
<b>Comedie Française</b>	Subjects Papers
<b>Commission on the Freedom of the Press</b>	See Subjects Correspondence: Inglis, Ruth
<b>Committee of Fourteen</b>	Subjects Correspondence
<b>Committee on Reorganization of the National Board of Censorship of Motion Pictures, 1915</b>	See Subjects Papers: Reorganization of the National Board of Censorship of Motion Pictures
<b>Commodore Pictures Corp.</b>	Company correspondence
<b>Community Councils in Greater New York</b>	See Subjects Correspondence: Community Councils of National Defense
<b>Community Councils of National Defense</b>	Subjects Correspondence
<b>Community Motion Picture Service</b>	Company Correspondence
<b>Companies submitting films to the National Board during 1916</b>	Subjects Papers
<b>Conditions in motion picture theaters in New York City in 1910</b>	See Subjects Papers: Papers relating to the formation and subsequent history up to 1926 of the National Board, 1908-1926
<b>Conditions in motion pictures theaters in South Bend, Indiana in 1914</b>	See Subjects Papers: Report to the Mayor of South Bend, Indiana on the motion picture theaters
<b>Conference of New England Mayors and other City Officials</b>	Subjects Papers
<b>Conferences with studio executives, 1915</b>	Committee Papers: Executive Committee
<b>Congres International du Cinématographe, 1926</b>	Subjects Papers
<b>Connolly, Louise</b>	Subjects Correspondence; See also Regional Correspondence: Georgia, Athens
<b>Consolidated Film Industry, Inc.</b>	Company Correspondence
<b>Constitutional changes in the National Board</b>	See Subjects Papers: Changes in the bye-laws of the National Board, 1940-1949
<b>Constructive Control versus Legal Censorship (article)</b>	See Subjects Correspondence: Lomer, Gerhard R. Enclosure to letter of July 19, 1916
<b>Controversial films</b>	See Correspondence relating to Controversial Films
<b>Controversy over the alleged relationship of motion pictures to juvenile delinquency</b>	See Subjects Correspondence: Children and the Motion Pictures; Delinquent behavior and the motion pictures
<b>Cooke, Alistair</b>	General Correspondence
<b>Cooper-Hewitt quartz light, effect on the eyes</b>	See Subjects Correspondence: Children and the motion pictures enclosure to letter dated July 8, 1916
<b>Coordinator of Inter-American Affairs</b>	Subjects Correspondence
<b>Copyright registration for Natal Board of Review Magazine and its successor, New Movies, 1941-1948</b>	Subjects Papers
<b>Coronet Instructional Films</b>	Company Correspondence
<b>Correspondence concerning requests for pamphlets, lists, guides, etc., 1930, 1931</b>	Subjects Correspondence
<b>Correspondence in response to radio broadcast of Annual Conference, 1931</b>	Subjects Correspondence
<b>Cowan, George</b>	See Regional Correspondence: Rhode Island, Providence
<b>Coward, Noel</b>	Company Correspondence

<i>NAME</i>	<i>LOCATION</i>
<b>Crabbe, Buster</b>	See Company Correspondence, PRC Productions
<b>Craft Film Laboratories</b>	Company Correspondence
<b>Craig, Ann Throop</b>	Subjects Correspondence
<b>Crawford, Joan</b>	Company Correspondence
<b>Crime-Must-Go Campaign</b>	See Subjects Correspondence, United States Flag Association
<b>Cruelty to animals in the motion pictures</b>	Subjects Correspondence
<b>Cruelty to children in the motion pictures and the motion picture industry</b>	See Subject Correspondence: Children and the Motion Pictures
<b>Dale, Edgar</b>	Writings, Speeches & Interviews
<b>Daughters of the American Revolution</b>	Subjects Correspondence; See also Subjects Correspondence, Voorhorst, Bertha
<b>Davies, John R.</b>	Subjects Correspondence
<b>Definition of censorship prepared by the National Board of Review of Motion Pictures</b>	Subjects Papers
<b>De Sica, Vittorio</b>	See Correspondence and Papers of the Committee on Exceptional Films (letter dated Dec. 27, 1949)
<b>Delano, Frederic M.</b>	Subjects correspondence
<b>Delinquent behavior and the Motion Pictures Department of Licenses, New York City</b>	Subjects Correspondence Subjects Correspondence: Licenses, Department of (New York City) 1914-1921
<b>Deren, Maya</b>	Subjects Correspondence
<b>Dickens, Homer</b>	Writings, Speeches & Interviews
<b>Ditmars, Raymond L.</b>	Subjects Correspondence
<b>Drinking and the Motion Pictures</b>	Subjects Correspondence
<b>Dyhrenfurth, Hettie</b>	Subjects Correspondence
<b>Early history of motion picture magazines</b>	See Subjects Correspondence: Saunders, Alfred H. Subjects Papers; See also Subjects Papers: Papers relating to the formation and subsequent history of the National Board of Review; Report to the Mayor of South Bend, Indiana on the motion picture theaters, 1914
<b>Early motion picture theaters</b>	
<b>East and West Association</b>	Subjects Correspondence; See also Writing, Speeches & Interviews: Boyd Wolfe and Sumner Lyon; Correspondence and Papers of the General Assembly of the National Board
<b>Eastman, George</b>	See Subjects Correspondence: Eastman Kodak Co.
<b>Eastman Kodak Co.</b>	Subjects Correspondence
<b>Economic Cooperation Administration</b>	Subjects P Papers
<b>Ecstasy (motion picture)</b>	Controversial Films; See also Regional Correspondence: Florida, Jacksonville, 1937-1939
<b>Education Film Library Association</b>	See Subjects Papers: American Film Festival
<b>Eisenstein, Sergei</b>	Company Correspondence; Subjects Papers
<b>English Films, Inc.</b>	Company Correspondence
<b>Evans, Alice B.</b>	Subjects Correspondence
<b>Evolution of the silent motion picture</b>	See Subjects Papers: March of the Movies
<b>Evolution of the "trailer" as a form of advertising</b>	Subjects Correspondence
<b>Exceptional Film Committee</b>	See Committee Papers: Committee on Exceptional Films
<b>Exceptional Photoplays and their directors, 1920-1947</b>	Subjects Papers

