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File No.

303

Serialized File No.

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FILM BOARD

Apr. - Oct. 1945

*Il Segretario di Stato  
alla Presidenza del Consiglio dei Ministri*

23 OTT. 1945

Mister G. STEWART BROWN  
Chief of Public Relations

3977

c.v. 3

A.P.O. A.C. 394

Si comunica alla S.V. Ill.ma che sono  
stati esaminati e rimessi in circolazione i se-  
guenti films:

- |                          |                                                            |
|--------------------------|------------------------------------------------------------|
| 1) MIRAGGIO              | - Marca: Compagnie General Ciném.<br>Nazionalità: Francese |
| 2) ANIMA CHE TORNA       | - Marca: Magyar Film<br>Nazionalità: Ungherese             |
| 3) UN BACIO E NULLA PIU' | - Marca: Hunnia Film<br>Nazionalità: Ungherese             |
| 4) FASCINO DI BOHEME     | - Marca: Intergloria<br>Nazionalità: Austriaca             |
| 5) SANGUE VIENNESE       | - Marca: Wien Film<br>Nazionalità: Austriaca               |

E' stato riannesso a circolare il film:

- |                       |                                               |
|-----------------------|-----------------------------------------------|
| 6) NUVOLE IN PARADISO | - Marca: Haidu Film<br>Nazionalità: Ungherese |
|-----------------------|-----------------------------------------------|

per il quale in un primo momento era stato con-  
fermato il divieto di circolazione, come da pre-  
cedente lettera n. 3015 del 10 agosto c.a.

./.

E' stato, inoltre, confermato il divieto di circolazione del film:

- 7) QUELLI DELLA MONTAGNA - Marca: A.P.I.  
Nazionalità: Italiana

Distinti saluti

G. Arpedani

Memo 27 Sept 1945

CENTRAL INTELLIGENCE AGENCY  
Information Division  
Headquarters A. C.

*John Board pie*

Mr. Stewart Brown

Signor Sorrentino , Consigliere di Stato,  
chief of the office "Ufficio Studi e Legislazione" , Presidenza  
del Consiglio", Tel. 489181 , will send the text of the approved  
draft "Legislazione Cinematografia" to-morrow or the day after  
to-morrow .At present no copy yet available. The law will be  
published in about 20 days.

*Husley*

3870

ALLIED [REDACTED] COMMISSION  
INTER-OFFICE MEMORANDUM

SUBJECT:

FILE NO.

TO : Mr. Brown

194

The new text of the Film Legislation is practically the same as the one approved by the Film Board. Only the Undersecretariat for Press has been substituted with "Competent Authority".

I have marked in red pencil all the alterations, if you care to check them.

3869

BEST COPY POSSIBLE

LIBRARIO DI SALICIA  
E. C. C. DI PERI-ORIENTE  
L'OGGETTO DI SALICIA DEL LIBRO

In virtù dell'averito e Noi delorato;  
Visto il regolamento per la vigilanza conservativa sulle  
piccole cinematografe, approvato con il Decreto 2- settembre 1933,  
n. 3287, e successive modificazioni.

Visto la legge 10 giugno 1933, n. 1117, e 17 agosto 1934,  
n. 1101, sull'obbligazione della proiezione dei giornali I.C.  
dei documenti;

Visto il R. decreto-legge 6 ottobre 1933, n. 1414, con-  
fermato nella legge 5 febbraio 1934, n. 350, e successive modificazioni

Visto il R. decreto legge 10 giugno 1938 n. 1061, conver-  
tito nella legge 10 gennaio 1939, n. 450, concernente la concessione  
di provvidenze a favore dell'industria cinematografica nazionale,  
e successive modificazioni

Visto la legge 9 gennaio 1939, n. 450, e 9 aprile 1940,  
n. 401, sul monopolio per l'acquisto, l'importazione e la distribu-  
zione dei film esteri.

Visto il decreto ministeriale 27 novembre 1939, n. 1014, con-  
fermato nella legge 23 gennaio 1941, n. 16, sulla proiezione obliqua  
dei film di profezia;

Visto la legge 30 novembre 1939, n. 2120, e successive  
modificazioni;

Visto il R. decreto-legge 24 luglio 1940, n. 1314, con-  
fermato nella legge 23 gennaio 1941, n. 16, sulla proiezione obliqua  
dei film di profezia;

Visto la legge 2 ottobre 1940, n. 1391;

l'ipotesi cinematografica, approvato con R. Decreto 2- settembre 1934, n. 2287, e successive modificazioni.

Visto il R. Decreto-legge 8 ottobre 1933, n. 1414, convertito nella legge 5 febbraio 1934, n. 320, e successive modificazioni del documento;

Visto il R. Decreto-legge 8 ottobre 1933, n. 1414, convertito nella legge 5 febbraio 1934, n. 320, e successive modificazioni del documento;

Visto il R. Decreto-legge 8 ottobre 1933, n. 1414, convertito nella legge 5 febbraio 1934, n. 320, e successive modificazioni del documento;

Visto il R. Decreto-legge 8 ottobre 1933, n. 1414, convertito nella legge 5 febbraio 1934, n. 320, e successive modificazioni del documento;

Visto il R. Decreto-legge 8 ottobre 1933, n. 1414, convertito nella legge 5 febbraio 1934, n. 320, e successive modificazioni del documento;

Visto il R. Decreto-legge 8 ottobre 1933, n. 1414, convertito nella legge 5 febbraio 1934, n. 320, e successive modificazioni del documento;

Visto il R. Decreto-legge 8 ottobre 1933, n. 1414, convertito nella legge 5 febbraio 1934, n. 320, e successive modificazioni del documento;

Visto il R. Decreto-legge 8 ottobre 1933, n. 1414, convertito nella legge 5 febbraio 1934, n. 320, e successive modificazioni del documento;

Visto il R. Decreto-legge 8 ottobre 1933, n. 1414, convertito nella legge 5 febbraio 1934, n. 320, e successive modificazioni del documento;

1506

Visto l'art. 4 del decreto legislativo luogotenenziale 25  
luglio 1944, n. 151;

Visto il decreto legislativo luogotenenziale 1º febbraio  
1945, n. 58;

Vista la deliberazione del Consiglio dei Ministri;

Sulla proposta del Presidente del Consiglio dei Ministri,  
Primo Ministro Segretario di Stato, di concerto con i Ministri  
per la grazia e giustizia, per le finanze, per il tesoro, per la  
pubblica istruzione e per l'industria e il commercio;

ABBIAMO SANZIONATO E PROMULGHIAMO QUESTO SEGUE:

.. Art. 1 ..

L'esercizio dell'attività di produzione di film è libero.

Le norme per la disciplina dell'esercizio dell'attività  
di produzione dei film approvate col decreto 27 novembre 1939,  
n. 1812, e la legge 22 gennaio 1942, n. 143, sull'autorizzazione  
ministeriale per le imprese di produzione, sono abrogate.

3807

## Art. 2

Le norme dell'elenco preventivo dei soggetti dei film contenute nell'art. 2 del regolamento per la vigilanza governativa sulle pellicole cinematografiche, approvato con il R. Decreto 24 settembre 1933, n. 3387, e la legge 30 novembre 1933, n. 2135, sulla concessione del nulla osta preventivo per la proiezione dei film sono derogate.

Per i film che saranno posti in circolazione dall'entrata in vigore del presente decreto fino ad un anno dopo la cessazione dello stato di guerra, il produttore dovrà presentare la sceneggiatura all'approvazione preventiva dell'interità competente. Questa potrà essere negata soltanto per ragioni inerenti alla censura militare od ai rapporti internazionali.

L'approvazione preventiva della sceneggiatura di cui al comma precedente è condizione indispensabile per poter successivamente presentare il film prodotto alla revisione prescritta dall'art. 1 del regolamento per la vigilanza governativa sulle pellicole cinematografiche approvato col R. Decreto 24 settembre 1933, n. 3387.

## - Art. 3 -

Sono considerate nazionali, ai fini del presente decreto, le opere protetti in versione originale italiana o in più versioni, di cui una italiana, che siano stati rivisti prevalentemente in Italia, con personale artistico e tecnico in prevalenza italiana, da persone appartenenti a cittadini italiani o, se trattasi di opere commerciali, quando queste abbiano la sede legale in Italia, o di autori ed amministratori in prevalenza italiani, o svolcano in Italia la maggior parte delle loro attività.

Per ottenere la dichiarazione di nazionalità il produttore dovrà denunciare all'Autorità competente, con le modalità che saranno prescritte dal e nome di attuazione del presente decreto, prima dell'inizio delle lavorazioni, tutti i dati occorrenti per l'accertamento della nazionalità dell'opera.

Gli articoli 3 e 4 del D. decreto legge 5 ottobre 1935 n. 1441, convertito nella legge 5 febbraio 1936, n. 240 rimettivamen- te modificati negli articoli 1 e 2 della legge 12 giugno 1936, n. 1063 sulla protezione obbligatoria e sulle particolari condizioni di noleggio dei film nautici, del D. decreto legge 24 luglio 1939, n. 1314 sulla protezione obbligatoria di pellicole di propaganda, convertito nella legge 23 gennaio 1941, n. 136, la legge 16 giugno 1927, n. 1117 e 17 agosto 1941, n. 1431 sull'obbligatorietà della protezione dei giornali L.U.C.E. e dei documenti e la legge 11 novembre 1940, n. 1447 sulla limitazione del giro d'uso di proiec- zione dei film nautici ed esteri che presentano gravi difetti di realizzazione, sono abrogati.

## Art. 3

Le disposizioni del R. decreto-legge 5 ottobre 1935 n. 1414, convertito nella legge 5 febbraio 1936, n. 330 e del R. decreto-legge 10 giugno 1936, n. 1001, convertito nella legge 10 luglio 1936, n. 458, concernenti la concessione di premi a favore dell'industria cinematografica nazionale, nonché delle leggi e dei decreti che li hanno successivamente modificati e quelli della legge 24 marzo 1942, n. 420, che ha esteso tale provvidenza anche alla cinematografia italiana in relazione ai film prodotti all'estero, sono abrogate. In via transitoria potranno essere ammessi a fruire delle disposizioni come sopra abrogate soltanto i film, sia ad intreccio che documentari, di qualsiasi genere, siano presentati all'Autorità competente per la concessione di proiezione in pubblico entro trenta giorni dall'entrata in vigore del presente decreto.

3363

A tale beneficio potranno essere ammesse anche le opere che, per motivi dipendenti dallo stato di guerra, non siano fornite del nulla osta sindacale e di cui l'amministrazione riceve l'approvazione del nulla osta sindacale e di cui l'amministrazione riceve l'approvazione del nulla osta sindacale, o non abbiano potuto essere presentate a tutte le formalità richieste per la concessione di tali premi, sempre che abbiano denunciato l'inizio della lavorazione all'Autorità competente anteriormente all'entrata in vigore del presente decreto e non abbiano collaborato con l' nemico.

Per i film prodotti all'estero concernenti alla legge 24 marzo 1942, n. 420, la concessione dei premi di cui sopra.

Le disposizioni del R. decreto-legge 3 ottobre 1935 n. 1414, convertito nella legge 5 febbraio 1936, n. 320 e del R. decreto-legge 10 giugno 1936, n. 1001, convertito nella legge 10 luglio 1939, n. 538, concernenti la concessione di premi a favore dell'industria cinematografica nazionale, nonché quelle della legge dei decreti che li hanno successivamente modificati e quelli della legge 22 marzo 1944, n. 420, che ha esteso tale provvidenza anche al cinema italiano in relazione ai film prodotti all'estero, sono abrogate. In via transitoria potranno essere ammessi a fruire delle disposizioni come sopra surrogate soltanto quei film, sia ad intrecchio che documentari, di tutti i generi, presentati all'Autorità competente per l'ammissione alla proiezione in pubblico entro trenta giorni dall'entrata in vigore del presente decreto.

3883

A tale beneficio potranno essere ammesse anche le opere che, per motivi dipendenti dallo stato di guerra, non siano ricornite del nulla osta sindacale e di cui il ministero riceva l'atto dell'art. 4 del presente decreto, o non abbiano potuto ottenere a tutte le formalità richieste per il conseguimento di tali premi, sempre che abbiano denunciato l'inizio delle lavorazioni all'Autorità competente anteriormente all'entrata in vigore del presente decreto e non abbiano collaborato col nemico.

Per i film prodotti all'estero concernenti alla legge 22 marzo 1942, n. 420, la concessione dei premi di cui sopra sarà invece anche se la presentazione dei film stessi venga effettuata alle Autorità diplomatiche o consolari del luogo di produzione, ovunque dell'Autorità competente, nel termine di sessanta giorni dall'entrata in vigore del presente decreto.

Rimangono ferme le disposizioni relative al pubblico registro cinematografico, all'imposta di registro sugli atti concernenti i film ed ai conensi spettanti alle Società italiane per la autori per il servizio del registro cinematografico e per le

riferimento de la incassi contenute ne li articoli 7, 11, 12 e 13  
 e citato R. Decreto legge 15 1 1936, n. 1081 e nell'art. 2 1.  
 art. 2 ottobre 1940, n. 1491, che ha modificato l'art. 13 1.1. 1936.  
 R. Decreto legge 14 giugno 1936, n. 1061.

3862

## Art. 3

Per ogni pellicola nazionale di lunghezza superiore ai 100 metri presentata all'Autorità competente per la nullità o alla proiezione in pubblico dopo uscita ai fini dell'entrata in vigore del presente decreto e la cui prima proiezione nelle sale cinematografiche del Regno si effettui prima del 30 giugno 1940, si concede al lavoro del produttore, in via eccezionale, una quota del 10% dell'introito lordo degli spettacoli nei quali il film nazionale sia stato proiettato per un periodo di quattro anni dalla data della prima proiezione in pubblico.

Alle pellicole previste dal comma precedente che, per il loro valore artistico ne siano giudicate meritevoli da apposito Comitato, è concessa un'ulteriore quota, pari al 4% dell'introito lordo di cui al comma precedente. La quota pari all'12% dell'introito stesso sarà devoluta per manifestazioni cinematografiche, in conformità delle disposizioni che saranno emanate.

Le quote previste dal comma precedente sono ripartite, a seconda che se il film nazionale venga proiettato nello stesso teatro insieme ad altro film di lunghezza superiore ai 100 metri o se del 40% se venga proiettato con l'aggiunta di un'avanzata teatrale.

L'introito sale sale vengono liquidate le quote di cui al presente articolo è determinato dalla società italiana degli autori sulla base degli incassi accertati per il pagamento dei diritti orari.

1.00 metri presentate all'Autorità competente per la nulla osta  
proiezione in pubblico dopo trenta giorni dall'entrata in vi-  
gore del presente decreto e la cui prima proiezione nelle sale  
cinematografiche del demo si effettui prima del 30 giugno 1944  
e la cui prima proiezione, in via eccezionale, sarà po-  
sticipata al 10<sup>o</sup> dell'introito lordo della spetticola dei quali il film  
cinematografico sia stato proiettato per un periodo di quattro anni in  
una delle prime proiezioni in pubblico.

Alle piccole esibizioni del cinema precedente che, per il  
loro valore artistico ne siano giudicate meritevoli da apposito  
Comitato, è concessa un'ulteriore quota pari al 4% dell'introito  
lordo di cui al comma precedente. La quota pari all'1% del-  
l'introito stesso sarà devoluta per beneficenza o altro scopo  
dilettoso, in conformità delle disposizioni che saranno emanate  
dal Comitato.

Le quote previste dal comma precedente sono ridotte al 3%  
se il film di cui si tratta venga proiettato nello stesso spettacolo  
insieme ad altri film di lunghezza superiore ai 1300 metri se  
il 10% se venga proiettato con l'aggiunta di un altro spettacolo  
teatrale.

L'introito spettacolare viene liquidato a rate di cui al  
presente articolo è determinato dalla Società italiana degli arti-  
sti della base dei incassi accertati per il pagamento dei ri-  
schi operativi.

Con le norme di attuazione del presente decreto saranno  
determinate le modalità per la liquidazione delle quote suddette,  
la cui prima e la composizione del Comitato o altro altro co-  
mitato per l'attuazione del presente articolo.

Art. V

entro i limiti di tempo e con la qualità previste dal presente articolo e concessa, a discrezione dei direttori di via nazionale e carattere documentari, culturale e di attualità, di cui la somma superiore ai 100 metri in un'opera di 1800 metri, a titolo parziale rimborso dei diritti originali, una parte del 25% della somma loro degli settecento mila e della stessa sono attribuiti per un periodo di quattro anni dalla data della pubblicazione in pubblico.

Se in un'opera d'arte sono presentati più di una parte, l'intero patrimonio la predetta quota viene divisa in parti e parti fra di loro.

Gli atti e le imprese che intendano svolgere la loro attività nel campo della ricerca culturale, della ricerca di dati e di avvenimenti di alto valore storico, culturale e letterario, come dell' "Antichità" e del "Mito".

La Commissione sarà composta con criteri analoghi a quelli vigenti per la pubblicazione dei periodici.

## Art. 8

Le Leggi 9 gennaio 1939, n. 463 e 4 aprile 1940, n. 404 sul monopolio per l'acquisto, l'importazione e la distribuzione dei film cinematografici profitti all'estero sono modificate.

Con successive provvedimenti, da emanarsi su proposta del Ministro per l'Industria e il Commercio, di concerto con il Ministro del tesoro, sarà disposta la liquidazione dell'Ente Nazionale

Acquisti Importazioni Pellicole Estere (E.N.A.I.P.E.).

3359

Art. 9

Le disposizioni del R. Decreto Legge 1 ottobre 1933, n. 2414, convertito nella legge 3 febbraio 1934, n. 310, che vietano la proiezione nelle sale del Regno di film esteri doppiati al suono e istituiscono una tassa di concessione governativa sul doppiaggio, e tutte le successive disposizioni che hanno apportato aggiunte o modifiche ad esse cessano di avere vigore per tutti i film esteri presentati all'Autorità competente per il nulla osta di proiezione, dopo l'entrata in vigore del presente Decreto.

Il Ministro del tesoro, di concerto con il Ministro del Finanze, è autorizzato ad apportare le variazioni di bilancio necessarie per i pagamenti a favore della Sezione Autonoma per il Credito Cinematografico della Banca Nazionale del Lavoro, in compensazione dei certificati di esonero della tassa di concessione governativa (buoni di doppiaggio), che non potranno essere utilizzati per la disposta autorizzata delle tasse di doppiaggio.

