

The Plow that Broke the Plains (1936) and The River (1937): A case of successful government produced films, attempts to show on the example of the two New Deal documentaries, that there exist films sponsored by government which contain more than only cheap ideological propaganda.

Pare Lorentz's documentaries, despite being produced by the U.S. government, belong among the splendors of worlds non-fiction. They have been an important contribution not only to the whole cinematography, but also to the American culture (in general).

Also, due to the fact that these films attracted a wide audience and thus they had a widespread influence on the public.

In my survey I am trying to answer the following questions: Why were these particular films so successful? What was the relevance of the government financing in this success? And:

What saved these films from becoming meaningless and/or (or on the other side) manipulative exhibitions of state propaganda?

I hope that this case study would contribute a little to the discussion about state funding for the cinematography, the problem which is nowadays actual in the Czech Republic.