<i>NAME</i>	<i>LOCATION</i>
<b>Excerpts from newspapers relating to censorship</b>	Subjects Papers
<b>Excerpts of correspondence, 1920-1944</b>	Subjects Correspondence
<b>Exhibitor (trade journal)</b>	Subjects Correspondence
<b>Exhibitors Herald World</b>	See Subjects Correspondence: Motion Picture Herald
<b>Exhibitors Review Publishing Corp.</b>	Subjects Correspondence
<b>Exposition of Women's Arts and Industries</b>	Subjects Correspondence
<b>Extract from a paper concerning the psychological effects of color tints devised for use in sound motion pictures</b>	See Subjects Papers: Color in the Motion Picture
<b>Face of the Earth (screenplay)</b>	See Writings, Speeches & Interviews: Wolfe, Boyd, and Lyon, Sumner
<b>Federal censorship</b>	Subjects Correspondence; see also Questionnaires: Attitudes of Mayors towards Federal Motion Picture Censorship, 1916
<b>Federal Council of the Churches of Christ in America</b>	Subjects Correspondence; See also Subjects Correspondence: Stelzle, Charles
<b>Federal Motion Picture Council in America, Inc.</b>	Subjects Papers; See also Subjects Papers: National Motion Picture Council
<b>Federal Theatre Project</b>	See Subjects Correspondence: Works Progress Administration
<b>Federal Writers Project</b>	See Subjects Correspondence: Works Progress Administration
<b>Federation for American Childhood</b>	Subjects Correspondence
<b>Federation for Child Study</b>	See Subjects Correspondence: Children and the Motion Pictures; Jersawit, Violet A.
<b>Film and Photo League</b>	Company Correspondence; See also Subjects Correspondence: Potamkin, Harry Alan
<b>Film Arts Guild</b>	Company Correspondence
<b>Film Bureau</b>	Subjects Correspondence
<b>Film Council of America</b>	Subjects Correspondence
<b>Film Daily</b>	Subjects Correspondence
<b>Film editing</b>	See Writings, Speeches & Interviews: Maynard, John
<b>Film Forum</b>	Subjects Papers
<b>Film in Vienna in 1946</b>	See Writings, Speeches & Interviews: Guelich, Joseph N.
<b>Film Mutual Benefit Bureau</b>	See Subjects Correspondence, Film Bureau
<b>Film Society, Inc.</b>	Subjects Papers
<b>Film Society of the Deaf</b>	Subjects Correspondence
<b>Filmarte Theatre (New York City)</b>	Company Correspondence
<b>Films for the Community in Wartime</b>	See Subjects Correspondence: Losey, Mary (related papers)
<b>Films in Review Magazine</b>	See Subjects Correspondence: Goelet, Peter; Hamilton, James Shelley; Hart, Henry; and Kamins, Bernard F.; See also Writings, Speeches & Interviews: Carpenter, Frederick
<b>Financial difficulties of the National Board in the 1940s</b>	See Subjects Correspondence: Price, Joseph; Company Correspondence: Motion Picture Producers and Distributors of America, Inc.; Financial Records: Financial statements
<b>Financing the National Board</b>	Subjects Papers
<b>Flaherty, Robert</b>	Company Correspondence

<i>NAME</i>	<i>LOCATION</i>
<b>Folks motion picture ordinance, New York City, 1912</b>	See Regional Papers: New York (State), New York City
<b>Ford, Richard</b>	Subjects Correspondence
<b>Formation of the National Board of Censorship of Motion Pictures and its change of name to National Board of Review of Motion Pictures</b>	Subjects Papers: Papers relating to the formation and history up to 1926 of the National Board of Review of Motion Pictures; Saunders, Alfred H.
<b>Formation of the National Board of Review of Motion Pictures</b>	See Subjects Papers: Papers relating to the formation and history up to 1926 of the National Board of Review of Motion Pictures
<b>Foundations</b>	Subjects Papers
<b>Free Film</b>	Writings, Speeches & Interviews
<b>Freedom of expression in the motion pictures</b>	Treated throughout the records, but for material of particular interest See Questionnaires: Freedom of Expression and the Motion Pictures, 1917
<b>French Cinema Center</b>	Company Correspondence
<b>French Motion Pictures Corp.</b>	Company Correspondence
<b>Garbo, Greta</b>	Subjects Papers
<b>Garland, Hamlin</b>	Subjects Correspondence
<b>General Federation of Women's Clubs</b>	Subjects Correspondence: See also Subjects
<b>Gerstein, Evelyn</b>	Subjects Correspondence
<b>Gessner, Robert</b>	See Subjects Correspondence, New York University
<b>Gilbert and Sullivan on the Screen (article)</b>	See Subjects Papers: Metropolitan Motion Picture Council
<b>Girard, André</b>	Subjects Papers
<b>Girl Scouts of America</b>	Subjects Correspondence
<b>Giroux, Robert</b>	Subjects correspondence
<b>Glass, Simon</b>	Subjects Correspondence
<b>Goelet, Peter</b>	Subjects Correspondence; See also Subjects Correspondence: Kamins, Bernard F.; Hart, Henry
<b>Gompers, Samuel</b>	See Subjects Correspondence: American Federation of Labor
<b>Gray, Henry David</b>	Subjects Correspondence
<b>Greater New York Federation of Churches</b>	Subjects Correspondence
<b>Grierson, John</b>	Writings, Speeches & Interviews
<b>Giffith, David W.</b>	Subjects Correspondence
<b>Griffith, Richard</b>	Subjects Correspondence; Writings, Speeches & Interviews; See also Subjects Correspondence: Film Council of America
<b>Guelich, Joseph N.</b>	Writings, Speeches & Interviews
<b>Guide for members of censoring committees of the National Board of Censorship of Motion Pictures</b>	See Subjects Papers: Policies and standards of the National Board of Censorship of Motion Pictures, 1912-1916
<b>Gunczy, Bettina</b>	Writings, Speeches & Interviews; See also Correspondence and Papers of the National Committee for Better films: Correspondence
<b>Haber, Jack</b>	Writings, Speeches & Interviews
<b>Hadden, Richard M.</b>	See Subjects Correspondence: Moral Rearmament
<b>Hall, Edwin Trowbridge</b>	Subjects Correspondence
<b>Hamilton, Christine</b>	Writings, Speeches & Interviews
<b>Hamilton, James Shelley</b>	Subjects Correspondence
<b>Handbook of Principles of Motion Picture Review prepared [by the National Board] for</b>	Subjects Papers