3858

## - Art. 10 -

Oltre alle disposizioni di cui è espressamente prevista l'abrogazione negli articoli precedenti, consenso di avere efficacia con l'entrata in vigore del presente decreto tutte le norme regolative e regolamentari che sotto qualsiasi denominazione concernono l'importazione, il trasporto, la produzione e il noleggio di pellicole cinematografiche o che siano comunque incompatibili con le norme contenute nel presente decreto, salvo le norme dello stesso decreto, sono abrogate e il presente decreto ha effetto retroattivo al 1° gennaio 1930, con l'eccezione della parte relativa alla cinematografia.

Ordiniamo che il presente decreto, munito del sigillo dello Stato, sia inserito nella Raccolta ufficiale delle leggi e dei decreti del Regno d'Italia, mandando a chiunque spetti di osservarlo e di farlo osservare come legge dello Stato.

Dato a Roma, addì

3856

SCHEMA DI DECRETO LUOGOTENZIALE LEGISLATIVO

SULLA CINEMATOGRAFIA

Art. 1

Esercizio dell'attività di produzione.

L'esercizio dell'attività di produzione di film è libero.

Le norme per la disciplina dell'esercizio dell'attività di produzione dei film approvate col decreto 27 novembre 1939, n. 1812, e la legge 22 gennaio 1942, n. 143, sull'autorizzazione ministeriale per le imprese di produzione sono abrogate.

Art. 2

Formalità preliminari alla lavorazione dei films.

Le norme sull'esame preventivo dei soggetti dei films contenute nell'art. 2 del regolamento per la vigilanza governativa sulle pellicole cinematografiche, approvato con il R.D. 24 settembre 1928, n. 3287, e la legge 30 novembre 1939, n. 2125, sulla concessione dei nulla osta preventivo per la produzione dei films sono abrogate.

Per i films che saranno posti in lavorazione dall'entrata in vigore del presente decreto sino ad un anno dopo la cessazione dello stato di guerra, il produttore dovrà presentare la sceneggiatura all'approvazione preventiva del Sottosegretario per la Stampa, Spettacolo e Turismo. Questa potrà essere negata soltanto per ragioni inerenti alla censura militare od ai rapporti internazionali.

film e' libero.

Le norme per la disciplina dell'esercizio dell'attivita' di produzione dei film approvato col decreto 27 novembre 1939, n.1812, e la legge 22 gennaio 1942, n.143, sull'autorizzazione ministeriale per la imprese di produzione sono abrogate.

#### Art.2

#### Formalita' preliminari alla lavorazione dei films.

Le norme sull'esame preventivo dei soggetti dei films contenute nell'art.2 del regolamento per la vigilanza governativa sulle pellicole cinematografiche, approvato con il R.D. 24 settembre 1923, n.3287, e la legge 30 novembre 1939, n.2125, sulla concessione dei nulla osta preventivo per la produzione dei films sono abrogate.

Per i films che saranno posti in lavorazione dall'entrata in vigore del presente decreto sino ad un anno dopo la cessazione dello stato di guerra, il produttore dovra' presentare la sceneggiatura all'approvazione preventiva del sottosegretario per la Stampa, Spettacolo e Turismo. Questa potra' essere negata soltanto per ragioni inerenti alla sicurezza militare od ai rapporti internazionali.

L'approvazione preventiva della sceneggiatura di cui al comma precedente e' condizione indispensabile per poter successivamente presentare il film prodotto alla revisione prescritta nell'art. 1 del regolamento per la vigilanza governativa sulle pellicole cinematografiche approvato con R.D. 24 settembre 1923

n.3287

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Art. 3

Nazionalita' dei Film

Sono considerati nazionali, ai fini del presente decreto, i films proiettati in versione originale italiana o in piu' versioni, di cui una italiana, che siano stati girati prevalentemente in Italia, con personale artistico e tecnico in prevalenza italiano, da imprese appartenenti a cittadini italiani o, se trattasi di societa' commerciali, quando queste abbiano la sede legale in Italia, capitali ed amministratori in prevalenza italiani, e svolgono in Italia la maggior parte delle loro attivita'.

L'accertamento e la dichiarazione della nazionalita' dei films sono di competenza del Sottosegretariato per la Stampa, Spettacolo e Turismo.

Per ottenere tale dichiarazione il produttore dovrà autorizzare al Sottosegretariato per la Stampa, Spettacolo e Turismo, con le modalita' che saranno prescritte dalle norme di attuazione del presente decreto, prima dell'inizio della lavorazione tutti i dati occorrenti per l'accertamento della nazionalita' dei film.

Art. 4

Proiezione dei Films nazionali

Gli articoli 8 e 9 del R.D.L. 5 ottobre 1933, n. 1414, convertiti nella legge 5 febbraio 1934, n. 320 rispettivamente modificati dagli articoli 1 e 2 della legge 13 giugno 1935,

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girati prevalentemente in Italia, con potestà a tutti gli effetti tecnici in prevalenza italiana, da imprese appartenenti a cittadini italiani o, se trattasi di società commerciali, quando queste abbiano la sede legale in Italia, capitali ed amministratori in prevalenza italiani, e svolgono in Italia la maggior parte delle loro attività'.

L'accertamento e la dichiarazione della nazionalità dei films sono di competenza del Sottosegretariato per la Stampa, Spettacolo e Turismo.

Per ottenere tale dichiarazione il produttore dovrà denunciare al Sottosegretariato per la Stampa, Spettacolo e Turismo, con le modalità che saranno prescritte dalle norme di attuazione del presente decreto, prima dell'inizio della lavorazione tutti i dati occorrenti per l'accertamento della nazionalità del film.

#### Art. 4

#### Proiezione dei Films nazionali

Gli articoli 8 e 9 del R.D.L. 5 ottobre 1933, n. 1414, convertiti nella legge 5 febbraio 1934, n. 320 rispettivamente modificati dagli articoli 1 e 2 della legge 13 giugno 1935, n. 1083 sulla proiezione obbligatoria e sulle particolari condizioni di noleggio dei films nazionali, il R.D.L. 24 luglio 1940, n. 1314 sulla proiezione obbligatoria di pellicole di propaganda, convertito nella legge 23 gennaio 1941, n. 168, le leggi 16 giugno 1927, n. 1117 e 17 agosto 1941, n. 1131 sulla obbligatorietà della proiezione dei giornali L.U.C.E. e dei

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documentari, e la legge 25 novembre 1940, n. 1847 sulla limitazione del circuito di programmazione dei films nazionali ed esteri che presentino gravi deficienze di realizzazione, sono abrogati.

Art. 5

ABOLIZIONE DEI PREMI

Le disposizioni del R.D.L. 5 ottobre 1933, n. 1414, convertito nella legge 5 febbraio 1934, n. 320 e del R.D.L. 16 giugno 1938, n. 1061, convertito nella legge 18 gennaio 1939, n. 458, concernenti la concessione di premi a favore dell'industria cinematografica nazionale, nonché quella delle leggi e dei decreti che li hanno successivamente modificati e quello della legge 24 marzo 1942, n. 420, che ha esteso tali provvidenze a case cinematografiche italiane in relazione ai film profetati all'estero, sono abrogate. In via transitoria potranno essere ammessi a fruizione delle disposizioni come sopra abrogate soltanto quei film, sin ad introito che documentari, già ultimati che saranno presentati al Sottosegretariato per la Stampa, Spettacolo e Turismo per il nulla osta di proiezione in pubblico entro trenta giorni dall'entrata in vigore del presente decreto.

A tale beneficio potranno essere ammesse anche le imprese che per motivi dipendenti dallo stato di guerra, non siano fornite del nulla osta sindacale e di quello ministeriale richiesti all'art. 2 del presente decreto, o non ab-

Le disposizioni del R.D.L. 5 ottobre 1933, n. 1414, convertito nella legge 5 febbraio 1934, n. 320 e del R.D.L. 16 giugno 1938, n. 1061, convertito nella legge 18 gennaio 1939, n. 458, concernenti la concessione di premi a favore dell'industria cinematografica nazionale, nonché quella dello stesso e dei decreti che li hanno successivamente modificati e quello della legge 24 marzo 1942, n. 420, che ha esteso tali provvidenze a caso cinematografico italiano in relazione ai film prodotti all'estero, sono abrogate. In via transitoria potranno essere ammessi a fruire delle disposizioni come sopra abrogate soltanto quei film, sia ad introito che documentari, già ultimati che saranno presentati al Sottosegretariato per la Stampa, Spettacolo e Turismo per il nulla osta di proiezione in pubblico entro trenta giorni dall'entrata in vigore del presente decreto.

A tale beneficio potranno essere ammesse anche le imprese che per motivi dipendenti dallo stato di guerra, non siano fornite del nulla osta sindacale e di quello ministeriale richiamati all'art. 2 del presente decreto, o non abbiano potuto adempiere a tutte le formalità richieste per il conseguimento di tali premi, sempre che abbiano denunciato l'inizio della lavorazione al Sottosegretariato per la Stampa, Spettacolo e Turismo, anteriormente all'entrata in vigore del presente decreto e non abbiano collaborato col nemico.

Per i film prodotti all'estero conformemente alla legge 24 marzo 1942, n. 420, la concessione dei premi di cui sopra

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avra' luogo anche se per la presentazione del film stesso venga effettuata alla Autorita' diplomatiche o consolari del luogo di produzione, anziche' al Sottosegretariato di Stato per la Stampa, Spettacolo, e Turismo, nel termine di sessanta giorni dall'entrata in vigore del presente decreto.

Rimangono ferme le disposizioni relative al pubblico registro cinematografico, all'imposta di registro sugli atti concernenti i film ed ai compensi spettanti all'E.I.D.A. per il servizio del registro cinematografico e per l'accertamento degli incassi contenute negli articoli 7, 12, 13 e 14 del citato R.D.L. 16 giugno 1938, n. 1061 e nell'art. 2 della legge 2 ottobre 1940, n. 1491, che ha modificato l'art. 13 del prefetto R.D.L. 16 giugno 1938, n. 1061.

#### Art. 6

#### PARZIALE RIMBORSO DEI DIRITTI ERARIALI

Per ogni pellicola nazionale di lunghezza superiore ai 1600 metri presentata al Sottosegretariato per la Stampa, Spettacolo e Turismo per il nulla osta di proiezione in pubblico dopo trenta giorni dall'entrata in vigore del presente decreto e la cui prima proiezione nella sala cinematografiche del Regno si effettui prima del 30 giugno 1948 e' concessa a favore del produttore, a titolo di parziale rimborso dei diritti erariali, una quota del 15% dell'introito lordo degli spettacoli nei quali il film nazionale sia stato proiettato per un periodo di 4 anni dalla data della prima proiezione in

Rimangono ferme le disposizioni relative al pubblico registro cinematografico, all'imposta di registro sugli atti concernenti i film ed ai compensi spettanti all'E.I.D.A. per il servizio del registro cinematografico e per l'accantonamento degli incassi contenute negli articoli 7, 12, 13 e 14 del citato R.D.L. 16 giugno 1938, n. 1061 e nell'art. 2 della legge 2 ottobre 1940, n. 1491, che ha modificato l'art. 13 del predetto R.D.L. 16 giugno 1938, n. 1061.

Art. 6

PARZIALE RIMBORSO DEI DIRITTI ERARIALI

Per ogni pellicola nazionale di lunghezza superiore ai 1800 metri presentata al Sottosegretariato per la Stampa, Spettacolo e Turismo per il nulla osta di proiezione in pubblico dopo trenta giorni dall'entrata in vigore del presente decreto e la cui prima proiezione nella sala cinematografica del Regno si effettui prima del 30 giugno 1948 e' concessa a favore del produttore, a titolo di parziale rimborso dei diritti erariali, una quota del 15% dell'introito lordo degli spettacoli nei quali il film nazionale sia stato proiettato per un periodo di 4 anni dalla data della prima proiezione in pubblico.

La quota predetta e' ridotta alla meta' se il film nazionale venga proiettato nello stesso spettacolo insieme ad altro film di lunghezza superiore ai 1800 metri e del 40% se venga proiettato con l'aggiunta di un avanspettacolo teatrale.

L'introito sul quale viene liquidata la quota di cui

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al presente articolo e' determinata dall'E.I.D.A. sulla base degli incassi accertati per il pagamento dei diritti erariali.

Con le norme di attuazione del presente decreto saranno regolate le modalita' per la liquidazione della quota suddetta.

Art. 7

FILMS DI ATTUALITA' E DOCUMENTARI

Entro i limiti di tempo e con le modalita' previste dal precedente articolo e' concessa a favore dei produttori di films nazionali a carattere documentario, culturale e di attualita', la lunghezza superiore a 150 metri ed inferiore a 1800 metri, a titolo di parziale rimborso dei diritti erariali, una quota del 3% dell'introito lordo degli spettacoli nei quali i film stessi sono stati proiettati per un periodo di quattro anni dalla data della prima proiezione in pubblico.

Se in uno stesso programma sono proiettati piu' film - 353  
di corto metraggio la predetta quota viene divisa in parti uguali fra essi.

Gli enti e le imprese che intendano svolgere la loro attivita' nel campo della ripresa cinematografica di fatti o avvenimenti di attualita' debbono ottenere l'autorizzazione del Sottosegretario di Stato alla Stampa, Spettacolo e Turismo.

Tale autorizzazione e' concessa con criteri analoghi a quelli vigenti per la pubblicazione dei periodici.

Art. 8

PROTEZIONE DEL MONOPOLIO DEI FILM ESTERI

Entro i limiti di tempo e con le modalità previste dal precedente articolo e' concessa a favore dei produttori di films nazionali a carattere documentario, culturale e di attualita', di lunghezza superiore a 150 metri ed inferiore ai 1800 metri, a titolo di parziale rimborso dei diritti connessi, una quota del 3% dell'introito lordo degli spettacoli nei quali i film stessi sono stati proiettati per un periodo di quattro anni dalla data della prima proiezione in pubblico.

Se in uno stesso programma sono proiettati piu' film - 333  
il conto metraggio in predetta quota viene diviso in parti uguali fra essi.

Gli enti e le imprese che intendano svolgere la loro attivita' nel campo della ripresa cinematografica di fatti o avvenimenti di attualita' possono ottenere l'autorizzazione dal Sottosegretario per la Stampa, Spettacolo e Turismo.

Tale autorizzazione sara' concessa con criteri analoghi a quelli vigenti per la pubblicazione dei periodici.

#### Art. 8

#### ABOLIZIONE DEL MONOPOLIO DEL FILM ESTERI

Le leggi 9 gennaio 1935, n. 465 e 4 aprile 1940, n. 404 sul Monopolio per l'acquisto, importazione e la distribuzione dei films cinematografici prodotti all'estero sono abrogate.

Con decreto del Ministero dell'Industria, Commercio e Lavoro di concerto con il Ministro del Tesoro, sara' disposta

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la liquidazione dell'Ente Nazionale Acquisti, Importazione pellicole estere (E.N.A.I.P.E.)

Art. 9

ABOLIZIONE DELLA TASSA DI DOPPIAGGIO

Le disposizioni del R.D.L. 5 ottobre 1933, n. 1414, convertito nella legge 5 febbraio 1934, n. 320, che vietano la proiezione nelle sale del Regno dei films esteri doppiati all'estero, e istituiscono una tassa di concessione sovvenativa sui doppiaggio e tutte le successive disposizioni che hanno apportato aggiunte e modifiche ai esse cessano di avere vigore per tutti i films esteri presentati al Sottosegretariato di Stato per la Stampa, Spettacolo e Turismo, per il nulla osta di proiezione, dopo l'entrata in vigore del presente decreto.

Con decreto del Ministero del Tesoro, di concerto con il Ministero delle Finanze, sono provveduto alla iscrizione nello stato di previsione della spesa della Presidenza del Consiglio del Ministero (Sottosegretariato per la Stampa, Spettacolo e Turismo) della somma di lire 100.000.000, a corrispondersi alla sezione Autonoma per il Credito Cinematografico della Banca Nazionale del Lavoro, in corrispettivo dei certificati di esonero della tassa di concessione governativa (buoni di doppiaggio) che non potranno essere utilizzati per la risposta abrogazione delle tasse di doppiaggio.

1 5 3  
convertito nella legge 5 febbraio 1934, n. 320, che vietava la proiezione nelle sale del Regno dei films esteri doppiati all'estero, e istituiscono una tassa di concessione governativa sul doppiaggio e tutte le successive disposizioni che hanno apportato aggiunte e modifiche ai esse cessano di avere vigore per tutti i films esteri presentati al Sottosegretariato di Stato per la Stampa, Spettacolo e Turismo, per il nulla osta di proiezione, dopo l'entrata in vigore del presente decreto.

Con decreto del Ministero del Tesoro, di concerto con il Ministero delle Finanze, come provveduto alla iscrizione nello stato di previsione della spesa della Presidenza del Consiglio dei Ministri (Sottosegretariato per la Stampa, Spettacolo e Turismo) della somma di lire 100.000.000, corrispondenti alla sezione Autonoma per il Credito Cinematografico della Banca Nazionale del Lavoro, in corrispettivo dei certificati di esonero della tassa di concessione governativa (buoni di doppiaggio) che non potranno essere utilizzati per la risposta abrogazione delle tasse di doppiaggio.

#### Art. 10

##### ABROGAZIONE DI NORME SULLA CINEMATOGRAFIA

Oltre alle disposizioni di cui e' espressamente prevista l'abrogazione negli articoli precedenti, cessano di avere efficacia con l'entrata in vigore del presente decreto tutte le norme legislative e regolamentari che sottopongono a particolari

./.

restrizioni l'importazione, il doppiaggio, la produzione e il noleggio di pellicole cinematografiche o che siano comunque incompatibili con le norme contenute nel presente decreto, salvo le norme delle leggi di pubblica sicurezza e del regolamento per la vigilanza governativa sulle pellicole cinematografiche, approvato con il R.D. 24 settembre 1925, n. 3287, che disciplinano la censura cinematografica.

#### NORME DI ATTUAZIONE

Le norme di attuazione del presente decreto saranno emanate con Decreto del Presidente del Consiglio dei Ministri, di concerto con i Ministri per la Grazia e Giustizia, le Finanze, il Tesoro e l'Industria, Commercio e Lavoro.

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ALLIED [REDACTED] COMMISSION  
INTER-OFFICE MEMORANDUM

SUBJECT:

FILE No.

TO : Mr. Brown

194

Arpesani says that the film legislation will be published in a few days and that there are no difficulties whatsoever.

*[Handwritten signature]*

3851

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## PRESIDENZA DEL CONSIGLIO DEI MINISTRI

IL SOTTOSGREGARIO DI STATO  
PER LA STAMPA, SPETTACOLO E TURISMO

Roma, 26 SET 1948

3623 / CV 3

Mister G. STEWART BROWN

Chief of Public Relations

= A.P.O. A.C. 394 =

Si comunica alla S.V. Ill.ma che dal competente Ufficio  
sono stati esaminati e rimessi in circolazione i seguenti  
films:

- 1) - "GRATTACIELI" - Marca: Cines - nazionalità italiana
- 2) - "TUTTO SI ACCOMODA" " Palatinus - " ungherese
- 3) - "L'OSPITE MISTERIOSO" Gainsborough - " inglese.