<i>NAME</i>	<i>LOCATION</i>
<b>Directors, Actors, Scenarists, Producers, Film Editors, etc., c1917-1920</b>	
<b>Hanmer, Lee F.</b>	Subjects Correspondence
<b>Harmon Foundation</b>	Subjects Correspondence
<b>Harriman, Grace</b>	Subjects Correspondence
<b>Harris, Louis I.</b>	Subjects Correspondence; See also Subjects Correspondence: Price, Joseph
<b>Hart, Henry</b>	Subjects Correspondence; See also Subjects Correspondence: Goelet, Peter; Kamins, Bernard F.
<b>Hays, Will H.</b>	See Company Correspondence: Motion Picture Producers and Distributors of America; Reviews & Reports: Harrison's Reports
<b>Heidelberg, Louise</b>	Subjects Correspondence
<b>Heston, Charlton</b>	See Writings, Speeches & Interviews: Bradley, David
<b>Heyman, Madeleine S.</b>	Subjects Correspondence
<b>Heymann, Hattie S.</b>	Subjects Correspondence
<b>Historical Study of the Magazine Films in Review, with an annotated index of leading articles, 1950-1959</b>	See Writings, Speeches & Interviews: Carpenter, Frederick
<b>History of the motion picture study clubs</b>	See Subjects Papers: Plan for Motion Picture Study Clubs, 1931
<b>History of the National Board of Review of Motion Pictures</b>	See Subjects Papers: Papers relating to the formation and history of the National Board of Review of Motion Pictures
<b>History of the National Committee on Films for Young People</b>	See Papers and Correspondence of the Committee for Better Films
<b>Hitchcock, Peggy</b>	Subjects Correspondence
<b>Holland, Maurice</b>	Subjects Correspondence
<b>Hollywood 10</b>	See Subjects Papers: Anti-Communism
<b>Homosexuality in the motion pictures</b>	See Subjects Correspondence: Gregory Markopoulos; Controversial Films Correspondence: Children of Loneliness
<b>Howe, Ben</b>	Subjects Correspondence
<b>Howe, Frederick</b>	Subjects Correspondence
<b>Howe, Quincy</b>	Subjects Correspondence
<b>Hunter College</b>	Subjects Correspondence
<b>Hurst, Fannie</b>	Subjects Correspondence
<b>Huston, John</b>	See Company Correspondence: Warner Brothers
<b>Hyams, Joseph</b>	Writings, Speeches & Interviews
<b>Immigrants at Ellis Island, Motion pictures for</b>	See Subjects Correspondence: Motion pictures for immigrants at Ellis Island, 1921-1923
<b>Ince, Thomas</b>	Company Correspondence
<b>India as portrayed on the American screen, 1896-1955</b>	See Subjects Papers: China and India as portrayed on the American screen
<b>Indices of selected pictures, 1940-1949</b>	Subjects Papers
<b>Influence of motion pictures on children</b>	See the Index entry for Children and the Motion Pictures
<b>Influence of motion pictures on reading habits</b>	See Questionnaires: Motion Pictures and Reading Habits
<b>Influence of radio on children</b>	See Subjects Papers: Radio
<b>Inglis, Ruth</b>	Subjects Correspondence: delinquent behavior and the motion pictures

<i>NAME</i>	<i>LOCATION</i>
<b>Inquiry into the possible relationship of motion pictures to juvenile delinquency</b>	See Subjects Correspondence: Delinquent behavior and the motion pictures
<b>Institute for Adult Education (De Witt Clinton High School, New York City)</b>	Subjects Correspondence
<b>Institute of International Education</b>	Subjects Correspondence
<b>Instituto Internazionale per La cinematografia Educativa</b>	See Subjects Correspondence: International Institute of Educational Cinematography
<b>Interchurch World Movement</b>	Subjects Correspondence
<b>International Association of Rotary Clubs</b>	Subjects Correspondence
<b>International Church Film Corp.</b>	Company Correspondence
<b>International Federation of Catholic Alumnae</b>	Subjects Correspondence
<b>International Institute of Educational Cinematography</b>	See Subjects Correspondence
<b>International Motion Pictures Congress</b>	See Subjects Papers: Congres International du Cinématographe, 1926
<b>Inter-Theatre Arts, Inc.</b>	Subjects Papers
<b>Jacobs, Lewis</b>	Subjects Correspondence
<b>Jenkins, Henry E.</b>	Subjects Correspondence
<b>Jerome, P.F.</b>	subjects Correspondence
<b>Jersawit, Violet A.</b>	Subjects Correspondence
<b>Johnson, Celia</b>	See Company Correspondence: Rank, J. Arthur
<b>Johnson, Van</b>	Writings, Speeches & Interviews
<b>Joy, Jason</b>	See Company Correspondence: Motion Picture Producers and Distributors of America, Inc.
<b>Juno Films</b>	Company Correspondence
<b>Juvenile delinquency</b>	See Subjects Correspondence, delinquent behavior and the motion pictures; Permanent Committee for the Prevention of Juvenile Delinquency; See also Subjects Papers: National conference on Prevention and Control of Juvenile Delinquency
<b>Kalmus</b>	Writings, Speeches & Interviews
<b>Kamins, Bernard F.</b>	Subjects Correspondence
<b>Kanin, Garson</b>	Company Correspondence
<b>Kearny, Paul W.</b>	Writings, Speeches & Interviews
<b>Kellogg, Paul</b>	General Correspondence
<b>Kennedy, Jeremiah J.</b>	Subjects Correspondence
<b>Kimmins, C.W.</b>	Subjects Correspondence
<b>Kips Bay Neighborhood Association</b>	Subjects Correspondence
<b>Kirchwey, George W.</b>	Subjects Correspondence
<b>Klaw, Alma</b>	Subjects Correspondence
<b>Krakauer, Siegfried</b>	Writings, Speeches & Interviews
<b>Ladies' Homer Journal</b>	Subjects Correspondence
<b>Lamarr, Hedy</b>	See Subjects Papers: Ecstasy
<b>Landi, Elissa</b>	Subjects Correspondence
<b>Lane, Tamar</b>	Subjects Correspondence
<b>Lauste, Eugene, and Le Roy, Jean A.</b>	Subjects Papers
<b>Laws of the motion picture industry</b>	Printed Material: Laws, ordinances and regulations on censorship, 1920; Motion Pictures - Laws, Ordinances and Regulations on Censorship, Minors and other related subjects, by Lucius H. Cannon
<b>League of Nations</b>	Subjects Papers



<i><b>NAME</b></i>	<i><b>LOCATION</b></i>
<b>League of American Pen Women</b>	Subjects Correspondence
<b>Lecture tours in behalf of the National Board of Review of Motion Pictures</b>	See Regional Correspondence: Alabama; North Carolina; South Carolina; and Tennessee
<b>Ledvinka</b>	Writings, Speeches & Interviews
<b>Lenox Little Theatre</b>	Subjects Papers
<b>Lerner, Joseph</b>	Writings, Speeches & Interviews
<b>Le Roy, Jean A.</b>	See Subjects Papers: Lauste, Eugene, and Le Roy, Jean A.
<b>Lewis, Orlando F.</b>	Subjects Correspondence; Writings, Speeches & Interviews
<b>Leyda, Jay</b>	Subjects Correspondence; See also Writings, Speeches & Interviews: Balasz, Bela
<b>Library Journal</b>	Subjects Correspondence
<b>Library of Congress</b>	subject Correspondence: U.S. Government, Library of Congress
<b>Licenses, Department of (New York City)</b>	Subjects Correspondence
<b>Lilly, Lillian A.</b>	Subjects Correspondence
<b>Liquor industry's alleged influence in the suppression of anti-drinking movies</b>	See Subjects Correspondence: Drinking and the Movies
<b>Little Picture House (New York City)</b>	Subjects Correspondence; See also Subjects Correspondence: Film Bureau
<b>Little Theatre Movement</b>	Subjects Correspondence; See also Subjects Correspondence: Little Picture House (New York City); Little Theatre of Newark, N.J.; Film Bureau; Milligan, John
<b>Little Theatre of Newark, N.J.</b>	Subjects Correspondence
<b>Little Theatre of the Motion Picture Guild (Washington, D.C.)</b>	See Subjects Correspondence: Milligan, John
<b>Loew's Inc.</b>	Company Correspondence
<b>Lomer, Gerhard R.</b>	Subjects Correspondence; Writings, Speeches & Interviews
<b>Lorentz, Pare</b>	Company Correspondence
<b>Losey, Mary</b>	Subjects Correspondence; See also Printed Material: Films for the Community in Wartime
<b>Lost Sheep</b>	Writings, Speeches & Interviews
<b>Lower West Side Motion Picture Council</b>	Subjects Correspondence
<b>Lubitsch, Ernst</b>	See Company Correspondence: Twentieth Century
<b>Luce's Press Clipping bureau</b>	Subjects Correspondence
<b>Lyon, Sumner</b>	See Writings, Speeches & Interview: Wolff, Boyd and Lyton, Sumner
<b>Mabee, Grace</b>	Subjects Correspondence
<b>McAndrew, John A.</b>	Writings, Speeches & Interviews
<b>McDowall, Roddy</b>	Company Correspondence
<b>McGuire, W.D.</b>	Writings, Speeches & Interviews
<b>Magnani, Anna</b>	Company Correspondence
<b>March of Time</b>	Company Correspondence
<b>Markopoulos, Gregory</b>	Subjects Correspondence
<b>Martin, Everett Dean</b>	Subjects Correspondence
<b>Master Reporting Co., Inc.</b>	Subjects Correspondence
<b>Maynard, John</b>	Writings, Speeches & Interviews
<b>Mayorga, Margaret</b>	Subjects Correspondence
<b>Merriam, Mrs. Charles E.</b>	Subjects Correspondence
<b>Methodist Episcopal Church</b>	Subjects Correspondence

<i>NAME</i>	<i>LOCATION</i>
<b>Metro-Goldwyn-Mayer</b>	Company Correspondence
<b>Metropolitan Life Insurance Co.</b>	Subjects Correspondence
<b>Metropolitan Motion Picture Council</b>	Subjects Papers
<b>Metropolitan Motion Picture Council ( of N.Y., N.J. &amp; Conn.)</b>	Subjects Correspondence
<b>Metropolitan Museum of Art</b>	Subjects Correspondence
<b>Middleton, George</b>	Writings, speeches & Interviews; General Correspondence
<b>Military chaplains</b>	Subjects Correspondence
<b>Milligan, John</b>	Subjects Correspondence
<b>Milliken, Carl</b>	See Company Correspondence: Motion Picture Producers and Distributors of America, Inc.
<b>Mitchell, John</b>	Subjects Correspondence
<b>Modern Art, Museum of</b>	Subjects Correspondence
<b>Monogram Pictures Corp.</b>	Company Correspondence
<b>Monroe, Marilyn</b>	Subjects Papers
<b>Montague, Joseph Franklin</b>	Subjects Correspondence; Writings, Speeches & Interview
<b>Montgomery, Robert</b>	See Company Correspondence: Metro-Goldwyn-Mayer
<b>Moral Rearmament</b>	Subjects Correspondence
<b>Moree, Edward A.</b>	Subjects Correspondence
<b>Motion Picture and Radio (W.P.A.)</b>	See Subjects Correspondence, Works Progress Administration
<b>Motion Picture Association of America</b>	See Company Correspondence: Motion Picture Producers and Distributors of America, Inc.
<b>Motion Picture Chamber of Commerce of America, Inc.</b>	Subjects Papers
<b>Motion Picture Councils and Committees</b>	See Subjects Papers: National Motion Picture Council; Federal Motion Picture Council in America; Metropolitan Motion Picture Council
<b>Motion Picture Directory Company</b>	Subjects Correspondence
<b>Motion Picture Division of the Federal Theatre: Cinema Club Series</b>	See Subjects Correspondence, Works Progress Administration
<b>Motion Picture Herald</b>	Subjects Correspondence
<b>Motion Picture Industry Council</b>	Company Correspondence
<b>Motion Picture News</b>	Subjects Correspondence
<b>Motion Picture Patents Co.</b>	Company Correspondence
<b>Motion Picture Producers and Distributors of America, Inc.</b>	Company Correspondence; Company Papers; See also Subjects Papers: Motion Picture Study Program
<b>Motion Picture Research Council</b>	Subjects Correspondence
<b>Motion Picture Study Clubs</b>	See Papers and Correspondence of the Committee for Better Films; Subjects Papers: Motion Picture Study Program
<b>Motion Picture Study Program</b>	Subjects Papers
<b>Motion Picture Theatre Owners of America, Inc.</b>	Subjects Correspondence
<b>Motion picture theaters, Early</b>	See Subjects Papers: Early motion picture theaters
<b>Motion Picture Week</b>	Subjects Correspondence
<b>Motion Picture Welfare League</b>	Subjects correspondence
<b>Motion Pictures: The Universal Language (article)</b>	See Writings, Speeches & Interviews: Sherwood, Herbert F.
<b>Motion pictures about prostitution</b>	See Subjects Papers: Policies of the National Board of Review of Motion Pictures concerning sex movies