Di quest'ultimo venne vietata la circolazione dal P.W.B. per  
la partecipazione di un attore francese (Saint Gir) ritenuto  
collaborazionista, successivamente discriminato.

Distinti saluti.

*G. Anfossi* 3850

ALLIED [REDACTED] COMMISSION  
INTER-OFFICE MEMORANDUM

SUBJECT:

*Film Board file*  
FILE No. \_\_\_\_\_

TO : Mr. Brown

194

1. The text of the Decree on Film Legislation approved at yesterday's meeting of the Council of Ministers is identical to the Draft agreed upon by the Temporary Film Board.
2. Time limits for its publication in the "Gazzetta Ufficiale", and its consequent enforcement ~~at~~ 15 days.

*DDX*  
3849

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*Film Board file*

MEMO OF CONVERSATION ON FILM LEGISLATION BETWEEN  
AVV. ARPESANI AND MR. BROWN, Sep. 18, 1945.

Avv. Arpesani says that the draft on film legislation had been submitted to the Council of Ministers at the meeting of Sep. 5. As the Ministers had many objections to make, its discussion was postponed to the following week's meeting (12th). At this meeting there was no time to consider the matter thoroughly. Then Arpesani called together representatives of film producers, film exhibitors and film workers. The latter insisted on having the 60 days obligatority put into the law, least they would be left without work.

Mr. Brown points out that Italian film industry, if good, will flourish just as well without the 60 days clause and therefore film workers will have their work assured. On the other hand if the 60 days clause was inserted - after the draft had been approved by the Film Board where film workers, film producers and film exhibitors were represented - it would make a very bad impression both in America and in Great Britain, and might influence the whole commercial policy towards Italy of these countries.

Mr. Arpesani entirely agrees with Mr. Brown's point of view.

The Draft of film legislation will be discussed at the Council of Ministers' meeting tomorrow, 19th. Arpesani thinks the majority of Ministers will understand the Allies point of view. If the draft were to meet too many objections, Arpesani will withdraw it and present it again at the next meeting of the Council (26th). Meanwhile he will try to convince film workers to accept the draft and have instead some private agreements between producers and exhibitors and producers and workers.

Mr. Arpesani will also speak of the matter with Prime Minister Parri, who seems to be somewhat uncertain as to the policy to follow.

17 Sep. 45

MEMO: TELEPHONE CONVERSATION AVV. ARPESANI/ MRS. OXILIA,  
ON ITALIAN FILM LEGISLATION.

Avv. Arpesani said that draft of film legislation was submitted to the Council of Ministers some weeks ago. Ministers had many comments to make and had no time, so they proposed to have it examined at the following meeting. Again there were more urgent matters to discuss.

Then Avv. Arpesani, at Parri's suggestion, interviewed representatives of film workers, film producers and film exhibitors and asked their opinion on the draft. They insistedly asked that the 60 days clause, as in Fascist legislation, be maintained and also that "Luce" be compulsory.

Now Arpesani is re-drafting a new legislation were these requests might be satisfied at least in part. Before it is submitted to the Council of Ministers he would like to have it discussed again with the Film Board.

Arpesani assured that it will not be submitted at the next meeting of the Council of Ministers on Wednesday.

Arpesani's personal opinion is that both the 60 days clause and "Luce" compulsority should be abolished.

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DEF/CE



## PRESIDENZA DEL CONSIGLIO DEI MINISTRI

IL SOTTOSEGRETARIO DI STATO

PER LA STAMPA, SPETTACOLO E TURISMO

Roma,

10 AGO 1945

3015

Mister G. STEWART BROWN  
Chief of Public Relations  
A.P.O. A.C. 394

Si comunica alla S.V.Ill.ma che dal competente Ufficio sono stati esaminati e rimessi in circolazione i seguenti films:

"CIRCOSTANZE ATTENUANTI" Marca: S.T.E.T. nazionalità: francese  
"ORA SUBLIME" " Haide Film " ungherese

E' stato ri ammesso a circolare, con determinate modifiche, anche il seguente film:

"VILLA DA VENDERE" Marca: Filtenus nazionalità: italiana

Per i sottoelencati films è stato, invece, confermato il divieto di circolazione:

"A RISCHIO DELLA VITA" Marca: Artist Film-nazionalità: svedese  
"NUOVE IN PARADISO" " Haide Film - " ungherese

Distinti saluti.

3848

*G. Bepiani*

302  
11/8/45



Roma, 31 LUG 1945

PRESIDENZA DEL CONSIGLIO DEI MINISTRI

IL SOTTOSEGRETARIO DI STATO  
PER LA STAMPA, SPETTACOLO E TURISMOMister G. STEWART BROWN  
Chief of Public RelationsA.P.O. A.C. 394

2852/CV-3

Si comunica alla S.V. Ill.ma che dal competente Ufficio di questo Sottosegretariato sono stati revisionati e rimessi in circolazione i seguenti film:

- |    |                       |   |                       |   |                     |
|----|-----------------------|---|-----------------------|---|---------------------|
| 1) | "SIRIUS"              | - | Marca Mayer Irok Film | - | nazionalità ungher. |
| 2) | "FINALMENTE"          | - | " Hunnia Film         | " | "                   |
| 3) | "L'ANGELO DELLA SERA" | - | " " "                 | " | "                   |

E' stato riammesso a circolare, con determinate modifiche, anche il seguente film:

- |    |               |   |                  |   |                      |
|----|---------------|---|------------------|---|----------------------|
| 4) | "SOLO PER TE" | - | Marca Itala Film | - | nazionalità italiana |
|----|---------------|---|------------------|---|----------------------|

Per i sottoelencati film è stato, invece, confermato il divieto di circolazione:

- |    |                        |   |                         |   |                   |
|----|------------------------|---|-------------------------|---|-------------------|
| 5) | "OLTRE L'AMORE"        | - | Marca Grandi Film Stor. | - | nazional.italiana |
| 6) | "PRIGIONIERO DI GOROD" | - | " Karpas Film           | " | ungher.           |

3845

Distinti saluti

Translation

DO/

file*Miss Evans  
add this to  
the other list  
gpd.*

25 May 45

With reference to my letter of May 19, I inform you that the competent office has released the following films :

|    |                     |   |      |              |   |              |
|----|---------------------|---|------|--------------|---|--------------|
| 1) | LA RAGAZZA IN BLEU  | - | Nake | Lucerna Film | - | Czechoslovak |
| 2) | IANOSIK, IL REBELLE | " | "    | Lloyd Film   | " | "            |
| 3) | LA VITA DEGLI ALTRI | " | "    | Poliks       | " | Polish       |
| 4) | LA QUINTA COLONNA   | " | "    | Hunnia Film  | " | Hungarian    |
| 5) | LA VOCE DEL CUORE   | " | "    | Imago Film   | " | "            |
| 6) | L'ADOLESCENTE       | " | "    | Slanger      | " | "            |
| 7) | ANGELI ABBANDONATI  | " | "    | Magier Film  | " | "            |
| 8) | AVE MARIA           | " | "    | Italia Film  | " | Italian      |

No. 8 has been released after some alteration.

(sgd)

F: Libenati

3844



PRESIDENZA DEL CONSIGLIO DEI MINISTRI

IL SOTTOSEGRETARIO DI STATO  
PER LA STAMPA, SPETTACOLO E TURISMO

25 Maggio 1945

750

Gentilissimo Mister Brown,

con riferimento alla mia del 19 c.m., Le comunico che dal competente Ufficio sono stati esaminati e rimessi alla circolazione i seguenti film:

- |                                   |   |        |              |   |              |
|-----------------------------------|---|--------|--------------|---|--------------|
| 1) - <u>"LA RAGAZZA IN BLEU"</u>  | - | marca: | Lucerna Film | - | cecoslovacco |
| 2) - <u>"IANOSIK, IL RIBELLE"</u> | - | "      | Lloyd Film   | - | "            |
| 3) - <u>"LA VITA DEGLI ALTRI"</u> | - | "      | Feniks       | - | polacco      |
| 4) - <u>"LA QUINTA COLONNA"</u>   | - | "      | Humnia Film  | - | ungherese    |
| 5) - <u>"LA VOCE DEL CUORE"</u>   | - | "      | Imago Film   | - | "            |
| 6) - <u>"L'ADESCATRICE"</u>       | - | "      | Slarger      | - | "            |
| 7) - <u>"ANGELI ABBANDONATI"</u>  | - | "      | Magiar Film  | - | "            |
| 8) - <u>"AVE MARIA"</u>           | - | "      | Itala Film   | - | italiano     |

3843

Quest'ultimo è stato riammesso a circolare in seguito a determinate modifiche.

Con distinta stima.

Mister G. STEWART BROWN  
Chief of Public Relation Branch  
A.C. A.P.O. 394  
=====

*Film Board file*

12 September 1945

My dear Sir Noel:

Thank you for your letter of 10 September regarding Italian film legislation. At practically every meeting with the Prime Minister I have pressed the importance of this question. However, I am now formally renewing my request to Professor Parri, urging that the Italian Government approve without further delay the draft decree as submitted to the Allied-Italian Film Board on 30 May.

This position should therefore be clarified within the next few weeks.

Very truly yours,

*Henry W. Stone*

HENRY W. STONE  
Rear Admiral, USNR  
Chief Commissioner

3842

Sir Noel Charles, Bt., K.C.B.G.,  
British Ambassador,  
24 Via Venti Settembre,  
Rome.

CC DIST:

Exec. Commr.

FRB

303

BRITISH EMBASSY,

ROME.

10th September 1945.

My Dear Admiral,

The preparations of the British Film companies, two of whose representatives have already arrived in Italy, for the resumption of normal commercial distribution in Italy, are a little hampered by the uncertainty of the legal position. It seems reasonable to assume that the same uncertainty also affects the American companies.

I should therefore be glad to know if you would be prepared to urge the Italian Government to approve the draft decree on this subject which was submitted to the Allied-Italian Film Board on 30th May. I believe that the draft decree is considered unobjectionable by the United States Government as well as by ourselves. There therefore seems no reason why we should not endeavour to get the position clarified.

Believe me

Very sincerely yours,

/s/ Noel Charles.

Rear Admiral Ellery W. Stone,  
U.S.N.R.,  
Chief Commissioner,  
Allied Commission.

3841

CC DIST:

Exec. Commr.  
FRB.

CC 9254

12 September 1945

My dear Mr. Prime Minister:

I refer to my letter of 30 June, file 11A/PRB, concerning the abrogation of all former Fascist and discriminatory film legislation, decrees, and regulations. As I have emphasized to you on several occasions, there is considerable urgency in getting this legislation approved without further delay.

Both the American and British Governments are extremely anxious to have this position clarified. Foreign film representatives are now arriving and under present conditions they have no legal position under which they may operate. Further, FWD cannot cease its film distribution function until this legislation is passed.

I urge that you give this matter your personal attention.

Very truly yours,

/s/ Ellery W. Stone

ELLERY W. STONE  
Rear Admiral, USNR  
Chief Commissioner

Professor Ferruccio Parri,  
President of the Council of Ministers,  
Italian Government,  
Rome.

Dist  
Executive Commissioner  
Public Relations Branch  
CC Files

POW. ADVSR. (A)  
POW. ADVSR. (B)

303  
13/8/45 PRB

HEADQUARTERS ALLIED COMMISSION  
APO 394  
PUBLIC RELATIONS BRANCH

GSB/cb

R303/PRE

September 7, 1945

Dear Signor Arpesani:

We have discussed your letter of September 1, Protocol 3314 CV27, with P.W.B.

From the information furnished to us it would seem that your letter was based on incomplete facts. According to P.W.B. it has bought only a portion of the Ferrania stock for its own use and moreover has facilitated the purchase, by Italian producers, of some 500,000 meters of film which has been enough to meet all of the requirements which have been presented to P.W.B. by the Italian film producers. Furthermore it is our understanding that on September 1 the Ferrania plant was to begin production of some 700,000 meters of film monthly which will be more than enough to meet all of the needs of the Italian film industry at the present moment.

Please allow me to state once more that if the Italian Government were to enact the proposed new film legislation it would permit P.W.B. to terminate its film activities in Italy.

G. STEWART BROWN  
Director  
Public Relations Branch

3839

Avv. Giustino Arpesani  
Sottosegretariato per la Stampa  
Via Veneto 56  
Rome

ER/CE



PRESIDENZA DEL CONSIGLIO DEI MINISTRI

IL SOTTOSGREGARIO DI STATO

PER LA STAMPA, SPETTACOLO E TURISMO

Roma,

1 SET. 1945

3314  
CV. 27

Egregio Signor Brown,

come Le è noto, l'Associazione Nazionale Industrie Cinematografiche ed Affini, in base al mandato affidatole dal Film Board, sta provvedendo da circa due mesi alla ripartizione della pellicola occorrente all'industria cinematografica italiana.

Questo servizio si svolge tra numerose difficoltà, sia per la esiguità delle scorte disponibili presso gli stabilimenti di Ferrania, sia per la insufficienza delle materie prime necessarie per la nuova fabbricazione. A tal fine l'Associazione in parola ha dovuto provvedere a fornire alla Ferrania circa 4 quintali di argento.

Finora è stato fornito un ridotto quantitativo di pellicola, negativa e positiva, per la lavorazione di film in corso e per la stampa di appena 15 copie per ogni film italiano, mentre il fabbisogno normale del noleggio ammonta a circa 25 copie a film.

Risulta ora che il P.W.B., nei giorni scorsi, ha prelevato 700.000 metri di pellicola positiva per la stampa delle copie

Mr. G. STEWART BROWN  
A.P.O. A.C. 394  
= R O M A =

3838

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6/9/45

- 2 -

di film anglo-americani da esso distribuiti, e che avrebbe l'intenzione di acquistare tutte le scorte residue della Ferrania.

Qualora tale intenzione dovesse tradursi in atto, ne deriverebbe, come conseguenza immediata, l'arresto della lavorazione dei film italiani e nel nulla cadrebbero gli sforzi compiuti per la ripresa del lavoro nei nostri stabilimenti, con gravi riflessi nel campo della occupazione di maestranze, tecnici ed artisti.

Non sembra inopportuno ricordare qui come questi prelievi di pellicola da parte del P.W.B. siano in contrasto con le dichiarazioni più volte fatte dai rappresentanti ufficiali Americani e Inglesi in seno al Film Board, i quali assicurarono che la pellicola disponibile sarebbe stata destinata, prima di ogni altro impiego, al fabbisogno della produzione e del noleggio italiano, nonché con la linea di condotta seguita finora dalle Autorità Alleate per quanto concerne l'uso dei prodotti industriali italiani.

Confido, pertanto, che la S.V. voglia tenere nella più benevola considerazione quanto sopra esposto ed interporre l'opera dei Suoi Uffici per evitare che l'inconveniente sopra lamentato possa ripetersi.

Nell'attesa di un Suo cortese cenno di assicurazione voglia accogliere, Egregio Signor Brown, i sensi della mia più alta stima.

S. Apuland

1548

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## PRESIDENZA DEL CONSIGLIO DEI MINISTRI

IL SOTTOSEGRETARIO DI STATO

PER LA STAMPA, SPETTACOLO E TURISMO

Q. R. G. SERRAVALLO BROWN  
A.P.O. A.S. 394.  
= R O M A =

BN/C2

3314

Rome, 1-9/1945.

Dear Mr. Brown,

As you are aware, the "Associazione Nazionale Industrie Cinematografiche ed Audiovisive", following the mandate entrusted to it by the Film Board, has for the last two months looked after the distribution of the reels needed by the Italian film industry.

Numerous difficulties are encountered in this work, owing to the small amount of stocks available in the Ferrania studios, as well as to the insufficient quantity of raw materials necessary for the new production. The Associazione Nazionale Industrie Cinematografiche ed Audiovisive, therefore, has been compelled to supply the Ferrania with about 4,000 reels of all varieties. Up to the present a reduced amount of film reels, both negative and positive, needed for the films at present being made and for the printing of bar by 15 copies for every Italian film, has been supplied, whilst the normal requirement of the studios would call for about 25 copies for each film.

It would appear that in the last few days the Ferrania has withdrawn 74,000 metres of positive film used for the printing of American films distributed in Italy. It is to be noted that it

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6/9/45



## PRESIDENZA DEL CONSIGLIO DEI MINISTRI

IL SOTTOSEGRETARIO DI STATO

PER LA STAMPA, SPETTACOLO E TURISMO

-2-

is they intention to acquire all the remaining shares of the  
company.

Should this information be carried out, the production of 1943-  
Italian films would be stopped as an immediate result and the economic  
and social consequences would have been in  
vain, with serious consequences for the employment of writers,  
technicians and artists.

It does not seem out of place to recall here that such kind  
of deals of films on the part of the P.M.B. are in contrast with  
the statements made by the American and British or local  
representatives on the Film Board, who have announced to the effect  
that the available reels would be made to meet - before any other  
use - the requirements of the Italian production and distribution.  
The withdrawals in question are also in contrast with the policy  
so far followed by the Allied authorities with regard to the use  
of the Italian industrial products.

I therefore trust that you will kindly give the most favour-  
able consideration to the above and use your good offices so that  
the above mentioned occurrence should not be repeated.

Looking forward to your favourable reply, believe me,

Yours truly,

3336

UNITED STATES INFORMATION SERVICE  
OF THE  
OFFICE OF WAR INFORMATION

INCOMING MESSAGE

FROM LONDON PATTERSON REF. NR.:  
CLASSIFICATION DATE TIME SIG.: 301807  
PRECEDENCE: DATE TIME REG.: 1.9.45  
TO: BROWN FOR CAPT. LEVI

TEXT

It is proposed to send Gisolfi of Films Division London to Rome to prepare liquidation account on PWB films operation. Do you have available or can you readily prepare figures showing revenue per film per producer and number of bookings and days played per film. Also complete analysis of all your expenditures showing salaries rents transport cost of advertising accessories etc. Please advise by return cable and if data not now available state date by which it can be prepared. If records have not been kept or correlated on number of days played that information will not be required.