<b><i>NAME</i></b>	<b><i>LOCATION</i></b>
<b>Motion pictures about white slavery</b>	See Subjects Papers: Ppolicies of the National Board of review of Motion Pictures concerning sex movies
<b>Motion pictures and anti-Semitism</b>	See Subjects Papers: Anti-Semitism in the motion pictures
<b>Motion Pictures and Children's Emotions (article)</b>	See Subjects Correspondence: Children and the Motion Pictures
<b>Motion pictures and education in Germany, 1912</b>	See Printed Material: Kinematograph als Volks und Jugendbildungsmittel
<b>Motion Pictures and Freedom of Expression (article)</b>	Questionnaires
<b>Motion Pictures and Reading Habits</b>	Questionnaires
<b>Motion Pictures and the Child (article)</b>	See Writings, speeches & Interviews: Collier, John
<b>Motion pictures and the child</b>	See Subjects Correspondence: Association of the Junior Leagues of America, Inc.; Children and the Motion Pictures; Delinquent behavior and the motion pictures; Hanmer, Lee F.; Kimmins, C.W.; Motion Picture Research Council; Permanent Committee for the Prevention of Juvenile Delinquency; Subjects Papers: League of Nations; Questionnaires: Juvenile standards, 1915; Printed Material: Laws, Ordinances and Regulations on Censorship, Minors and other related subjects; Writings: Speeches & Interviews: Collier, John; Gunczy, Bettina
<b>Motion pictures and their effect on health</b>	See Subjects Correspondence: Children and the Motion Pictures
<b>Motion Pictures and World War I</b>	Subjects Correspondence
<b>Motion Pictures and World War II</b>	Subjects Correspondence
<b>Motion Pictures as a deterrent to drinking</b>	See Subjects Correspondence: Drinking and the movies; Methodist Episcopal Church
<b>Motion pictures as a possible cause of delinquent behavior</b>	See Subjects Correspondence: Delinquent behavior and the motion pictures
<b>Motion pictures as an aid in education</b>	See Subjects Papers: Bibliographies related to early motion pictures, 1908-1922 (Moving pictures as an Aid in Education: A Selected Bibliography, by Mary Moran, 1922)
<b>Motion pictures based on books, 1919-1941</b>	See subjects Correspondence: Library Journal
<b>Motion pictures conference in Moscow, 1933</b>	See Writings, Speeches & Interviews: Balazs, Bela
<b>Motion pictures dealing with venereal diseases</b>	Subjects Papers
<b>Motion pictures for immigrants at Ellis Island, 1921-1923</b>	Subjects Correspondence
<b>Motion Pictures' Greatest Year Campaign</b>	Subjects Papers
<b>Motion Pictures not Responsible for Juvenile Delinquency. Report on an Inquiry by the National Board conducted among the chief probation officers of Juvenile Courts throughout the United States</b>	See Subjects Correspondence: Delinquent behavior and the motion pictures (related papers)
<b>Motion pictures, Books on</b>	See subjects Correspondence: Books on motion pictures
<b>Motion pictures, Reviews of</b>	See box listings for Reviews and Reports; Periodicals; Committee Papers
<b>Motion pictures, Use of in social, educational and religious institutions in New York City in 1914</b>	See Questionnaires: Questionnaire for Social, Educational and Religious Institutions in New York

<i>NAME</i>	<i>LOCATION</i>
<b>Motography</b>	City making use of motion pictures See Subjects Correspondence: Motion Picture Herald
<b>Movement for better films</b>	See Papers of the National Committee for Better Films
<b>Moving Pictures as an Aid in Education: A Selected Bibliography by Mary Moran</b>	See Subjects Papers: Bibliographies related to early motion pictures, 1908-1922
<b>Moving Picture World</b>	Subjects Correspondence
<b>Municipal Reference Library</b>	Subjects Correspondence
<b>Museum of Modern Art</b>	Subjects Correspondence
<b>Museums</b>	See Subjects Correspondence: American Museum of Natural History; Metropolitan Museum; Museum of Modern Art; Philadelphia Museum of Art
<b>Music in the motion pictures</b>	See Subjects Correspondence: Mabbe, Grace; Writings, Speeches & Interviews: Steen, Tom
<b>Music Publishers' Protective Association</b>	Subjects Correspondence
<b>National Academy of Visual Instruction</b>	Subjects Correspondence
<b>National American Council</b>	Subjects Correspondence
<b>National Association of Book Publishers</b>	Subjects Correspondence
<b>National Association of Community Theatres</b>	Subjects Correspondence
<b>National Association the Motion Picture Industry</b>	Company Correspondence
<b>National Board of Censorship of Motion Pictures. (Founded in 1909 as the New York Board of Censorship of Motion Pictures. Predecessor of the National Board of Review of Motion Pictures).</b>	See Subjects Papers: Definition of censorship prepared by the National Board of Censorship of Motion Pictures, 1913; Papers relating to the formation and subsequent history of the National Board of Review of Motion Pictures; Policies and Standards of the National Board of Censorship of Motion Pictures; Reorganization of the National Board of Censorship of Motion Pictures, 1915; Reports of the National Board of Censorship, Dec. 1915-Oct. 1916: Committee Papers: Censoring Committee (National Board of Censorship)
<b>National Board of Review Magazine</b>	Subjects Papers; Periodicals; See also Subjects Papers: Subject indices of Articles in the National Board of Review Magazine (New Movies after Feb. 1942), 1940-1947
<b>National Catholic Welfare Conference</b>	Subjects Correspondence
<b>National Community Center Association</b>	Subjects Correspondence
<b>National Conference of Social Work</b>	See Subjects Correspondence: Children and the Motion Pictures (related papers, folder 2)
<b>National Conference on Family Life</b>	Subjects Papers
<b>National Conference on Prevention and control of Juvenile Delinquency</b>	Subjects Papers
<b>National Congress of Mothers and Parent-Teacher Associations</b>	Subjects Correspondence; See also Subjects Correspondence: Merriam, Mrs. Charles E.
<b>National Council for Prevention of War</b>	Subjects Correspondence
<b>National Council of Teachers of English</b>	Subjects Correspondence
<b>National Council on Freedom from Censorship</b>	Subjects Correspondence
<b>National Education Association</b>	Subjects Correspondence
<b>National Federation of Music Clubs</b>	Subjects Correspondence; See also Subjects Correspondence, Mabbe, Grace
<b>National Film Cooperative</b>	Subjects Correspondence