DISTRIBUTION

ACTION: SGT. FORNARI

F.Y.I.: MR. BROWN

" CORRELL

RECEIVED

UNITED STATES  
P. W. B. BUREAU

3835

FROM LONDON PATTERSON

REF. NR.:

CLASSIFICATION

DATE TIME SIG.: 301807

PRECEDENCE:

DATE TIME REG.: 1.9.45

TO: BROWN FOR CAPT. LEVI

TEXT

It is proposed to send Gisolfi of Films Division London to Rome to prepare liquidation account on PWB films operation. Do you have available or can you readily prepare figures showing revenue per film per producer and number of bookings and days played per film. Also complete analysis of all your expenditures showing salaries rents transport cost of advertising accessories etc. Please advise by return cable and if data not now available state date by which it can be prepared. If records have not been kept or correlated on number of days played that information will not be required.

DISTRIBUTION

ACTION: SGT. FORNARI

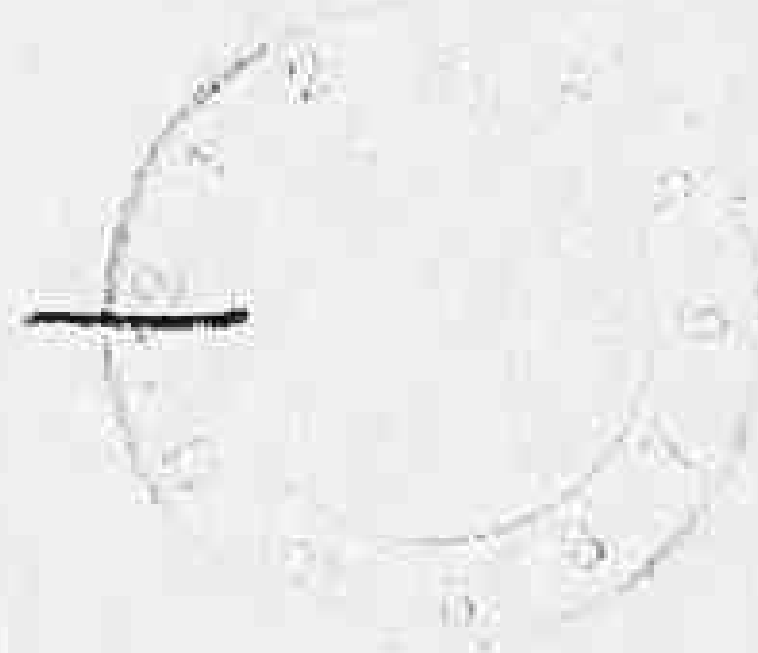
F.Y.I.: MR. BROWN

" CORRELL

NOTIFICATION

3835

W. W. B. BROWN



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ALI/CE



PRESIDENZA DEL CONSIGLIO DEI MINISTRI

IL SOTTOSEGRETARIO DI STATO

PER LA STAMPA, SPETTACOLO E TURISMO

Roma, 1 SET. 1945

Prot. N. 3308/ov.3MISTER G. STEWART BROWN  
Chief of Public RelationA.P.O. A.C. 394

Si comunica alla S.V. Ill.ma che dal competente Ufficio sono stati esaminati e rimessi in circolazione i seguenti films:

|                               |   |               |   |                        |
|-------------------------------|---|---------------|---|------------------------|
| <u>LA SIGNORINA TERREACTO</u> | - | marca: Hunnia | - | nazionalità: ungherese |
| <u>GRATTACIELI</u>            | - | " Cines       | - | " italiana             |
| <u>NOTTE D'INCANTO</u>        | - | " Daroczy-    | - | " ungherese            |
| <u>UNA CASA IN PARADISO</u>   | - | " Karpat      | - | " "                    |
|                               |   | Film          |   |                        |

Distinti saluti.

P. Arpeland

303

B/9/45

3834

Prod. I. 3308/ov. 3

STOJANOVIC, OSTEN, & PERRO  
DANIEL B. BERNARD • 0 • 11

A.E.O. A.O. 294

THE SUPPLEMENTARY TESTIMONY

BRUCE A. GIBBY

[illegible]

KROHNE TROTEC 1000

[illegible]

# 2025

$$\frac{1}{\sqrt{\pi}} \int_{-\infty}^{\infty} f(x) e^{-x^2} dx = \frac{1}{\sqrt{\pi}} \int_{-\infty}^{\infty} f(x) e^{-x^2} dx$$

10

yourself, and



PRESIDENZA DEL CONSIGLIO DEI MINISTRI  
Il Sottosegretario di Stato  
per la Stampa Spettacolo e Turismo.

no. 3308/CV.3

Roma, 1 Settembre 1945

MISTER G. STEWART BROWN

Chief of Public Relations

APC 394 A.C.

3 - SET 1945

Si comunica alla S.V. Ill.ma che dal competente Ufficio  
sono stati esaminati e rimessi in circolazione i seguenti films:

|                               |   |             |   |           |
|-------------------------------|---|-------------|---|-----------|
| <u>LA SIGNORINA TERREMOTO</u> | - | Hunnia      | - | Ungherese |
| <u>GRATTACIELI</u>            | - | Cines       | - | Italiana  |
| <u>NOTTE D'INCANTO</u>        | - | Daroczy     | - | Ungherese |
| <u>UNA CASA IN PARADISO</u>   | - | Karpat Film | - | "         |

Distinti saluti.

(G. Arpesani)

281

3832

PSYCHOLOGICAL WARFARE BRANCH  
Film Section

*Film Board*

August 10, 1945

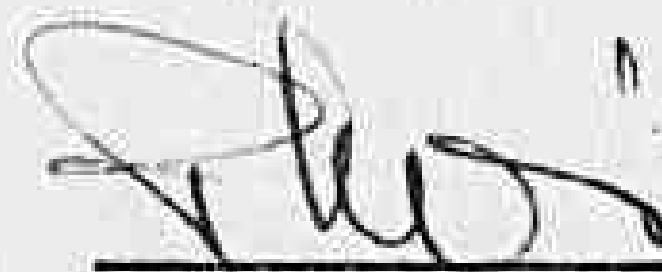
Mr. Stewart Brown  
Allied Commission  
Rome.

Dear Mr. Stewart Brown:

Enclosed please find copy of the letter  
sent to Avv. Arpesani concerning lists of films  
distributed by P.W.B. in Italy.

Kind regards.

Sincerely,



P. Levi Capt. AC.

Encl.

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11/8/45

PSYCHOLOGICAL WARFARE BRANCH  
Film Section

10 Agosto 1945

Avv. Giustino Arpesani  
Sottosegretariato per la Stampa  
Via Veneto 56  
Roma

Egregio Avvocato,

Come da accordi intercorsi tra Lei e Mr. Stewart Brown della Commissione Alleata, ci preghiamo accluderLe gli elenchi completi a tutto il 10 corrente mese dei films, documentari e cartoni animati distribuiti in Italia dal P.W.B.

Mentre non possiamo fornirLe dati precisi circa le pellicole di futura distribuzione, ci daremo premura di farLe avere tali dati tempestivamente ed a regolare intervallo.

Come abbiamo già fatto presente a Mr. Stewart Brown non possiamo darLe alcuna indicazione circa i films non distribuiti da noi, ma riteniamo non Le sarà difficile ottenere tali informazioni dalle varie Ambasciate interessate.

Gradisca i sensi della più viva considerazione.

P. Levi Capt. AC.

Copia a : Mr. Stewart Brown

All.

3830

303B  
 ELENCO DEI FILMS DI DISTRIBUZIONE P.W.B. AL 9/8/1945

| Titolo italiano |                           | Titolo originale           | Casa Prod. |
|-----------------|---------------------------|----------------------------|------------|
| 1)              | INATFERABILE JORDAN       | HERE COMES MR. JORDAN      | COLUMBIA   |
| 2)              | MOLTA BRIGATA VITA BEATA  | THE MORE THE MERRIER       | "          |
| 3)              | MIA SORELLA EVELINA       | MY SISTER EILEEN           | "          |
| 4)              | FIDANZATA MIO MARITO      | OUR WIFE                   | "          |
| 5)              | NON SEI MAI STATA C.BELIA | YOU WERE NEVER LOVELIER    | "          |
| 6)              | GLI UOMINI NELLA SUA VITA | MEN IN HER LIFE            | "          |
| 7)              | LA SIGNORA ACCONSENTE     | THE LADY IS WILLING        | "          |
| 8)              | LA FAMIGLIA STODDARD      | ADAM HAD FOUR SONS         | "          |
| 9)              | AMORE PER APPUNTAMENTO    | APPOINTMENT FOR LOVE       | UNIVERSAL  |
| 10)             | QUESTA E' LA VITA         | IT'S A DATE                | "          |
| 11)             | LA PRIMA E' STATA EVA     | IT STARTED WITH EVE        | "          |
| 12)             | SE FOSSE A MODO MIO       | IF I HAD MY WAY            | "          |
| 13)             | OMBRA DEL DUBBIO          | SHADOW OF A DOUBT          | "          |
| 14)             | CORVETTA K 225            | KORVETTE K.225             | "          |
| 15)             | FRUTTO ACERBO             | BETWEEN US GIRLS           | "          |
| 16)             | INCUBO                    | NIGHTMARE                  | "          |
| 17)             | CAPOFAMIGLIA              | TOP MAN                    | "          |
| 18)             | UN AMERICANO QUALUNQUE    | JOE SMITH AMERICAN         | M.G.M.     |
| 19)             | ORGOGGIO E PREGIUDIZION   | PRIDE AND PREJUDICE        | "          |
| 20)             | SETTE RAGAZZE INNAMORATE  | SEVEN SWEETHEARTS          | "          |
| 21)             | TOM EDISON, GIOVANE       | YOUNG TOM EDISON           | "          |
| 22)             | COMEDIA UMANA             | HUMAN COMEDY               | "          |
| 23)             | SCRIVIMI FERMO POSTA      | THE SHOP AROUND THE CORNER | "          |
| 24)             | PRIGIONIERI DEL PASSATO   | RANDOM HARVEST             | "          |
| 25)             | MARIA WALEWSKA            |                            | "          |
| 26)             | CAPITANI CORAGGIOSI       |                            | "          |
| 27)             | ONDATA D'AMORE            | MOONTIDE                   | FOX        |
| 28)             | ECHI DI GIOVENTU'         | REMEMBER THE DAY           | "          |
| 29)             | SERENATA A VALLE CHIARA   | SUN VALLEY SERENADE        | "          |
| 30)             | DESTINO                   | SALES OF MANHATTAN         | "          |
| 31)             | LA FAMIGLIA SULLIVAN      | THE SULLIVANS              | "          |
| 32)             | AMORE E' NOVITA'          |                            | "          |
| 33)             | ALI BABA' VA IN CITTA'    |                            | "          |
| 34)             | BARONESSA E MAGGIORDOMO   |                            | "          |
| 35)             | CAFFE' METROPOLE          |                            | "          |
| 36)             | SOTTO LA MASCHERA         |                            | "          |
| 37)             | SANGUE GITANO             |                            | "          |
| 38)             | GIURAMENTO DEI QUATTRO    |                            | "          |

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|     |                           |                            |           |
|-----|---------------------------|----------------------------|-----------|
| 5)  | NON SEI MAI STATA C.BELLA | YOU WERE NEVER LOVELIER    | "         |
| 6)  | GLI UOMINI NELLA SUA VITA | MEN IN HER LIFE            | "         |
| 7)  | LA SIGNORA ACCONSENTE     | THE LADY IS WILLING        | "         |
| 8)  | LA FAMIGLIA STODDARD      | ADAM HAD FOUR SONS         | "         |
| 9)  | AMORE PER APPUNTAMENTO    | APPOINTMENT FOR LOVE       | UNIVERSAL |
| 10) | QUESTA E' LA VITA         | IT'S A DATE                | "         |
| 11) | LA PRIMA E' STATA EVA     | IT STARTED WITH EVE        | "         |
| 12) | SE FOSSE A MODO MIO       | IF I HAD MY WAY            | "         |
| 13) | OMBRA DEL DUBBIO          | SHADOW OF A DOUBT          | "         |
| 14) | CORVETTE K 225            | KORVETTE K.225             | "         |
| 15) | FRUTTO AGERBO             | BETWEEN US GIRLS           | "         |
| 16) | INCUBO                    | NIGHTMARE                  | "         |
| 17) | CAPOFAMIGLIA              | TOP MAN                    | "         |
| 18) | UN AMERICANO QUALUNQUE    | JOE SMITH AMERICAN         | M.G.M.    |
| 19) | ORGOGGIO E PREGIUDIZION   | PRIDE AND PREJUDICE        | "         |
| 20) | SETTE RAGAZZE INNAMORATE  | SEVEN SWEETHEARTS          | "         |
| 21) | TOM EDISON, GIOVANE       | YOUNG TOM EDISON           | "         |
| 22) | COMEDIA UMANA             | HUMAN COMEDY               | "         |
| 23) | SCRIVIMI FERMO POSTA      | THE SHOP AROUND THE CORNER | "         |
| 24) | PRIGIONIERI DEL PASSATO   | RANDOM HARVEST             | "         |
| 25) | MARIA WALEWSKA            |                            | "         |
| 26) | CAPITANI CORAGGIOSI       |                            | "         |
| 27) | ONDATA D'AMORE            | MOONTIDE                   | FOX       |
| 28) | ECHI DI GIOVENTU'         | REMEMBER THE DAY           | "         |
| 29) | SERENATA A VALLE CHIARA   | SUN VALLEY SERENADE        | "         |
| 30) | DESTINO                   | TALES OF MANHATTAN         | "         |
| 31) | LA FAMIGLIA SULLIVAN      | THE SULLIVANS              | "         |
| 32) | AMORE E' NOVITA'          |                            | "         |
| 33) | ALI BABA' VA IN CITTA'    |                            | "         |
| 34) | BARONESSA E MAGGIORDOMO   |                            | "         |
| 35) | CAFFE' METROPOLE          |                            | "         |
| 36) | SOTTO LA MASCHERA         |                            | "         |
| 37) | SANGUE GITANO             |                            | "         |
| 38) | GIURAMENTO DEI QUATTRO    |                            | "         |
| 39) | LA GELOSIA NON E' DI MODA |                            | "         |
| 40) | INCENDIO DI CHICAGO       |                            | "         |
| 41) | I LLOYDS DI LONDRA        |                            | "         |
| 42) | ZOCIOLETTI OLANESI        |                            | "         |
| 43) | MIA MOGLIE CERCA MARITO   |                            | "         |
| 44) | MERCANTE DI SCHIAVI       |                            | "         |
| 45) | RONDINE SENZA NIDO        |                            | "         |
| 46) | STELLA DEL NORD           |                            | "         |
| 47) | SCANDALO AL GRAND HOTEL   |                            | "         |
| 48) | SIGNORA DELLA V STRADA    |                            | "         |

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| <u>Titolo italiano</u>        | <u>Titolo originale</u>       | <u>Casa Prod.</u> |
|-------------------------------|-------------------------------|-------------------|
| 49) SIGILLO SEGRETO           | POX                           |                   |
| 50) SENZA PERDONO             | "                             |                   |
| 51) SETTIMO CIELO             | "                             |                   |
| 52) ULTIMA NAVE DA SHANGAY    | "                             |                   |
| 53) VALIGIA DEI VENTI MILIONI | "                             |                   |
| 54) UN COLPO DI FORTUNA       | CHRISTMAS IN JULY             | PARAMOUNT         |
| 55) LA PORTA D'ORO            | HOLD BACK THE DAWN            | "                 |
| 56) MAGIA DELLA MUSICA        | THERE'S MAGIC IN MUSIC        | "                 |
| 57) SORELLE IN ARMI           | SO PROUDLY WE HAIL            | "                 |
| 58) ISPIRATRICE               | THE GREAT MAN'S LADY          | "                 |
| 59) MARINA VITTORIOSA         | THE NAVY COMES THROUGH R.K.O. | "                 |
| 60) NO NO NANETTE             | NO NO NANETTE                 | "                 |
| 61) SIG. SIG.RA SMITH         | MR. AND MRS SMITH             | "                 |
| 62) IRENE E VERNON CASTLE     | STORY OF VERNON CASTLE        | "                 |
| 63) TOM DICK HARRY            | TOM DICK AND HARRY            | "                 |
| 64) ABRAMO LINCOLN            | ABE LINCOLN IN ILLINOIS       | "                 |
| 65) FORZE AEREE               | AIR FORCE                     | WARNER            |
| 66) SERGENTE YORK             | SERGEANT YORK                 | "                 |
| 67) CONVOGLIO VERSO L'IGNOTO  | ACTION IN THE NORD ATLANT.    | "                 |
| 68) AGGUATO AI TROPICI        | ACROSS THE PACIFIC            | "                 |
| 69) QUANDO GIORNO VERRA*      | WATCH ON THE RHINE            | "                 |
| 70) RIBALTA DI GLORIA         | YANKEE DOODLE DANDY           | "                 |
| 71) LA FEBBRE DELL'ORO        | THE GOLD RUSH                 | UNITED ART.       |
| 72) HO SPOSATO UNA STREGA     | I MARRIED A WITCH             | "                 |
| 73) VIAGGIO SENZA FINE        | THE LONG VOYAGE HOME          | "                 |
| 74) LA NOSTRA CITTA'          | OUR TOWN                      | "                 |
| 75) SACCO D'ORO               | POT O' GOLD                   | "                 |
| 76) IL DITTATORE              | THE GREAT DICTATOR            | "                 |
| 77) BAGLIORI SULLA GERMANIA   | TARGET FOR TO NIGHT           | B.C.F.            |
| 78) AUDACE AVVENTURA          | FOREMAN WENT TO FRANCE        | "                 |
| 79) EROI DEL MARE             | IN WICH WE SERVE              | "                 |
| 80) LA PRIMULA SMITH          | PIMPERNELL SMITH              | "                 |
| 81) SEGNALI NELLA NEBBIA      | CONVOY                        | "                 |
| 82) LE VIE DELLA GLORIA       | WAY AHEAD                     | "                 |
| 83) VOLO SENZA RITORNO        | ONE OF OUR AIRCRAFT           | "                 |
|                               | IS MISSING                    | "                 |
| 84) TRENO FANTASMA            | GHOST TRAIN                   | "                 |
| 85) DUE NELLA TEMPESTA        | MILLIONS LIKE US              | "                 |
| 86) TIGRE DEL MARE            | WE DIVE AT DOWN               | "                 |
| 87) MISSIONE EROICA           | FLAMISH FARM                  | "                 |
| 88) NAUFRAGIO                 | D.DEMETRIO LONDON             | "                 |

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Elenco dei Documentari di Distribuzione P.W.B. Al 9/8/1945

| Titolo italiano | Titolo originale | Casa Prod. |
|-----------------|------------------|------------|
|-----------------|------------------|------------|

|                              |                            |           |
|------------------------------|----------------------------|-----------|
| 1) CAMPIONI UNIVERSITARI     | COLLEGE CHAMPIONS          | COLUMBIA  |
| 2) BUONO PER LA LOTTA        | FIT TO FIGHT               | "         |
| 3) PRODEZZE SUL GHIACCIO     | ICE CAPERS                 | "         |
| 4) PARADISO INVERNALE        | WINTER PARADISE            | "         |
| 5) SCUOLA DI TENNIS          | TENNIS RYTHM               | "         |
| 6) AMERICA GRANDE E DIVERSA  | GREAT AMERICAN DIVIDE      | "         |
| 7) STRANEZZE E CURIOSITA'    | ODDITIES                   | "         |
| 8) VECCHIA E MODERNA ORLEANS | OLD AND MODERN NEW ORLEANS | "         |
| 9) I CAJUNS DEL TECHE        | THE CAJUNS OF TECHE        | "         |
| 10) VIRGINIA STORICA         | HISTORIC VIRGINIA          | UNIVERSAL |
| 11) CONGOMANIA               | CONGOMANIA                 | "         |
| 12) MOTIVI STRAMBI           | HIT TUNE JAMBOREE          | "         |
| 13) SERENATA DELLA TROMBETTA | TRUMPET SERENADE           | "         |
| 14) SERENATA ALLE STELLE     | SKYLINE SERENADE           | "         |
| 15) RITMI DI RUMBA           | RUMBA RYTHM                | M.G.M.    |
| 16) ALFABETO MAGICO          | MAGIC ALPHABET             | "         |
| 17) CANI E PROBLEMI          | PUPS AND PUZZLES           | "         |
| 18) FILM PERDUTO             | FILM THAT WAS LOST         | "         |
| 19) AUTODIFESA               | SELFDEFENCE                | "         |
| 20) PASSATEMPI               | HOBBIES                    | "         |
| 21) RITMO CUBANO             | CUBAN RYTHM                | FOX       |
| 22) LE VIE MAESTRE AMICIZIA  | HIGHT-WAY OF FRIENDSHIP    | "         |
| 23) RICHIAMO DELL'INVERNO    | WHEN WINTER CALLS          | "         |
| 24) MERAVIGLIE DEL MARE      | WONDERS OF THE SEA         | "         |
| 25) MARCIA DEL TEMPO N° 1    | AND THEN JAPAN             | "         |
| 26) RITORNO ALLA TERRA       | BACK TO THE SOIL           | "         |
| 27) LA SCUOLA DEGLI EROI     | ACCENT ON COURAGE          | "         |
| 28) ONDINE IN UNIFORME       | WOMEN IN BLEU              | "         |
| 29) IL CUORE DEL MESSICO     | HEART OF MESSICO           | "         |
| 30) VITA DI UN PUROSANGUE    | LIFE OF A THOROUGHRED      | "         |
| 31) MARCIA DEL TEMPO N° 2    | AIR WAYS TO PEACE          | PARAMOUNT |
| 32) ARDITI NAVIGATORI        | MODERN WIKINGS             | "         |
| 33) SPIRITO COMBATTIVO       | FIGHTING SPIRIT            | "         |
| 34) CAPITOMBOLI              | TUMBLE BUGS                | "         |
| 35) A TUTTA VELA             | ALL SAILS SET              | "         |
| 36) GUERRIERI ANFIBI         | AMPHIBIOUS FIGHTERS        | R.K.O.    |
| 37) SOLDATO SMITH            | PRIVATE SMITH U.S.A.       | "         |
|                              | SHOW HORSES                |           |

|     |                           |                            |           |
|-----|---------------------------|----------------------------|-----------|
| 4)  | PARADISO INVERNALE        | WINTER PARADISE            | "         |
| 5)  | SCUOLA DI TENNIS          | TENNIS RYTHM               | "         |
| 6)  | AMERICA GRANDE E DIVERSA  | GREAT AMERICAN DIVIDE      | "         |
| 7)  | STRANEZZE E CURIOSITA'    | ODDITIES                   | "         |
| 8)  | VECCHIA E MODERNA ORLEANS | OLD AND MODERN NEW ORLEANS | "         |
| 9)  | I CAJUNS DEL TECHE        | THE CAJUNS OF TECHE        | "         |
| 10) | VIRGINIA STORICA          | HISTORIC VIRGINIA          | "         |
| 11) | CONGOMANIA                | CONGOMANIA                 | UNIVERSAL |
| 12) | MOTIVI STRAMBI            | HIT TUNE JAMBOREE          | "         |
| 13) | SERENATA DELLA TROMBETTA  | TRUMPET SERENADE           | "         |
| 14) | SERENATA ALLE STELLE      | SKYLINE SERENADE           | "         |
| 15) | RITMI DI RUMBA            | RUMBA RYTHM                | "         |
| 16) | ALFABETO MAGICO           | MAGIC ALPHABET             | M.G.M.    |
| 17) | CANI E PROBLEMI           | PUPS AND PUZZLES           | "         |
| 18) | FILM PERDUTO              | FILM THAT WAS LOST         | "         |
| 19) | AUTODIFESA                | SELFDEFENCE                | "         |
| 20) | PASSATEMPI                | HOBBIES                    | "         |
| 21) | RITMO CUBANO              | CUBAN RYTHM                | "         |
| 22) | LE VIE MAESTRE AMICIZIA   | HIGHT-WAY OF FRIENDSHIP    | FOX       |
| 23) | RICHIAMO DELL'INVERNO     | WHEN WINTER CALLS          | "         |
| 24) | MERAVIGLIE DEL MARE       | WONDERS OF THE SEA         | "         |
| 25) | MARCIA DEL TEMPO N° 1     | AND THEN JAPAN             | "         |
| 26) | RITORNO ALLA TERRA        | BACK TO THE SOIL           | "         |
| 27) | LA SCUOLA DEGLI EROI      | ACCENT ON COURAGE          | "         |
| 28) | ONDINE IN UNIFORME        | WOMEN IN BLEU              | "         |
| 29) | IL CUORE DEL MESSICO      | HEART OF MESSICO           | "         |
| 30) | VITA DI UN PUROSANGUE     | LIFE OF A THOROUGHBREED    | "         |
| 31) | MARCIA DEL TEMPO N° 2     | AIR WAYS TO PEACE          | "         |
| 32) | ARDITI NAVIGATORI         | MODERN WIKINGS             | PARAMOUNT |
| 33) | SPIRITO COMBATTIVO        | FIGHTING SPIRIT            | "         |
| 34) | CAPITOMBOLI               | TUMBLE BUGS                | "         |
| 35) | A TUTTA VELA              | ALL SAILS SET              | "         |
| 36) | GUERRIERI ANFIBI          | AMPHIBIOUS FIGHTERS        | "         |
| 37) | SOLDATO SMITH             | PRIVATE SMITH U.S.A.       | R.K.O.    |
| 38) | CAVALLI PUROSANGUE        | SHOW HORSES                | "         |
| 39) | ASSI DELL'ACQUA           | AQUA ACES                  | "         |
| 40) | PIFFERI DI MONTAGNA       | HOT FOOT                   | "         |
| 41) | JAMBOREE N° 1             | JERRY WALD & HIS ORCHESTRA | "         |
| 42) | JAMBOREE N° 2             | JONNY LONG "               | "         |
| 43) | JAMBOREE N° 3             | RAY MC KINLEY "            | "         |
| 44) | JAMBOREE N° 4             | DICK STABILE "             | "         |
| 45) | JAMBOREE N° 5             | HENRY MADRIGUERA "         | "         |
| 46) | JAMBOREE N° 6             | TOMMY TUCKER'S HOUR        | "         |
| 47) | JAMBOREE N° 7             | DUKE ELLINGTON'S HOUR      | "         |

Casa Prod.

R. K. O.  
WARNER

M.O.I.

O. W. I.  
M. O. I.

826

|     |                                                  |
|-----|--------------------------------------------------|
| 48) | ARDITI DEL CIELO                                 |
| 49) | RICHARD HILBER E ORCH.                           |
| 50) | BANDA ESERCITO AMERICANO                         |
| 51) | BANDA FF.AA. AMERICANE                           |
| 52) | MITRAGLIERE DI CODA                              |
| 53) | SPIRITO ACCADEMIA WEST P.                        |
| 54) | INGHILTERRA VINCE GUERRA                         |
| 55) | PRODURRE PER LA VITTORIA                         |
| 56) | INDIA SI TRASFORMA                               |
| 57) | CHURCHILL, GRANDE UOMO                           |
| 58) | LOTTA CONTRO T.B.C.                              |
| 59) | LOTTA ANTIDIFFERICA                              |
| 60) | SALUTE IN TEMPO DI GUERRA                        |
| 61) | INVINCIBILE                                      |
| 62) | RE E SUO POPOLO                                  |
| 63) | PASSEGGIATA LAMBETH                              |
| 64) | MALTA GRAN CROCE                                 |
| 65) | SPADA SPIRITUALE                                 |
| 66) | TALENTI UTILI IN GUERRA                          |
| 67) | PARACADUTISTI INGLESI                            |
| 68) | SABATO INGLESE                                   |
| 69) | CAMPO 63                                         |
| 70) | CANTIERI SCOZZESI                                |
| 71) | POPOLI DEL CANADA                                |
| 72) | LOFOTEN                                          |
| 73) | NOTIZIE DEL MONDO LIBERO<br>(Dal N° 1 al N° 100) |
| 74) | COME S'IMPARA A VIVERE                           |
| 75) | LONDRA 1942                                      |
| 76) | OWEGO                                            |
| 77) | COMBATTENTI NOTTURNI                             |
| 78) | GRANDE CICLO PRODUZIONE                          |
| 79) | GUARDIA NAZ. BRITANNICA                          |
| 80) | ECCO I NOSTRI NEMICI                             |
| 81) | GRANDE RACCOLTO                                  |
| 82) | MARINA BRIT. IN AZIONE                           |
| 83) | GUERRIGLIA NELLA GIUNGLA                         |
| 84) | TURNO DI NOTTE                                   |
| 85) | NUOVA ZELANDA                                    |
| 86) | GRANDE ARTERIA                                   |
| 87) | VITTORIA IN TUNISIA                              |
| 88) | GRANDE NAVE DI LINEA                             |

56) INDIA SI TRASFORMA  
57) CHURCHILL, GRANDE UOMO  
58) LOTTA CONTRO T.B.C.  
59) LOTTA ANTIDIFFERENZA  
60) SALUTE IN TEMPO DI GUERRA  
61) INVINCIBILE  
62) RE E SUO POPOLO  
63) PASSEGGIATA LAMBETH  
64) MALTA GRAN CROCE  
65) SPADA SPIRITUALE  
66) TALENTI UTILI IN GUERRA  
67) PARACADUTISTI INGLESI  
68) SABATO INGLESE  
69) CAMPO 63  
70) CANTIERI SCOZZESI  
71) POPOLI DEL CANADA  
72) LOFOTEN  
73) NOTIZIE DEL MONDO LIBERO

(Dal N° 1 al N° 100)  
74) COME S'IMPARA A VIVERE  
75) LONDRA 1942  
76) OWEGO  
77) COMBATTENTI NOTTURNI  
78) GRANDE CICLO PRODUZIONE  
79) GUARDIA NAZ. BRITANNICA  
80) ECCO I NOSTRI NEMICI  
81) GRANDE RACCOLTO  
82) MARINA BRIT. IN AZIONE  
83) GUERRIGLIA NELLA GIUNGLA  
84) TURNO DI NOTTE  
85) NUOVA ZEELANDA  
86) GRANDE ARTERIA  
87) VITTORIA IN TUNISIA  
88) GRANDE NAVE DI LINEA  
89) CAMPO MINATO  
90) POTENZA DELLA MACCHINA  
91) TERRA DI INVENTORI  
92) NAPOLI CAMPO DI BATTAGLIA  
93) PRIMA DELL'INCURSIONE  
94) SILURI VOLANTI  
95) PARACADUTISTI AMERICANI  
96) AMERICA IN GUERRA  
97) RIVISTA DELLE NOTIZIE N°1  
98) UNITED NEWS (serie 100)

CHANGING THE FACE OF THE MAN  
CHURCHILL THE MAN  
DEFEAT T.B.C.  
DEFEAT DIPHTHERIA  
HEALTH IN WAR-TIME  
INVINCIBLE  
KING AND HIS PEOPLE  
LAMBETH WALK  
MALTA GREAT CROSS  
SWORD OF THE SPIRIT  
TRANSFER OF SKILL  
PARATROOPS  
WORKER'S WEEKEND  
CAMP 63  
CLYDE BUILT  
PEOPLE OF CANADA  
LOFOTEN  
NOTIZIE DEL MONDO LIBERO

LEARNING TO LIVE  
LONDON 1942  
OSWEGO  
THEY FIGHT BY NIGHT  
FULL CYCLE  
ONE MAN, TWO JOBS  
THESE ARE THE MEN  
GREAT HARVEST  
H.M. NAVY GOES TO SEA  
MEN OF TIMOR  
NIGHT SHIFT  
NEW ZEELAND  
GRAND TRUNK-ROAD  
TUNISIAN VICTORY  
BATTLESHIP  
MINFIELD  
POWER ON THE LAND  
LAND OF INVENTION  
NAPLES IS A BATTLEFIELD  
BEFORE THE RAID  
LA BOMBE VOLANTE  
PARATROOPS  
AMERICA AT WAR  
NEWS REVIEW  
UNITED NEWS

O.W.I.  
M.O.I.

3826

O.W.I.

./.

Titolo originale

Titolo italiano

O.W.I.

|      |                             |                           |  |
|------|-----------------------------|---------------------------|--|
| 99)  | COW-BOY                     | COW BOY                   |  |
| 100) | STORIA DI UNA JEEP          | AUTOBIOGRAPHY OF A JEEP   |  |
| 101) | GIOVANOFFI DI CITTA'        | BUILDING OF BOY           |  |
| 102) | ARTURO TOSCANINI            | ARTURO TOSCANINI          |  |
| 103) | PRIGIONIERI ITAL. IN U.S.A. | PRISONERS IN U.S.A.       |  |
| 104) | OLEODOTTO                   | PIPELINE                  |  |
| 105) | UNITED NEWS (serie 1.000)   | UNITED NEWS               |  |
| 106) | IL VILLAGGIO                | THE TOWN                  |  |
| 107) | DEMOCRAZIA IN AZIONE        | DEMOCRACY IN ACTION       |  |
| 108) | SVEDESI IN AMERICA          | SWEDES IN AMERICA         |  |
| 109) | POTENZA DI FUOCO            | FIREPOWER                 |  |
| 110) | RELAZ. DI UN COMBATTIMENTO  | COMBAT REPORT             |  |
| 111) | VIGILIA DI GUERRA N° 1      | PRELUDE TO WAR            |  |
| 112) | VITTORIA                    | VICTORY                   |  |
| 113) | RACCOLTI DI DOMANI          | HARVEST FOR TOMORROW      |  |
| 114) | BIMBI IN CAMMINO            | A CHILD WENT FORTH        |  |
| 115) | SABBIA E FUOCO              | SAND AND FLAME            |  |
| 116) | ELETTRICITA' E AGRICOLTURA  | POWER AND THE LAND        |  |
| 117) | JOHN GARAND ARMAIUOLO       | JOHN GARAND U.S.A.        |  |
| 118) | VIAGGIO ATTRAVERSO AMERICA  | THE JOURNEY               |  |
| 119) | VIGILIA DI GUERRA N° 2      | THE NAZI STRIKE           |  |
| 120) | ORTI DI GUERRA              | CITY HARVEST              |  |
| 121) | VIGILIA DI GUERRA N° 3      | DIVIDE AND CONQUER        |  |
| 122) | ATTACCO NUOVA BRETAGNA      | ATTACK BATTLE FOR N.BRIT. |  |
| 123) | LA VALLE DEL TENNESSEE      | THE VALLEY OF TENNESSEE   |  |
| 124) | TARAWA                      | TARAWA                    |  |
| 125) | AMATISSIMO FIGLIO           | U.S.A. N° 3               |  |
| 126) | LA MEMPHIS BELLE            | THE MEMPHIS BELLE         |  |
| 127) | VIGILIA DI GUERRA N° 4      | BATTLE OF BRITAIN         |  |
| 128) | VIGILIA DI GUERRA N° 5      | BATTLE OF RUSSIA          |  |
| 129) | CITTA' DELL'ACCIAIO         | STEEL-TOWN                |  |
| 130) | INDONITI OLANDESI           | U.S.A. N° 4               |  |
| 131) | BATTAGLIA DELLE MARIANNE    | BATTLE OF THE MARIANAS    |  |
| 132) | NORVEGIA INVITTA            | U.S.A. N° 5               |  |
| 133) | PER UN DOMANI MIGLIORE      | FOR A BETTER TOMORROW     |  |
| 134) | MODELLI NAVI BACINI PROVA   | U.S.A. N° 6               |  |
| 135) | WAR PICTORIAL               | WAR PICTORIAL NEWS        |  |
| 136) | GRANAI DEL POPOLO           | GRANAI DEL POPOLO         |  |
| 137) | CADUTA DI MUSSOLINI         | DOWNFALL OF MUSSOLINI     |  |
| 138) | MARTIRIO DI FIRENZE         | MARTIRIO DI FIRENZE       |  |
| 139) | ASSALTO ALLE CIME           | CLIMBING THE PEAKS        |  |
|      | ABRUZZO DEVASTATO           | ABRUZZO DEVASTATO         |  |