<i>NAME</i>	<i>LOCATION</i>
<b>National Film Music Council</b>	See Subjects Correspondence: Mabee, Grace
<b>National Health Council</b>	Subjects Correspondence
<b>National Legion of Decency</b>	See Subjects Correspondence, International Federation of Catholic Alumnae
<b>National Motion Picture Council, National Board</b>	Subjects Papers; See also Subjects Papers: Federal Motion Picture Council in America
<b>National Motion Picture League</b>	See Subjects Correspondence: Children and the Motion Pictures
<b>National Non-Theatrical Motion Pictures, Inc.</b>	Subjects Papers
<b>National Publishers Association, Inc.</b>	Subjects Papers
<b>New England Mayors Conference</b>	See Subjects Papers: Conference of New England Mayors and other city officials
<b>New Jersey Congress of Parents and Teachers</b>	Subjects Correspondence
<b>New Movies (magazine)</b>	See Periodicals: National Board of Review Magazine; Subjects Papers: Subject indices of articles in the National Board of Review Magazine (New Movies after Feb. 1942)
<b>New York Adult Education Council</b>	Subjects Correspondence
<b>New York Child Welfare Committee</b>	See Subjects Correspondence: Children and Motion Pictures (1910)
<b>New York City Federation of Women's Clubs</b>	Subjects Correspondence
<b>New York City Teachers' Association</b>	Subjects Correspondence
<b>New York Drama League</b>	Subjects Correspondence
<b>New York Film Council</b>	Subjects Correspondence
<b>New York Film Festival</b>	Subjects Papers
<b>New York Herald-Tribune</b>	Subjects Correspondence
<b>New York Library Association</b>	Subjects Correspondence
<b>New York Motion Picture Co.</b>	Company Correspondence
<b>New York Public Library</b>	Subjects Correspondence
<b>New York Society for the Prevention of Cruelty to Children</b>	See Subjects Correspondence: Children and the Motion Pictures
<b>New York State Federation of Music Clubs</b>	See Subjects Correspondence: National Federation of Music Clubs
<b>New York State Federation of Women's Clubs</b>	Subjects Correspondence
<b>New York Times</b>	Subjects Correspondence
<b>New York University</b>	Subjects Correspondence: See also Subjects Correspondence: Lower West Side Motion Picture Council; Markopoulos, Gregory; Thrasher, Frederic
<b>Newark (N.J.) Little Theatre</b>	See Subjects Correspondence: Little Theatre of Newark [[N.J.]
<b>Newark Motion Picture Guild</b>	See Subjects Correspondence: Little Theatre of Newark [N.J.]
<b>Newport Festival</b>	Subjects Papers
<b>Newspaper clipping relating to censorship</b>	See Newspaper Clippings; See also Subjects Papers: Excerpts from newspapers relating to censorship
<b>Nichols, Dudley</b>	See Company Correspondence: Radio-Keith-Orpheus (RKO)
<b>Nicoll, Allardyce</b>	Subjects Correspondence
<b>Nude in the motion pictures</b>	Subjects Papers: See also Questionnaires: Nudity in the Motion Pictures, 1927; Controversial Films Correspondence: Ecstasy; This Naked Age
<b>Olivier, Laurence</b>	Company Correspondence

<i>NAME</i>	<i>LOCATION</i>
<b>On Throwing a Film Festival (article)</b>	See Writings, Speeches & Interviews: Tait, Margaret
<b>Open Forum National Council</b>	Subjects Correspondence
<b>Organized Outdoor Advertising Industry:</b>	See Subjects Correspondence: Lillian A. Lilly
<b>Painting on light</b>	See Subjects Papers: Girard, André
<b>Paoletti, Henry</b>	Writings, Speeches & Interviews
<b>Papers relating to the formation and subsequent history up to 1925 of the National Board of Review of Motion Pictures</b>	Subjects Papers
<b>Paramount Pictures</b>	Company Correspondence
<b>Patenting of the insignias of the National Board of Review of Motion Pictures</b>	Subjects Correspondence
<b>Paulding, James Kirke</b>	Writings, Speeches & Interviews
<b>Peck, Mary Gray</b>	Subjects Correspondence
<b>People's Institute</b>	Subjects Papers; See also Subjects Correspondence: Martin, Everett Dean
<b>Perry, Clarence A.</b>	Subjects Correspondence
<b>Pesonnal of the National Board of Review of Motion Pictures</b>	Subjects Papers; See also Subjects Papers: Analysis of Personnel of the National Board of Review of Motion Pictures
<b>Persons, W. Frank</b>	Subjects Correspondence
<b>Pettit, Walter W.</b>	Subjects Correspondence; Writings, Speeches & Interviews:
<b>Philadelphia Museum of Art</b>	Subjects Correspondence
<b>Photographies parlantes</b>	Subjects Papers
<b>Motion Pictures passed by the National Board of Review of Motion Pictures, June-December 1910`</b>	Subjects Papers
<b>Pioneers of Peep (article)</b>	Writings, Speeches & Interviews: Quaytman, Wilfred
<b>Plan for motion picture study clubs</b>	See Correspondence and Papers of the National Committee for Better Films: Plans for Motion Picture Study Clubs; Subjects Papers: Motion Picture Study Program
<b>Policies and Standards of the National Board of Censorship of Motion Pictures, 1912-1916</b>	Subjects Papers
<b>Policies and Standards of the National Board of Review of Motion Pictures, 1916</b>	Subjects Papers
<b>Policies of the National Board of Censorship of Motion Pictures concerning "sex" movies</b>	Subjects Papers
<b>Portrayal of China and India on the American screen, 1896-1955</b>	See Subjects Papers: China and India as Portrayed on the American Screen, by Dorothy B. Jones
<b>Portrayal of U.S. Navy enlisted men in the motion pictures of the early silent period</b>	See Subjects Correspondence, U.S. Government, U.S. Navy
<b>Potamkin, Harry Alan</b>	Subjects Correspondence
<b>Practical Regulation of Motion Pictures, c1919</b>	Writings, Speeches & Interviews
<b>President Films</b>	Company Correspondence
<b>Price, Joseph and Price, Miriam Sutro</b>	Subjects Correspondence
<b>Principles of selection in recommending pictures for the Selected Pictures Guide</b>	See Correspondence and Papers relating to National Board's Annual Catalogs of Selected Pictures
<b>Prison Association of New York</b>	See Subjects Correspondence: Lewis, Orlando F.
<b>Problem of the Moving Picture Theatre before 1916</b>	See Writings, Speeches & Interviews: Lomer, Gerhard R.

<i>NAME</i>	<i>LOCATION</i>
<b>Production Code</b>	See Subjects Papers: Code to Govern the Making of Motion and Talking Pictures
<b>Projecteur Cinématographe . Le Roy et son Inventeur</b>	See Subjects Papers: Lauste, Eugene and Le Roy, Jean A.
<b>Prominent papers relating to the early development of the National Board of Review of Motion Pictures</b>	See Subjects Papers: Papers relating to the formation and subsequent history up to 1925 of the National Board of Review of Motion Pictures of Motion Pictures
<b>Propaganda motion pictures</b>	See Subjects Correspondence: Motion Pictures and World War I
<b>Proposal for the inclusion of motion pictures in the Newport Festival with the cooperation of the National Board of Review of Motion Pictures</b>	See Subjects Papers: Newport Festival
<b>Prospectus of the Nation Board of Review of Motion Pictures</b>	Subjects Papers
<b>Prostitution</b>	See Subjects Papers: Policies of the National Board of Review of Motion Pictures concerning "sex: motion pictures
<b>Psychology of color tints</b>	See Subjects Papers: Color in the Motion Pictures (extract from a paper)
<b>Public opinion about motion pictures</b>	For especially interesting material See Questionnaires; Regional Correspondence; Regional Papers
<b>Quaytman, Wilfred</b>	Writings, Speeches & Interviews
<b>Quigley, Martin</b>	Writings, Speeches & Interviews
<b>Quigley Publications</b>	See Subjects Correspondence: Motion Picture Herald
<b>Radio</b>	Subjects Papers; See also Printed Material: Program Patterns for Young Radio Listeners; Standard of Practice for American Broadcasters; Public service Responsibility of Broadcast Licensees, 1946; Subjects Papers: Transcripts of Radio Broadcasts involving the National Board of Review of Motion Pictures; Writings, Speeches & Interviews: Radio scripts
<b>Radio-Keith-Orpheum (RKO)</b>	Company Correspondence
<b>Rank, J. Arthur</b>	Company Correspondence
<b>Reading habits and the motion pictures</b>	See Questionnaires: Motion Pictures and Reading Habits
<b>Redding, Josephine</b>	Subjects Correspondence
<b>Reed, Ellery F.</b>	Writings, Speeches & Interviews
<b>Reel and Slide Magazine</b>	Subjects Correspondence
<b>Regional censorship in the U.S.</b>	See Regional Correspondence; Regional Papers
<b>Religious motion picture foundation</b>	See Subjects Correspondence: Harmon Foundation
<b>Renoir, Jean</b>	Company Correspondence
<b>Reorganization of the National Board of Censorship of Motion Pictures, 1915</b>	Subjects Papers
<b>Report of the New York State Conference of Mayors appointed to make an investigation into the matter of the regulation of motion pictures, 1920</b>	See Regional Papers: New York State, folder 1

<i>NAME</i>	<i>LOCATION</i>
<b>Report on an inquiry into the possible relationship of motion pictures to juvenile delinquency</b>	See Subjects Correspondence: Delinquent behavior and the Motion Pictures (related papers)
<b>Report to the Mayor of South Bend, Indiana, on the motion picture theatres of South Bend, 1914</b>	Subjects Papers
<b>Reports of the Censoring Committees of the National Board of Censorship of Motion Pictures</b>	See Committee Papers: Censoring Committees, National Board of Censorship of Motion Pictures, 1909-1915
<b>Reports of the National Board of Censorship of Motion Pictures</b>	Subjects Papers
<b>Republic Pictures</b>	Company Correspondence
<b>Resolutions adopted by the National Board with reference to Official censorship in General and to the Proposed Folks Ordinance No. 89 in particular, 1912</b>	See Regional Papers, New York (New York City)
<b>Reviewing, The principles of</b>	See Committee Papers: Review Committee; Publications; Subjects Papers: Handbook of Principles of Motion Picture Review
<b>Reviews of motion pictures</b>	See Committee Papers; Periodicals; Reviews and Reports
<b>Richey, H.M.</b>	Writings, Speeches & Interviews
<b>Ringgold, Gene</b>	Writings, Speeches & Interviews
<b>Rockefeller Foundation</b>	Subjects Correspondence
<b>Rotha, Paul</b>	Company Correspondence
<b>Russell Sage Foundation</b>	See Subjects Correspondence: Hanmer, Lee F.; Perry, Clarence A.
<b>Somopic Club</b>	See Subjects Correspondence: Heymann, Hattie S.
<b>Sanderson, Edward F.</b>	Subjects Correspondence
<b>Saunders, Alfred H.</b>	Subjects Papers
<b>Scene and situations prohibited from motion pictures during World War I</b>	See Subjects Correspondence: Motion Pictures and World I (related papers, Special War Bulletins)
<b>Schaefer, George J.</b>	Writings, Speeches & Interviews
<b>Schary, Dore</b>	See Company Correspondence: Radio-Keith Orpheum
<b>Schools, churches and other organizations in California equipped with motion picture projectors, 1921</b>	See Subjects Papers
<b>Selected Pictures</b>	See Subjects Papers: Indices of Selected Pictures, Best Motion Pictures; Publications; Reviews and Reports; Correspondence and Papers relating to the National Board's Annual Catalog of Selected Pictures, 1917-1936
<b>Selznick, David O.</b>	Company Correspondence
<b>Senate investigation of movie industry, 1941</b>	See Subjects Papers: Senate Sub-Committee Hearings on War Films
<b>Senate Sub-Committee Hearings on War Films</b>	Subjects Papers
<b>Service Bureau for Women's Organizations</b>	Subjects Correspondence
<b>Sex motion pictures</b>	See Subjects Papers: Policies of the National Board of Review of Motion Pictures concerning sex motion pictures
<b>Sherwood, Herbert F.</b>	Writings, Speeches & Interviews
<b>Sherwood, Robert E.</b>	Subjects Correspondence