3835

W.P.  
G.D.P.  
N.D.M.L.  
M.D.F.  
FOX

|      |                            |                            |          |
|------|----------------------------|----------------------------|----------|
| 106) | IL VILLAGGIO               | THE TOWN                   |          |
| 107) | DEMOCRAZIA IN AZIONE       | DEMOCRACY IN ACTION        |          |
| 108) | SVEDESI IN AMERICA         | SWEDS IN AMERICA           |          |
| 109) | POTENZA DI FUOCO           | FIREPOWER                  |          |
| 110) | RELAZ. DI UN COMBATTIMENTO | COMBAT REPORT              |          |
| 111) | VIGILIA DI GUERRA N° 1     | PRELUDE TO WAR             |          |
| 112) | VITTORIA                   | VICTORY                    |          |
| 113) | RACCOLTI DI DOMANI         | HARVEST FOR TOMORROW       |          |
| 114) | BIMBI IN CAMMINO           | A CHILD WENT FORTH         |          |
| 115) | SABBIA E FUOCO             | SAND AND FLAME             |          |
| 116) | ELETTRICITA' E AGRICOLTURA | POWER AND THE LAND         |          |
| 117) | JOHN GARAND ARMIATOLO      | JOHN GARAND U.S.A.         |          |
| 118) | VIAGGIO ATTRAVERSO AMERICA | THE JOURNEY                |          |
| 119) | VIGILIA DI GUERRA N° 2     | THE NAZI STRIKE            |          |
| 120) | ORTI DI GUERRA             | CITY HARVEST               |          |
| 121) | VIGILIA DI GUERRA N° 3     | DIVIDE AND CONQUER         |          |
| 122) | ATTACCO NUOVA BRETAGNA     | ATTACK BATTLE FOR N. BRIT. |          |
| 123) | LA VALLE DEL TENNESSEE     | THE VALLEY OF TENNESSEE    |          |
| 124) | TARAWA                     | TARAWA                     |          |
| 125) | AMATISSIMO FIGLIO          | U.S.A. N° 3                |          |
| 126) | LA MEMPHIS BELLE           | THE MEMPHIS BELLE          |          |
| 127) | VIGILIA DI GUERRA N° 4     | BATTLE OF BRITAIN          |          |
| 128) | VIGILIA DI GUERRA N° 5     | BATTLE OF RUSSIA           |          |
| 129) | CITTA' DELL'ACCIAIO        | STEEL-TOWN                 |          |
| 130) | INDOMITI OLANDESI          | U.S.A. N° 4                |          |
| 131) | BATTAGLIA DELLE MARIANNE   | BATTLE OF THE MARIANAS     |          |
| 132) | NORVEGLIA INVITA           | U.S.A. N° 5                |          |
| 133) | PER UN DOMANI MIGLIORE     | FOR A BETTER TOMORROW      |          |
| 134) | MODELLI NAVI BACINI PROVA  | U.S.A. N° 6                | 3825     |
| 135) | WAR PICTORIAL              | WAR PICTORIAL NEWS         | W.P.     |
| 136) | GRANAI DEL POPOLO          | GRANAI DEL POPOLO          | G.D.P.   |
| 137) | CADUTA DI MUSSOLINI        | DOWNFALL OF MUSSOLINI      | N.D.M.L. |
| 138) | MARTIRIO DI FIRENZE        | MARTIRIO DI FIRENZE        | M.D.F.   |
| 139) | ASSALTO ALLE CINE          | CLIMBING THE PEAKS         | FOX      |
| 140) | ABRUZZO DEVASTATO          | ABRUZZO DEVASTATO          |          |

1560  
3030  
ALLENCO DEI CARTONI ANIMATI DI DISTRIBUZIONE P.W.B. AL 2 AGOSTO 1942

Titolo italiano      Titolo originale      Casa Prod.

|     |                          |                           |          |
|-----|--------------------------|---------------------------|----------|
| 1)  | Nonna gallina in vacanza | Two lazy crows            | COLUMBIA |
| 2)  |                          | Football bugs             | "        |
| 3)  |                          | Gift from the air         | "        |
| 4)  |                          | Doctor Blue-bird          | "        |
| 5)  |                          | Let's go                  | "        |
| 6)  |                          | Horse merry go round      | "        |
| 7)  |                          | Animal craker circus      | "        |
| 8)  |                          | Merry mouse               | "        |
| 9)  |                          | Mother hens holiday       | "        |
| 10) |                          | Dreams on ice             | "        |
| 11) |                          | Merry mannequin           | "        |
| 12) |                          | Merry mutineers           | "        |
| 13) |                          | Shoemakers and elves      | "        |
| 14) |                          | The frog pond             | "        |
| 15) |                          | The old swap shop         | "        |
| 16) |                          | The masque raid           | "        |
| 17) |                          | Sad little Guinea pig     | "        |
| 18) |                          | Crazy shoe shop           | "        |
| 19) |                          | Trip to mars              | "        |
| 20) |                          | Fire plug                 | "        |
| 21) |                          | I want to be an actress   | "        |
| 22) |                          | Happily tots expedition   | "        |
| 23) |                          | Streamlined donkey        | "        |
| 24) | Chi di spada ferisce     | Barly bird doot it        | "        |
| 25) |                          | Lyn hunter                | "        |
| 26) |                          | Scrappy pony              | "        |
| 27) |                          | Dizzy daks                | "        |
| 28) |                          | Putting out the kitten    | "        |
| 29) |                          | Lil angel                 | "        |
| 30) |                          | Bon Bon parade            | "        |
| 31) |                          | Wise owe                  | "        |
| 32) |                          | Little buckaroo           | "        |
| 33) |                          | Man of tine               | "        |
| 34) |                          | Mr. Elephant goes to town | "        |
| 35) |                          | Little match girl         | "        |
| 36) | Danza della gramigna     | Dance of the weeds        | "        |
| 37) | Gatto sfortunato         | Suffering cats            | "        |
| 38) | Gatti randagi            | Alley cats                | "        |
|     |                          |                           | M.G.M.   |
|     |                          |                           | WARNER   |

- |     |                             |   |        |
|-----|-----------------------------|---|--------|
| 5)  | Let's go                    | " |        |
| 6)  | Horse merry go round        | " |        |
| 7)  | Animal craker circus        | " |        |
| 8)  | Merry mouse                 | " |        |
| 9)  | Mother hens holiday         | " |        |
| 10) | Dreams on ice               | " |        |
| 11) | Merry mannequin             | " |        |
| 12) | Merry mutineers             | " |        |
| 13) | Shoemakers and elves        | " |        |
| 14) | The frog pond               | " |        |
| 15) | The old sway shop           | " |        |
| 16) | The masque raid             | " |        |
| 17) | Sad little Guinea pig       | " |        |
| 18) | Crazy shoe shop             | " |        |
| 19) | Trip to mars                | " |        |
| 20) | Fire plug                   | " |        |
| 21) | I want to be an actress     | " |        |
| 22) | Happy tots expedition       | " |        |
| 23) | Streamlined donkey          | " |        |
| 24) | Early bird doct it          | " |        |
| 25) | Lya hunter                  | " |        |
| 26) | Scrappy pony                | " |        |
| 27) | Dizzy dukes                 | " |        |
| 28) | Putting out the kitten      | " |        |
| 29) | Lil angel                   | " |        |
| 30) | Bon Bon parade              | " |        |
| 31) | Wise owe                    | " |        |
| 32) | Little buckaroo             | " |        |
| 33) | Man of time                 | " |        |
| 34) | Mr. Elephant goes to town   | " | 3824   |
| 35) | Little match girl           | " |        |
| 36) | Dance of the woods          | " | M.G.M. |
| 37) | Suffering cats              | " |        |
| 38) | Alley cats                  | " |        |
| 39) | Porks hired hand            | " | WARNER |
| 40) | You ought to be in pictures | " |        |
| 41) | Prehistoric porky           | " |        |
| 42) | The old army game           | " | R.K.O. |
| 43) | The vanishing private       | " |        |
| 44) | Private Pluto               | " |        |
| 45) | Fall in Fall out            | " |        |
| 46) | The army mascotte           | " |        |
- 
- |     |                           |  |
|-----|---------------------------|--|
| 5)  | Konna gallina in vacanze  |  |
| 6)  |                           |  |
| 7)  |                           |  |
| 8)  |                           |  |
| 9)  |                           |  |
| 10) |                           |  |
| 11) |                           |  |
| 12) |                           |  |
| 13) |                           |  |
| 14) |                           |  |
| 15) |                           |  |
| 16) |                           |  |
| 17) |                           |  |
| 18) |                           |  |
| 19) |                           |  |
| 20) |                           |  |
| 21) |                           |  |
| 22) |                           |  |
| 23) |                           |  |
| 24) | Chi di spada ferisce      |  |
| 25) |                           |  |
| 26) |                           |  |
| 27) |                           |  |
| 28) |                           |  |
| 29) |                           |  |
| 30) |                           |  |
| 31) |                           |  |
| 32) |                           |  |
| 33) |                           |  |
| 34) |                           |  |
| 35) |                           |  |
| 36) | Danza della gramigna      |  |
| 37) | Gatto afortunato          |  |
| 38) | Gatti randagi             |  |
| 39) | Porcellino possidente     |  |
| 40) | Porcellino primo attore   |  |
| 41) | Porcellino preistorico    |  |
| 42) | I guai di peperino        |  |
| 43) | Il soldato che svanisce   |  |
| 44) | Il soldato Pluto          |  |
| 45) | Paperino e marcia forzata |  |
| 46) | Le mascotte dell'esercito |  |

|     | <u>Titolo Italiano</u>        | <u>Titolo originale</u>            | <u>Casa Prod.</u> |
|-----|-------------------------------|------------------------------------|-------------------|
| 47) | Braccio di ferro              | A hull of a mess                   | PARAMOUNT         |
| 48) | Braccio di ferro in licenza   | Jolly Good Furlough                | "                 |
| 49) | Braccio di ferro e la recluta | Seeing red white and blue          | "                 |
| 50) | Il finto malato               | Too weak to work                   | "                 |
| 51) | Mezzanotte suonata            | 12 O' clock and all ain't well FOX |                   |

## HEADQUARTERS ALLIED COMMISSION

ATO 104

PUBLIC RELATIONS BRANCH

GMB/DO

303/PMB/

9 agosto 1945

Gentilissimo Avvocato Arposani,

Mi riferisco alla Sua cortese del 31 luglio u.s. circa la messa in circolazione in Italia di film stranieri senza la regolamentare revisione e censura da parte del Governo italiano.

Noi ci auguriamo vivamente che questo stato di cose possa cessare fra breve regolarizzato con l'entrata in vigore della nuova legislazione cinematografica che è attualmente all'esame presso il Governo italiano e che è stata precedentemente revisionata ed approvata dalla Commissione Temporanea per la Cinematografia, di cui facevano parte anche rappresentanti del Governo italiano. L'entrata in vigore di questa legislazione permetterà al P.W.B. di cessare la distribuzione di film inglesi e americani e di vedere questo servizio alle agenzie cinematografiche private.

Con i rappresentanti del P.W.B. abbiamo discusso quanto Ella suggerisce al paragrafo 1), e questi hanno dichiarato che sono pronti a fornire all'Ufficio governativo dello Spettacolo la lista dei film già in circolazione nonché di quelli che saranno messi in circolazione fino a quando questo servizio non verrà affidato alle agenzie cinematografiche private.

In quanto al Suo suggerimento al paragrafo 2) circa i film stranieri che non vengono distribuiti dal P.W.B., a noi sembra che questa questione dovrebbe essere discussa dal Governo italiano direttamente con le rispettive Ambasciate straniere.

3322

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La prego di credermi con i miei distinti senti-  
menti.

Suo

G. STEWART BROWN  
Director  
Public Relations Branch

Copie a :

1 - Capt. P. Levi, P.M.B.

2 - Files

Avv. Giustino Arpesani  
Sottosegretariato per la Stampa  
Via Veneto

## PSYCHOLOGICAL WARFARE BRANCH

## Film Section

6 August 1945

To : Mr Russel Barnes - P.W.B. A.F.H.U.  
From: Capt. Filade Levi - P.W.B. Film Section.

Enclosed herewith translated copy of a letter received by Mr Stewart Brown from Avv. Arpesani, Undersecretary to the Presidency of the Council. The contents of this request are self explanatory.

We would like to have your instructions on the matter.

In a meeting that I had this morning with Mr Stewart Brown I mentioned to him that, in the event we would receive instructions from you to comply with the request, P.W.B. Film Section would be in the position to supply the requested data only on the British-American films that P.W.B. Film Section is now distributing. For films of other nationalities the Italian Government should address themselves directly to the diplomatic representatives.

  
Filade Levi Capt. AC.  
P.W.B. Film Section.

Copies to : Mr James Linen  
Major Anderson  
Mr Michael Stewart  
Mr Stewart Brown

353  
8/8/45

3521

Rome July 31<sup>st</sup> 1945

Dear Mr. Brown,

The gradual passage to the Ufficio Governativo dello Spettacolo (Government Entertainment Office) of the tasks relating to film revision, if it has brought this revision service towards uniform regulations, has not established a practical uniformity regarding the circulation of foreign films on the national territory.

At present, in effect, in addition to the P.W.E., other bodies, more or less connected with foreign diplomatic representations, put films directly into circulation, which completely evade all regulations, vigilance or censorship on the part of the Italian State.

This situation, in which all controlling power in the delicate field of entertainment is taken from the State, cannot but be considered with some preoccupation in view of an increasing spreading of this occurrence in the future, and I therefore beg to submit to you the opportunity of more or less systematically the present conditions and provisions regarding the revision and circulation of foreign films and, for the purpose, I would make the following suggestions:

1). The P.W.E. to make known the films which were previously distributed and those which will be in future successively put into circulation on the national territory, so that the Government Entertainment Office may be informed about the films distributed by the P.W.E. Moreover such films should be furnished with a certificate document issued by the P.W.E. themselves.

Dear Mr. Brown,

The attached passage to the Ufficio Governativo dello Spettacolo (Government Entertainment Office) of the tasks relating to film revision, if it has brought this revision service towards uniform regulations, has not established a practical unit aiming at the circulation of foreign films on the national territory.

At present, in effect, in addition to the E.M.B., other bodies, more or less connected with foreign diplomatic representations, put films directly into circulation, which completely evade all regulations, vigilance or censorship on the part of the Italian State.

This situation, in which all controlling power in the delicate field of entertainments is taken from the State, cannot but be considered with some preoccupation in view of an immediate spreading of this occurrence in the future, and I therefore beg to submit to you the opportunity of more or radically systematizing the present conditions and provisions regarding the revision and circulation of foreign films and, for the purpose, I would make the following suggestions:

1) The E.M.B. to make known the films which were previously distributed and those which will be in future successively put into circulation on the national territory, so that the Government entertainments division may be informed about the films distributed by the E.M.B. Moreover such films should be furnished with a circulation document issued by the E.M.B. themselves.

2) The other films, which are not sanctioned by the P.M.B., to be compulsorily subjected to a previous revision and to the authorization by the Office, before being put into circulation.

The proposed suggestions, while safeguarding independence

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-2-

of work for the P.W.I. and free circulation for the films distributed by them, would on the other hand - pending the final settlement of this matter with the passage to the Italian State of the powers relating to the revision and circulation of foreign films the national territory - re-establish the necessary co-ordination and the advisable regulations in the delicate field of entertainment, and also safeguard the Italian State against the diffusion of films which would not agree with the new democratic conscience and with the morals of the country.

Thanking you kindly to examine this important question and have it settled in the spirit of the suggestions made.

I remain,

Yours very truly,

F.to Arpesani

MR. C. STEWART BROWN  
Chief of Public Relations Branch

A.P.O. A.C. 394.

3819



## PRESIDENZA DEL CONSIGLIO DEI MINISTRI

IL SOTTOSEGRETARIO DI STATO

PER LA STAMPA, SPETTACOLO E TURISMO

Roma, 31 LUG 1945

Gentilissimo Mister Brown,

la graduale assunzione da parte dell'Ufficio governativo dello Spettacolo delle competenze relative alla revisione cinematografica, se ha valso ad avviare verso una regolamentazione uniforme il servizio stesso di revisione, non è però praticamente servito ad instaurare una pratica uniformità in materia di circolazione delle pellicole estere nel territorio nazionale.

Attualmente, infatti, oltre che il P.W.B., altri Enti, più o meno collegati con rappresentanze diplomatiche estere, pongono direttamente in circolazione film che eludono completamente ogni regolamentazione, vigilanza o censura da parte dello Stato italiano.

Poichè tale situazione, che sottrae allo Stato stesso ogni potere di controllo nel delicato settore spettacolare, non può non essere riguardata con preoccupazione in vista d'un disordinato e successivo moltiplicarsi del fenomeno, mi prego sottoporre al Suo esame la opportunità d'una sistemazione maggiormente organica delle attuali condizioni e disposizioni in materia di revisione e di circolazione delle pellicole estere e, allo scopo, mi prego indicare i seguenti suggerimenti:

1) Notifica da parte del P.W.B. dei film precedentemente

Mister G. STEWART BROWN  
Chief of Public Relations Branch  
A.P.O. A.C. 394

3818.

distribuiti e di quelli che per l'avvenire saranno, di volta in volta, messi in circolazione nel territorio nazionale, affinché l'Ufficio governativo dello Spettacolo possa essere edotto delle pellicole distribuite dal P.W.B. stesso. Tali film dovrebbero, inoltre, essere muniti di un documento di circolazione rilasciato dal P.W.B. medesimo.

2) Obbligatorietà per gli altri film non distribuiti dal P.W.B. di sottostare alla revisione preventiva e al relativo nulla-osta dell'Ufficio prima di essere immessi in circolazione.

I suggerimenti proposti, mentre salvaguardano la indipendenza di lavoro del P.W.B. e la libertà di circolazione dei film da esso distribuiti, servono d'altro canto - in attesa che il problema venga risolto in maniera definitiva con l'assunzione da parte dello Stato italiano dei poteri inerenti alla revisione e alla circolazione delle pellicole estere in territorio nazionale - a ristabilire il necessario coordinamento e la opportuna regolamentazione nel delicato settore spettacolare, e inoltre a garantire lo Stato italiano medesimo contro la eventuale diffusione di film non consoni alla nuova coscienza democratica e alla morale del Paese.

Grato se Ella vorrà prendere in esame l'importante questione e disporre per la sua risoluzione nello spirito dei suggerimenti indicati, La ossequio distintamente

- F. Bepi

HEADQUARTERS ALLIED COMMISSION

APC 394

PUBLIC RELATIONS BRANCH

MINUTES OF THE SEVENTH MEETING OF THE TEMPORARY FILM  
BOARD HELD ON MAY 31<sup>ST</sup>, 1945 AT 4 PM.

Present:

Mr. G. Stewart Brown, A.C., Chairman  
Mr. Michael Stewart, British Embassy  
Mr. Livingood, American Embassy  
Major Nugent, A.C.  
Major Seetten, A.C.  
Capt. Levy, P.W.B.  
Mr. Pallos, P.W.B.  
Sgt. Levy, P.W.B.  
Dott. De Zerbi, Chief de Cabinet, Under-Secretariat  
for Press, Entertainment and Tourism  
Sig. Navone, representing Italian exhibitors  
Sig. A. Proia, representing Italian film industry  
Prof. Benedetto, Italian Ministry of Industry,  
Commerce and Labour  
Miss M. Evans, Acting Secretary  
Mrs. D. Oxilia, "

THE MINUTES OF THE LAST MEETING were approved.

35. Disposal of blocked raw-stock (Ferrania).

Capt. Levi reported that a meeting of the special Sub-Committee had been held the previous day to discuss the disposal of all blocked raw material at the Ferrania factory. The Committee was unable to make any decisions, however, as it had been found necessary to refer the matter to AFHQ and the answer had been received too late for the meeting.