<i>NAME</i>	<i>LOCATION</i>
<b>Should realistic war films be show to children? (symposium)</b>	Subjects Correspondence: Children and the Motion Pictures (related papers, folder 1
<b>Sidney, George</b>	Writings, Speeches & Interviews
<b>Siritzky International Pictures Corp.</b>	Company Correspondence
<b>Social Service Commission</b>	Subjects Correspondence.
<b>Social Significance of the Movies (article)</b>	Writings, Speeches & Interviews: Lewis, Orlando F.
<b>Southern Cooperative League for Education and Social Service</b>	Subjects Correspondence
<b>Southern Sociological Congress</b>	See Subjects Correspondence: Southern Cooperative League for Education and Social Service
<b>Speakers Bureau</b>	Subjects Correspondence
<b>Spearman, Walter</b>	Subjects Correspondence
<b>Spiegelgass, Leonard</b>	Company Correspondence
<b>Standards for Motion Pictures for children under sixteen</b>	Questionnaires: Juvenile standards, 1915
<b>State Care in respect of Education by Means of Films and Dispositives in Czechoslovakia (article)</b>	See Writings, speeches & Interviews: Ledvinka
<b>State censorship of motion pictures</b>	Subjects Papers; See also Regional Papers for material dealing with censorship in individual states; Regional Correspondence for letters dealing with local and state censorship; Subjects Correspondence: Binder, Jacob W.
<b>Steen, Tom</b>	Writings, Speeches & Interviews
<b>Serner, Ralph</b>	Subjects Correspondence
<b>Stelzle, Charles</b>	Subjects Correspondence
<b>Stern, Seymour</b>	Subjects Correspondence
<b>Stokes, Anson Phelps</b>	Subjects Correspondence
<b>Sturges, Preston</b>	See Company Correspondence: Paramount Pictures
<b>Subject indices of articles in the National Board of Review Magazine, 1940-1947 (New Movies after February 1942)</b>	Subjects Papers
<b>Suggestions for legislation for the improvement of the condition of moving picture shows in the city of New York, by Maurice Wertheim, 1910</b>	See Subjects Papers, Papers relating to the formation and subsequent history of the National Board of Review of Motion Pictures, 1908-1926
<b>Suppression of anti-drinking films, Alleged</b>	See: Subjects Correspondence: Drinking and the Motion Pictures
<b>Sutro, Lionel and Florentine</b>	Subjects Correspondence
<b>Tait, Margaret</b>	Writings, Speeches & Interviews
<b>Tamar Lane's Opinion. The Film Analyst (periodical)</b>	See Subjects Correspondence: Lane, Tamar
<b>Temperance, Prohibition and Public Morals, Board of</b>	See Subjects Correspondence: Methodist Episcopal Church
<b>Theaters, Early motion picture</b>	See Subjects Papers: Early motion picture theaters; Papers relating to the formation and subsequent history of the National Board of Review of Motion Pictures
<b>Thirty Years of Motion Pictures (anthology film)</b>	Subjects Correspondence
<b>Thrasher, Frederic</b>	Subjects Correspondence; See also Subjects Correspondence: Metropolitan Motion Picture Council; New York University
<b>Torme, Mel</b>	Writings, Speeches & Interviews

<i>NAME</i>	<i>LOCATION</i>
<b>“Trailer” as a form of advertising, Evolution of the</b>	See Subjects Correspondence: Evolution of the “trailer” as a form of advertising
<b>Transcripts of radio broadcasts involving the National Board of Review of Motion Pictures</b>	Subjects Papers
<b>Twentieth Century Fox</b>	Company Correspondence
<b>Twenty-five year calendar of picture progress, 1904-1929, compiled by the National Board of Review of Motion Pictures</b>	Subjects Papers
<b>Types of Motion Pictures preferred by High school students, 1922</b>	See Questionnaires: High School questionnaire
<b>United Artists</b>	Company Correspondence
<b>United Council of Church Women</b>	Subjects Papers
<b>United International Company</b>	Correspondence
<b>United Manufacturers Protective Association</b>	Subjects Papers
<b>United Nations</b>	Subjects Papers
<b>United Pictures</b>	Company Correspondence
<b>United States Flag Association (Crime-must-go-campaign)</b>	Subjects Correspondence
<b>United States Government</b>	Subjects Correspondence: See also Company Correspondence, Lorentz, Pare
<b>United Women of America</b>	Subjects Correspondence
<b>Use of motion pictures in social, educational and religious institutions in New York City</b>	See Questionnaires: Questionnaire for Social, educational and Religious Institutions in N.Y.C. making use of motion pictures, 1914
<b>Venereal diseases, Motion pictures about</b>	See Controversial Films Correspondence: Damaged Goods, Damaged Lives, End of the Road, Fit to Win, Open your Eyes., Spreading Evil; Subjects Papers: Motion pictures dealing with venereal diseases; Policies of the National Board of Review of Motion Pictures concerning sex motion pictures
<b>Ventilation and sanitation in motion picture theaters in New York City, 1909</b>	See Subjects Papers: Papers relating to the formation and subsequent history of the National Board of Review of Motion Pictures
<b>Vérité sur l’invention du film photophone</b>	See Subjects Papers: Lauste, Eugene and Le Roy, Jean A.
<b>Visual Instruction, Bureau of (New York City)</b>	See Subjects Correspondence: Bureau of Visual Instruction
<b>Vogel, Amos</b>	Subjects Correspondence: Cinema 16
<b>Voorhorst, Bertha</b>	Subjects Correspondence
<b>Walker, James J.</b>	Subjects Correspondence
<b>War movies and their possible effects on children</b>	Subjects Correspondence: Children and the Motion Pictures
<b>Ward, Frank</b>	See Writings, Speeches & Interviews: Quaytman, Wilfred
<b>Warner Brothers</b>	Company Correspondence
<b>Weekly Official Bulletin and related papers</b>	Reviews and Reports
<b>Weinberg, Herman G.</b>	Subjects Correspondence; See also Subjects Correspondence: Stern, Seymour
<b>What is meant by an exceptional pictures: (article)</b>	See Writings, Speeches & Interviews: Paulding, James Kirke
<b>Why I like the movies</b>	Subjects Papers

<i><b>NAME</b></i>	<i><b>LOCATION</b></i>
<b>Williams, Talcott</b>	Subjects Correspondence
<b>Wilson, Margaret</b>	Subjects Correspondence
<b>Wise, Stephen</b>	Subjects Correspondence
<b>Wolff, Boy and Lyon, Sumner</b>	Writings, Speeches & Interviews
<b>Woman's Home Companion Motion Picture Polls</b>	Subjects Papers
<b>Woman 's Journal</b>	Subjects Correspondence
<b>Woman's Municipal League</b>	Subjects Correspondence
<b>Women's City Club of New York</b>	Subjects Correspondence`
<b>Work of the National Board of Review of Motion Pictures, Prospectus of the</b>	Subjects Papers: National Board of Review of Motion Pictures, Prospectus of the
<b>Works Progress Administration</b>	Subjects Correspondence
<b>World War I, Motion pictures and</b>	See Controversial Films Correspondence: Beware, Despoilers, Ordeal; Subjects Correspondence: Motion Pictures and World War I
<b>World War I. The role of the National Board of Review of Motion Pictures</b>	See Controversial Films Correspondence: Dawn; Ordeal; Subjects Correspondence: Motion Pictures and World War I
<b>World War I, Scenes and situations prohibited from motion pictures about</b>	See Subjects Correspondence: Motion Pictures and World War I (related papers, Special War Bulletins)
<b>World War II</b>	Subjects Papers; See also Committee Papers: Committee on Exceptional Photoplays; Subjects Papers: Senate Sub-Committee hearings; Subjects Correspondence: United States Government
<b>Wortis, S. Bernard</b>	Writings, speeches & Interviews
<b>Wyler, William</b>	See Company Correspondence: Liberty Films
<b>Young Men's Christian Association</b>	General Correspondence; See also Subjects Correspondence, Jerome, P.F.
<b>Young Reviewers</b>	Subjects Papers
<b>Zanuck, Darryl</b>	See Company Correspondence: Twentieth Century Fox