It was decided that PWB, in consultation with the Italian Government, would decide on the distribution of these raw materials. All stock found in Italy will be used exclusively in this country. When the needs of PWB have been met, the surplus stock will be distributed among Italian firms through Government channels. PWB intends to print its own films in Italy and, said Sgt. Levy, the total stock available in Italy

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Mr. G. Stewart Brown, A.C., Chairman  
Mr. Michael Stewart, British Embassy  
Mr. Livingood, American Embassy  
Major Nugent, A.C.  
Major Scotten, A.C.  
Capt. Levy, P.W.B.  
Mr. Palles, P.W.B.  
Sgt. Levy, P.W.B.

Dott. De Lerti, Chief de Cabinet, Under-Secretariat  
for Press, Entertainment and Tourism  
Sig. Navone, representing Italian exhibitors  
Sig. A. Proia, representing Italian film industry  
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Mr. Brown said it was hoped that available stock would be used principally for making new films, in order to encourage the Italian film industry.

Method of disposal. It was agreed that allocations of raw stock could only be made by individual application on the part of intending producers to the Associazione Produttori Italiani. In order to ensure an equitable distribution, and to prevent film getting on to the black market, all firms desiring film must first produce an inventory of all stock in their possession

- 2 -

to the A.D.I. Copies of all correspondence between PWB and the A.D.I. to be sent to the Italian government for reference.

Sig. Proia asked if some stock would be available for patching up old films for current use. Capt. Levi replied in the affirmative, repeating, however, that priority would be given to new films.

It was clarified that first priority on film should be given to companies having films completed, ready, or in preparation. It was further agreed that films made since January 1945 would receive film to complete copies.

Mr. Stewart suggested that when this stock is turned over to the Italians a percentage should be reserved for Allied use, as was done with paper.

The Chairman concluded this discussion by stating that the actual distribution of stock was not the immediate concern of this Board and details should be decided by PWB and the Italian Government.

The Chairman proposed, and it was agreed, that the Italian government should be advised by PWB of the quantity of film that will be available in order for it to decide priorities.

36. Measures to maintain the block on raw materials.

Major Scotten asked the Board for how long PWB intends to maintain the block on these materials, pointing out the possibility that in the event of the north of Italy being turned back to the Italians in the near future, the block will cease to have legal effect. Mr. Brown replied that this was a matter to be decided by AHQ. Major Scotten then suggested that an immediate agreement should be made with the Italian government to maintain the block on film in such an eventuality. This was agreed.

37. Mr. Brown said he had received a letter from H.E. Libonatti repeating his request that all correspondence dealing with the unblocking of films should be passed by PWB to the Under-Secretariat.

Mr. Stewart left the meeting at this point.

38. Draft Film Legislation.

It was agreed that the Italian government will make an English translation of the draft film legislation for perusal by the Board members. The Chairman said that the Italian text was to be considered the official one. This draft, he added, varied only very slightly from the original one approved by the Board. Members wishing to comment on this draft legislation were invited to write to the Chairman who will forward comments to the Ita-

receive film to complete copies.

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39. Unblocking of foreign films.

Mr. Fallos asked whether, in the case of foreign films becoming unblocked, the governments of the countries concerned were being advised and consulted. It was agreed that the foreign governments concerned should be informed by the Italian government before action was taken. The Board further recommended that great care should be exercised in using unblocked films belonging to former enemy countries, like Hungary.

The next meeting will be announced later.

RESTRICTED

MINUTES OF THE SIXTH MEETING OF THE TEMPORARY  
FILM BOARD HELD ON 26TH MAY, 1945 AT 1100 HOURS.

Present:

Mr. Stewart Brown, A.C., Chairman  
Mr. Livingston, American Embassy  
Mr. Michael Stewart, British Embassy  
Maj. Nugent, Legal Sub-Commission  
Major Scotten, A.C.  
Dr. Perrone Capano, Private Secretary to the  
Undersecretary for Press  
Prof. Ettore Benedetto, Italian Ministry of  
Industry, Commerce and Labor  
Mr. M. Guarini, representing Italian Film workers  
Mr. Alfredo Proia, " " industry  
Mr. Navone, representing Italian exhibitors  
Mr. Stephen Pallos, P.W.B.  
Capt. P. Levi, P.W.B.  
Sgt. Wm. Levy, P.W.B. (AFHQ).

Mr. Brown opened the meeting by asking if the minutes of the last meeting were approved as submitted. Sr. Perrone Capano asked for an amendment to Article IV, page 1 of the previous minutes, as follows: "Libonati declared that he took note of the proposals and hoped to be able to eliminate that clause of the law in view of the fact that between the parties concerned negotiations are being carried on in order to reach a direct agreement, as was stated by the representatives of these interest-ed categories on the Film Board."

Mr. Brown accepted the amendment.

28 Mr. Brown stated that an encouraging situation report on the Ferrania plant had been received and further stated that the plant had been found intact. Capt. Levi stated that this plant had enough raw material on hand for two months work and asked if the AC would help in getting the plant the necessary material to put it back into proper functioning order. Levi also continued by stating that the blocked film at the Ferrania plant should not be released until production was assured. Major Scotten then asked through what channels P.W.B. had effected the blocking of the raw film stock at the Ferrania plant. Capt. Levi answered the question by stating that P.W.B. had facilitated the blocking of the film by acting as an agent of 15th Army Group who in turn acted for the 5th

Undersecretary for Press

Prof. Ettore Benedetto, Italian Ministry of

Industry, Commerce and Labor

Mr. M. Guarini, representing Italian Film workers

Mr. Alfredo Proia, " " industry

Mr. Navone, representing Italian exhibitors

Mr. Stephen Pallos, P.W.B.

Capt. P. Levi, P.W.B.

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raw stocks from getting into the hands of speculators. Mr. Stewart asked if any definite order had been issued to insure the declaration of all film stock. Capt. Levi replied that no order had been issued but that the Ferrania plant had declared their stock. This plant had been approached by P.W.B. but no other private companies have declared its stock. Mr. Pallos then stated that Ferrania was actually the only source of raw stock.

Maj. Scotten suggested P.W.B. get out an order requiring the declaration of stocks from all private companies. Capt. Levi stated he would get out such an order.

29. The question now arose that the most important thing was to get the plant working. Mr. Pallos asked the support of AC in this matter which Maj. Scotten stated that this plant would have to take its place on the priority list along with other industries, but further stated that since only a small amount of raw materials would be needed - the most important bottleneck would be transport which was a matter for the Region involved to decide. He would take the matter up with the Industry Sub-Commission. He further stated that meanwhile he saw no reason why the firm couldn't begin immediately manufacturing film with the 2 months supply of materials they had on hand.

Mr. Brown had to leave the meeting and Major Scotten took the chair.

30. A full report was submitted to Major Scotten by Mr. Pallos on the Ferrania plant. He (Pallos) stated that this report had also been submitted to AIG authorities in Savona.

31. Mr. Pallos put forward a motion to form a Committee for the purpose of formulating policies for distribution of stocks on hand and stocks to be produced, which procedure would be submitted to the Ministry of Industry, Commerce and Labor. This motion was approved and a Committee was set up consisting of representatives of P.W.B., Italian Undersecretariat for Press, Italian Film producers and a representative of the Ministry of Industry, Commerce and Labor.

Major Scotten asked for nominations of members for the committee. It was decided that the committee would consist of three members from PWB (Capt. Levi, Mr. Pallos, and Sgt. Levy as an observer), one representative of the Italian Under-Secretariat for Press, who would be the chairman, Dott. Perrone Capano; a representative of the Ministry of Industry, Commerce and Labor, Prof. Ettore Benedetto; a representative of the Italian film workers, Mr. Fredo Guarini. The first meeting

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32. Mr. Stewart stated that the fact that eventually both the Americans and British would require themselves a certain percentage of raw film stock in Italy. Major Scotten replied that P.W.B. would of course speak for the interests of both the British and Americans on this newly formed Committee.

33. The next meeting of the Film Board was fixed for Thursday, May 31, at 1600 hours at which meeting a report on the findings

of the newly formed committee would be submitted. The preliminary draft of legislation on film industry which is to be presented to the Italian Council of Ministers would be put before the Board at this meeting.

34. Dott. Perrone then wanted to present an uncompleted list of requisitioned theatres and movie halls. Major Scotten said that it would be better to wait for a complete list before submission to the Board.

1580

Declassified E.O. 12356 Section 3.3/NND No.

785016

3815

"FERRANIA" Co. Ltd.

INDUSTRY FOR MANUFACTURE OF FILM MATERIAL  
Ferrania Works

To the Allied Economic Commission - Savona -  
by request of the C.I.N.

R E P O R T

We consider it our duty to report on how much was accomplished by partisan activity during the period of resistance.

Such action had diverse effects on the working activity of the factory:

- 1) first of all it was impossible to put into effect the proposed plan to integrate the coal consumption by wood for producing steam, on account of the partisans preventing the cutting of trees in the woods under their control;
- 2) the destruction of railway stock by the partisans hindered the transport by rail of raw materials;
- 3) control by partisans of the main communication roads, especially at the last, interfered with road transport; buses, cars and trucks were taken off the roads in Piedmont. Recently a German military truck, with a guard of seven men, going from Milan to Ferrania with raw materials (methylated alcohol and cellulose acetate) was captured by the 102nd Garibaldi Brigade, "Folgore" near Calamandranza, between Acqui and Nizza Monferrato, after a skirmish in which four Germans were killed, about the middle of April 1945.

- 4) At the time of the departure of the local garrison of the S. Marco Division, in accordance with instructions given us by the Communal Committee of National Liberation, with which we had previously maintained the necessary contacts, appropriate measures were taken to assure the safety of the factory (machinery and raw material). The organisers of the S.A.P. and the G.A.P. occupied the factory, armed even with captured German anti-tank guns; they were later helped by partisans of the 3rd Division Langhe N. Pavevino "Justice and Liberty" which immediately sent occupation forces. It was thus possible to avoid threatened destruction to the factory.

Considerations

The Ferrania Factory of the "Ferrania" Co. Ltd. is **3816**  
the production of all kinds of film for cinematography.

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#### Considerations

The Ferrania Factory of the "Ferrania" Co. Ltd. is **3814** equipped for the production of all kinds of film for cinematography, radiography, photography, and for photomechanic industries on celluloid, acetoid and paper.

The machinery is intact and ready to commence full production in a relatively short time as soon as regular supplies of raw materials, fuel and repair materials are assured.

After the German occupation following the Armistice of 8th September, the productive activity was reduced to less than a third of the normal production.

The reasons given to the economic authorities of the occupying Power concerned the lack of raw materials, and particularly coal, although this had gradually been substituted by metallurgical coke of local production (Cocktailie, Bragno).

The reduction of activity to a low level permitted the factory to continue working for some time, to safeguard the stocks of important raw materials, at the same time keeping the workers employed, and avoided the deportation to Germany of superfluous labour.

The following provisions can be made as to future working of the factory:

Program of work on reduced scale for immediate execution:

Working time : 15 days a month.

Personnel employed : about 1000 (between workmen, technicians and administrative personnel).

By using stocks of semi-raw and raw materials it will be possible to produce the following monthly output for at least two months:-

|                                      |        |           |
|--------------------------------------|--------|-----------|
| Positive cinematographic film 35 mm. | ml.    | 1,500,000 |
| X-ray film                           | sq. m. | 10,000    |
| Various photographic films           | sq. m. | 5,000     |
| Photo-mechanic films                 | sq. m. | 50,000    |

At the end of two months, the following raw materials will be required monthly:

|                                       |      |        |
|---------------------------------------|------|--------|
| Metallic silver                       | Kg.  | 500    |
| Nitrocellulose                        | "    | 8,000  |
| Cellulose acetate                     | "    | 2,500  |
| Acetone                               | "    | 3,000  |
| Methylated alcohol (alcohol metilico) | "    | 2,300  |
| Solid fuel (coal and coke)            | tons | 250    |
| Ethylated alcohol (alcohol etilico)   | Kg.  | 12,000 |

It is hoped that in the meantime it will be possible to open up communications with Milan, where our Company has its head

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Working time : 15 days a month.  
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|                                      |        |           |
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| X-ray film                           | sq. m. | 10,000    |
| Various photographic films           | sq. m. | 5,000     |
| Photo-mechanic films                 | sq. m. | 50,000    |

At the end of two months, the following raw materials will be required monthly:

|                                       |      |        |
|---------------------------------------|------|--------|
| Metallic silver                       | Kg.  | 530    |
| Nitrocellulose                        | "    | 8,000  |
| Cellulose acetate                     | "    | 2,500  |
| Acetone                               | "    | 3,000  |
| Methylated alcohol (alcohol metilico) | "    | 2,300  |
| Solid fuel (coal and coke)            | tons | 250    |
| Ethylated alcohol (alcohol etilico)   | Kg.  | 12,000 |

It is hoped that in the meantime it will be possible to open up communications with Milan, where our Company has its head office, even if only for road transport, as supplies of some important raw materials could be obtained from there.

As far as the necessary supplies of Nitrocellulose are concerned, cellulose is available and it will only be necessary to supply our local furnisher (S.C.E.D.) with acids for nitration and the necessary fuel.

Program for full-time work

Working time : full.  
Personnel employed : about 2000 (of which about 40 % are female employees).

3.

Monthly production envisaged:

|                                                |        |           |
|------------------------------------------------|--------|-----------|
| Positive cinematographic film 35 mm.           | ml.    | 4,200,000 |
| Negative " " 35 mm.                            | "      | 500,000   |
| X-ray film                                     | Sq. m. | 25,000    |
| Various photographic and photo-mechanical film | Sq. m. | 30,000    |
| Photographic paper                             | Sq. m. | 160,000   |

The following is an estimate of the monthly quota of principal raw materials required:

|                                  |      |            |
|----------------------------------|------|------------|
| Metallic silver                  | Kg.  | 1,800      |
| Nitrocellulose                   | "    | 34,000     |
| Cellulose acetate                | "    | 6,000      |
| Ethylated alcohol (al. etilico)  | "    | 40,000     |
| Acetone                          | "    | 7,500      |
| Methylated alcohol (al metilico) | "    | 8,000      |
| Synthetic camphor                | "    | 3,500      |
| Trifenilphosphate                | "    | 600        |
| Photographic gelatine            | "    | 8,000      |
| Gray photographic paper          | "    | 7 - 13,000 |
| Baryta                           | "    | 2,000      |
| Solid fuel (coal and coke)       | tons | 600        |

Even with a full program, as far as nitrocellulose is concerned, as cellulose is available, it is sufficient to supply acids and fuel to the local S.I.C.T.D., our usual supplier.

The above data are approximate only and should be considered together with the needs of all the other secondary raw materials and repair materials necessary to maintain the efficiency of a complex factory such as that of "Ferrania".

Present situation of finished products:

In the factory there is available some cinematographic film 35 mm., some photographic film, X-ray film and photographic paper, enough for one or two months' production at reduced capacity.

Ferrania, 1st May, 1945.

3813

RESTRICTED

MINUTES OF THE FOURTH MEETING OF THE TEMPORARY FILM BOARD HELD ON  
28TH APRIL, 1945 AT 11.00 HOURS.

Present:

Mr. G. Stewart Brown, A.C., Chairman  
Mr. Sidney Simmonds, 1st Secretary of Embassy, British Embassy  
Mr. Michael Stewart, British Embassy  
Major Scotten, A.C.  
Major E. L. Palmieri, A.C.  
Major Nugent, A.C.  
Mr. George Edman, P.W.B.  
Mr. Paul Radin, P.W.B.  
Lt. P. Levi, P.W.B.

H.E. Libonati, Under-Secretary for Press, Entertainment & Tourism

Dr. Perrone Capanna, Private Secretary to the Under-Secretary for Press, Entertainment & Tourism

Sig. A. Gaerini, representing Italian film workers

Sig. A. Proia, representing Italian film producers

Sig. Navone, representing Italian exhibitors

Miss M.A. Evans, A.C.

Dr. Paula B. Grabowski, secretary

THE MINUTES OF THE LAST MEETING WERE APPROVED AS CORRECTED: Minute #18, Para. 3 to read: "In reply to point (a), Maj. Scotten said that, as long as the Allied Military control an area, they could requisition anything they see fit." And: "In reply to point (b), Maj. Scotten pointed out that, as long as an area is under Military control....."

19. Mr. Stewart Brown read a letter addressed to him by the Presidency of the Council of Ministers in which was stated that Prof. Ettore Benedetti, Engineer, had been nominated by the Ministry for Industry, Commerce & Labour as their counsellor and technical advisor to the Temporary Film Board. Mr. Brown invited Prof. Benedetti to attend future meetings.

20. Mr. Brown informed the Board that Mr. MacLean, representing the American Embassy, was unable to attend the meeting. Up to the time of the meeting, Mr. MacLean had not yet received from Washington any answer to his cable. He had therefore cable again soliciting a reply. In the meantime, he recommended, however, that the proposed film legislation be submitted by the Italian representatives.

21. H.E. Libonati said that the project could be ready at any time. He said that, since he had submitted the principles of the proposed laws in his letter to the Board dated 10th April, 1945, there would be no need for submitting the draft of the laws to the Board. He proposed submitting them directly to the Italian Government. Pending the acceptance of the laws by the Italian Government, he suggested continuing the examination of other matters before the Board. H.E. Libonati said that the Board had in principle agreed upon the three main

for Press, Entertainment & Tourism  
Sig. A. Guerini, representing Italian film workers  
Sig. A. Proia, representing Italian film producers  
Sig. Navone, representing Italian exhibitors  
Miss M.A. Evans, A.C.  
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1. The abolition of all Fascist legislation;
2. The rebate to Italian producers;
3. The guarantee of 60 days playing time a year in every Italian theatre for Italian films.

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On the last point only the agreement of the U.S. Government has not as yet been received, but he expressed the hope that the delay in the reply promised a favorable answer. Therefore, and especially in view of the liberation of North Italy, he wanted to continue with the work of the Board, to be able to present the liberated populations with the results.

Mr. Stewart said that according to previous agreements, the Temporary Film Board should first examine all proposed laws before they were submitted to the Italian Government. He said the understanding was that all projects should be examined by the Board and, if agreed upon, should be simultaneously presented to the Italian Government and the President of the Allied Commission.

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H.E. Libonati said that the task of the Film Board is to revise Italian film legislation. Since agreement on the main points had practically been reached, all the remaining minor problems should be left aside and be considered as administrative questions only.

Mr. Stewart Brown was agreeable to Mr. Libonati's suggestion. He requested, however, that the Italian Government should be asked not to enact decrees without the Board having agreed to them.

Dr. Perrone and Mr. Guarnini proposed and H.E. Libonati agreed that a draft of the proposed Decree of Law would be submitted to the Sub-Committee on Film Legislation at its next meeting. Mr. Brown said that after agreement of the above Sub-Committee and the Temporary Film Board, the plan would be submitted to the Italian Government. Major Palmieri put forth the possibility that the proposed laws could be substantially changed by the Council of Ministers. Major Scotten asked if this Board would be able to examine the laws after their possible modification by the Council of Ministers. Major Palmieri pointed out that if there should be any substantial changes, there would be time between discussion and approval by the Council of Ministers and enactment in which period the Board could object and have them returned to the Council for reconsideration. It is, however, the opinion of the Allied members of the Board, that, since there has been as yet no approval received from the U.S. Government, the submission of the scheme directly to the Italian Council of Ministers would be premature. It was therefore decided that the draft of the proposed laws will be submitted to the Board which will then make its recommendations.

22. THE NEXT MEETING OF THE SUB-COMMITTEE FOR FILM LEGISLATION WAS SET FOR WEDNESDAY, 2ND MAY, 1945 AT 16.00 HOURS. At this meeting the draft will be discussed.

Mr. Brown asked Major Palmieri to contact the American Embassy to see if the answer of the U.S. Government had been received before the Sub-Committee meeting.

23. THE UNBLOCKING OF FILMS NOW IMPOUNDED BY PWB.

Mr. Brown read a letter from Mr. Loken which stated that the chief of PWB, Mr. Russel Barnes, agreed to unblock films now held by PWB and to turn them over to the Italian Government.

The date for the turn-over of all films from PWB to the Italian Government for their review was set for 1st May, 1945. Mr. Brown asked, however, if the Italian Government could inform the Board on the procedure of the proposed review and licensing system. H.E. Libonati promised full collaboration with the Board in this matter.

24. PROGRESS REPORT OF THE SUB-COMMITTEE ON DE-REQUISITION.

Major Scotten asked for the ideas of the Italian Government on this matter. As the copies of the Progress Report had not reached the Italian members of the Board, they were, however, not able to make any comments. Major Scotten said that it would be a very difficult task to examine individually the case of every requisitioned cinema and proposed that an agreement in principle should be reached. Since each of the requisitions had been made by a different authority, he proposed that the Italian representatives make a list of all the authorities that requisitioned the establishments. Lt. Levi stated that he had a list of requisitioned cinemas.

Mr. Brown then proposed that the Italian association "Associazione Italiana degli Industriali" should, together with Lt. Levi, make up a list of all

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Mr. Brown then proposed that the Italian association "Associazione Italiana Escenti ed Industriali" should, together with Lt. Levi, make up a list of all theatres requisitioned and make recommendations for de-requisitioning.

Mr. Einar, referring to a previous query by Major Scotten as to the proper authority to apply to for de-requisitioning, proposed a joint recommendation of PWB and IOR for action by IIRQ.

Mr. Brown proposed that a complete list be compiled stating who occupied each property, how the property is currently used and arguments for de-requisitioning the same. After having examined such list, the Board would be able to make its recommendations. Mr. Brown proposed that Maj. Scotten and the representatives of the Italian Association of Exhibitors (Associazione Italiana Escenti ed Industriali), meet in the course of the coming week and prepared their material and recommendations for the next meeting of the Board.

THE NEXT MEETING OF THE TEMPORARY FILM BOARD WILL TAKE PLACE ON SATURDAY, 5TH MAY 1945 AT 11.00 HOURS.

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Declassified E.O. 12356 Section 3.3/NND No. 785016

TEMPORARY FILM BOARD SUB - COMMITTEE ON DEREGISTRATION

Press Report to 19 April, 1945

1. Examination of the problem of deregistration indicates that it possesses two aspects, i.e.: (1) that presented in the case of moving picture production installations; (2) that presented in the case of halls and theatres for moving picture exhibition. It is felt that these should be dealt with separately, in view of the different nature of the questions raised and the different method of approach required by each. Because of the restricted number of concerns involved, centralized in the Rome area, in the first case, because of the obvious desirability of providing employment to the considerable number of persons depending upon the industry, and because of the obvious order in which the distribution and exhibition of films must follow on production thereof, it is deemed advisable to attach the problem of deregistration of plant first.

2. In the first instance it is a relatively simple matter to investigate and make recommendations on three or four enterprises occupied by as many military units. All the premises having been requisitioned by the same authority (RAAC), while in the second there are over a hundred theatres scattered through the length and breadth of Italian Government territory, occupied by as many different units or commands and requisitioned under various authorities, continued occupancy being justifiable in varying degrees of "military necessity" in each instance. To examine every case on its merits would seem beyond the scope or capabilities of this subcommittee or any headquarters, for that matter.

3. So far as it has been possible to examine the question of deregistration of theatres at this time, it would appear that an overall policy should be submitted to and agreed by sufficiently high authority (AFHQ) to enforce compliance on the districts and base sections concerned embodying a form of compromise between civilian and military interest. Various schemes have been suggested, ranging from outright deregistration to granting of discounts or blocks of free tickets to servicemen. Arrangements whereby theatres would be attended simultaneously by troops and civilians are not believed advisable for four basic reasons: (a) difficulty of maintaining discipline, (b) possibility of incidents between civilians and servicemen, (c) hygiene, (d) impossibility of providing entertainment acceptable to both elements at the same time. At least one exhibitor has proposed that different hours in the day be set aside for troops and civilians. The view is held that setting aside of separate days for each would offer the most feasible solution where joint use of theatres is contemplated.

4. Up to the present, the request for complete or partial deregistration of three areas in and around Rome have been brought forward as indispensable for resumption of activity on the part of the film-producing industry:

- (a) Cine Citta', (2) the Centre Sperimentale di Cinematografia, and
- (3) the Stabilimenti Cinematografici di Torino.

5. Cine Citta' is occupied jointly by the Italian Government

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gate and make recommendations on three or four enterprises occupied by as many military units, all the premises having been requisitioned by the same authority (DAIC), while in the second there are over a hundred theatres scattered through the length and breadth of Italian Government territory, occupied by as many different units or commands and requisitioned under various authorities, continued occupancy being justifiable in varying degrees of "military necessity" in each instance. To examine every case on its merits would seem beyond the scope or capabilities of this subcommittee or any headquarters, for that matter.

3. So far as it has been possible to examine the question of derequisitioning theatres at this time, it would appear that an overall policy should be submitted to and agreed by sufficiently high authority (AFHQ) to enforce compliance on the districts and base sections concerned embodying a form of compromise between civilian and military interest. Various schemes have been suggested, ranging from outright derequisitioning to granting of discounts or blocks of free tickets to servicemen. Arrangements whereby theatres would be attended simultaneously by troops and civilians are not believed advisable for four basic reasons: (a) difficulty of maintaining discipline, (b) possibility of incidents between civilians and servicemen, (c) hygiene, (d) impossibility of providing entertainment acceptable to both elements at the same time. At least one exhibitor has proposed that different hours in the day be set aside for troops and civilians. The view is held that setting aside of separate days for each would offer the most feasible solution where joint use of theatres is contemplated.

4. Up to the present, the request for complete or partial derequisitioning of three areas in and around Rome have been brought forward as indispensable for resumption of activity on the part of the film-producing industry:

(a) Cine Citta', (2) the Centre Sperimentale di Cinematografia, and (3) the Stabilimento Cinematografico di Torino.

5. Cine Citta' is occupied jointly by the Italian Government (Italian refugee camp, capacity 6000, present occupancy around 2000) and the Displaced Persons Subcommission of AC (non-Italian displaced persons camp, capacity 2000, present occupancy 573). Derequisitioning of certain buildings in the AC area has been requested. From consultation with the Director of this Subcommission and actual inspection of the premises, this would not appear to be feasible, due to the location of installations, made at considerable cost (about L.4000) to the Governments concerned, and the condition of other buildings available within the area. However, the Director of D.P. S/C stated that, with the opening of new camps further forward as operations progress in the North, it might be possible to relinquish the whole area in something like a month's time. Any move to obtain derequisitioning in whole or in part at present would be resisted by this Subcommission.

6. The premises of the Centro Sperimentale are occupied by the Combined Services Detailed Interrogation Center (CSDIC), together with a limited area and two small buildings in the Depolavoristica (recreation grounds) of Cine Citta'. The buildings themselves are employed as officers' and ORs' quarters and offices, while adjacent grounds are employed for the parking of M. tentage for ORs and two small POW stockades containing a handful of prisoners. There does not appear to be any particular reason why the unit in question should be accommodated at this particular location... especially with the progress of operations, and it would seem to be quite mobile, so that transfer to another location might readily be accomplished in the space of a couple of weeks. CSDIC is directly dependent upon AFHQ and could be moved only on orders herefrom.

7. The Titanus premises, (Bernini Studio) are with the exception of one studio and storage space, occupied by two units, the 19th Field Survey Coy. under the Director of Survey, AFHQ, and the 14th Field Survey Map Depot under 15th Army Group. The derequisitioning of one more studio and adjoining offices would permit, according to the claims of the owners, the resumption of production. An inspection was made of the area, from which it developed that derequisitioning of the desired buildings and occupancy by the film company would be feasible only if one of the units vacated its present holdings. The 19th Field Survey Coy. maintains a complete map reproduction plant in operation in two of the main studios, with offices in one and M.F. and Q.M. Stores in two smaller outbuildings. The offices desired by the film company are used as sleeping quarters. This unit is a static formation which would require about two months to move, in view of the heavy machinery, stores, and other equipment involved. It is at present engaged on a project of considerable magnitude, confidential in character, which could not be interrupted at this time. The 14th Field Survey Map Depot occupies the remainder of the premises, the studios being used as warehouses for large quantities of sorted maps, some in racks, some arranged in piles, on the floor, as is the case with regard to the studio desired by the film company. The remainder of the area is occupied as living quarters, stores, etc. It was observed that large quantities of these maps covered areas no longer theatres of operations or those which could probably be served from a more convenient distribution point. At first glance it would appear that this unit could readily be moved in the space of two or three weeks or, in view of the present situation of the war, might be packed up altogether. Its continued occupancy of these premises would not appear to be justifiable on the grounds of strict military necessity.

Signed:

W.P. EVANS  
Colonel  
Director  
Commeice Sub-Commission

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Signed:

W.P. EVANS  
Colonel  
Director  
Commerce Sub-Commission

HEADQUARTERS ALLIED COMMISSION

APC 394

10th April 1945

TEMPORARY FILM BOARD

Sub-Committee for Revision of Censorship Legislation

Minutes of 1st Meeting held on 9th April, 1945 at 18.00 hours at the Under-Secretariat for Press, Via Veneto 53.

Present : Major Palmer, A.C., Chairman  
Mr. Michael Stewart, British Embassy  
Mr. MacLean, American Embassy  
Mr. Paul Selin, P.W.D.  
Mr. Sidney Simmons  
Dr. Ferrero Capomano, Private Secretary to the Under-Secretary for Press.  
Sig. De Zerbi, Chief of Cabinet of the Under-Secretary for Press  
Miss M.A. Evans, Acting Secretary  
Miss Paula B. Grubowald, Secretary

The minutes of the 1st Meeting were approved with the following corrections:

Minute No. 7, first sentence should read: "As a measure which might possibly be notified for use in Italy, W.E. Licensiti mentioned the new tax of 7% which France has under consideration on the box office takings of all films, whether foreign or national."

Minute No. 8, para. 2, last sentence should read: "It was further agreed that there would be no opposition to foreign news films being made or exhibited in Italy."

12. The Italian Government representatives stated that they were not ready to submit a plan for new film legislation but that they would submit some points only, to be considered as wishes of the Under-Secretary for Press and to be later incorporated in a scheme for legislation. For the time being, the

Minutes of 3rd Meeting held on 8th April, 1945 at 10.00 hours at the Under-Secretariat for Press, Via Veneto 23.

Present : Major Palmieri, A.C., Chairman  
 Mr. Michael Stewart, British Embassy  
 Mr. Pauluan, American Embassy  
 Mr. Paul Gelin, E.M.I.  
 Mr. Sidney Bimmonds  
 Dr. Piero Capanna, Private Secretary to the  
 Under-Secretary for Press.  
 Sir. De Zerbi, Chief of Cabinet of the Under-  
 Secretary for Press  
 Miss M.A. Evans, Acting Secretary  
 Miss Paula B. Grubbs, Secretary

The minutes of the last meeting were approved with the following corrections:

Minute No. 7, first sentence should read: "As a measure which might possibly be notified for use in Italy, M.E. Libonatti mentioned the new tax of 7% which France has under consideration on the box office takings of all films, whether foreign or national."

Minute No. 8, para. 2, last sentence should read: "It was further agreed that there would be no opposition to foreign news films being made or exhibited in Italy."

12. The Italian Government representatives stated that they were not ready to submit a plan for new film legislation but that they would submit some points only, to be considered as wishes of the Under-Secretary for Press and to be later incorporated in a scheme for legislation. For the time being, the Ministers of Finance and the Treasury, who are deeply concerned with the problems in question, want to reserve making final proposals until certain technical uncertainties are cleared. In the meantime, Mr. De Zerbi made the following proposals:-

1. That the E.M.I.U. be abolished entirely. 3849
2. The guaranteeing from 50-60 days during the year of compulsory showing of Italian films in every theatre. These days to be distributed throughout the year on some equitable basis. This law should be in effect for from 3 - 4 years and would be a minimum aid for Italian producers and would be combined with.

- 2 -

3. The rebate of 15% of the prevailing assessment tax to producers of Italian films.

It is part of the plan that the 15% should come from the box office tax levied on Italian films only and producers are to be rebated in direct proportion to the amount of business their films do. Producers of documentary and news films are not to share in this subsidy plan.

Mr. Simmonds said that such an arrangement may lead to an increase in the guaranteed days rather than diminishing them. Mr. Maclean expressed himself as being opposed to the suggestion of guaranteed showing time. He said he would rather see a higher percentage of subsidy granted.

13. Major Palmieri asked whether any other taxes would be levied on imported films. Mr. Stewart asked for information as to the extent of the duties to be paid by importers. He said that this bears direct relationship to the tax that is to be imposed on the exhibition of foreign films and to the days reserved for Italian films. Mr. De Zerbi stated that there is no longer any dubbing tax to be paid and that news reels are exempt from the box office tax (tasso orariale) as to customs duties, this is a matter which goes beyond their functions and is still to be fixed by the Italian Government after considering the problems of many other industries, and must form part of a general agreement between State and State.

14. Major Palmieri suggested that new proposals should be made by the Allied members if they cannot agree with the Italian proposals. Mr. Maclean said that the Italian proposals were not as yet complete enough for definitive discussion and asked for the completed scheme. Mr. De Zerbi expressed the wish to learn the Allied standpoint. He said that nearly all previous legislation could be abolished and that he wanted to know what the Allies would do to help the Italian film industry temporarily. Mr. Maclean stated that the type of help he recommended should not be connected with foreign importation. Mr. Forzone said that in contrast to the American film industry, with its world-wide distribution, the Italian film industry has great difficulty in finding markets abroad and is completely dependent on the home market. He stated that the help requested would tend to ensure good Italian production only.

Major Palmieri then reviewed with the Italian representatives

interest in the guaranteed days rather than minimum days.  
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15. With regard to the licensing of companies intending to produce news reels and documentary films, Mr. De Zerbini stated that the same criteria would be used as are used in licensing the press. The two standards on which licenses are granted are:

- (a) The political background of the sponsoring parties
- (b) The financial stability of the sponsoring parties.

Mr. Stewart proposed that showings of educational short subjects might be made compulsory in Italian theatres. He recognized the fact that such a scheme would meet with opposition on the part of exhibitors, but would have great educational value. Mr. Palmieri said that the Allied members would be glad to consider from the Italian Government proposals regarding the compulsory showing of short subjects of high educational value.

16. Major Palmieri then proposed to adjourn until after the full meeting, the results of which will be important for further sub-Committee discussions. The Italian representatives promised to submit a draft of their proposals at that meeting or soon after. Major Palmieri asked them to submit a proposal containing a complete scheme, including the laws to be abolished and those to be enacted and which would be dealt with at the same time.

THE NEXT FULL MEETING OF THE TEMPORARY FILM BOARD WILL BE HELD ON THURSDAY, 19th APRIL, 1945 AT 11 a.m. At that time a date will be fixed for the next meeting of the Sub-Committee on Film Legislation.

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ALLIED FORCE HEADQUARTERS  
INFORMATION AND CENSORSHIP SECTION  
**PSYCHOLOGICAL WARFARE BRANCH**  
ITALIAN THEATRE HEADQUARTERS  
P.W.B. UNIT No. 12 U.S.A.P.O. 512

FILM PRODUCTION SECTION.

5 April, 1945.

Memo. To: Miss Evans, Acting Secretary, Temporary Film Board,  
Allied Commission.

From: Mr. Mackendrick.

This is to remind you that a very small correction was made to the recommendations of the Sub Committee of the Temporary Film Board on blocked films.

The copy at present circularized lacks one word which should be added:

Para.2 should read " It is recommended that on that date all blocked films at present held, etc."

*A. Mackendrick*  
Chief of Film Production Section. *H. H.*

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HEADQUARTERS ALLIED COMMISSION  
APO 394  
PUBLIC RELATIONS BRANCH

MINUTES OF THE SECOND MEETING OF THE TEMPORARY FILM BOARD  
HELD ON 31ST MARCH, 1945 AT 11.00 HOURS.

Present:

Mr. G. Stewart Brown, A.C., Chairman.  
Mr. MacLean, American Embassy.  
Mr. Michael Stewart, British Embassy.

Col. W.P. Evans, A.C.  
Maj. E.L. Palmeri, A.C.  
Mr. James Linn, P.W.D.  
Mr. Paul Radin, P.W.D.  
Mr. Alex. Mackendrick, P.W.D.  
H.E. T. Libonati, Under-Secretary for Press,  
Entertainments & Tourism.

Sig. A. Guarini, representing Italian film workers.  
Sig. A. Froia, representing Italian film producers.  
Sig. Navone, representing Italian exhibitors.  
Miss M.A. Evans, Acting Secretary.

9. REQUEST OF ITALIAN GOVERNMENT INT TO HAVE ANOTHER FILTER ON BOARD,  
REPRESENTING MINISTRY OF INDUSTRY, LABOUR AND COMMERCE.

The Chairman read the request and proposed that the Italian Government should be allowed to bring a technical adviser, representing the Ministry of Industry, Labour and Commerce, to meetings of the Temporary Film Board. This was agreed.

10. REPORT BY MAJOR PALMERI, CHAIRMAN, SUB-COMMITTEE ON FILM  
LEGISLATION.

This Sub-Committee has held two meetings, on March 24th  
and March 28th.

At the first meeting a list of laws was prepared which  
were proposed for abrogation. After a discussion of these laws  
was held, it was decided that certain of them would be suggested for abrogation

Present: Mr. G. Stewart Brown, A.C., Chairman.  
 Mr. Maclean, American Embassy.  
 Mr. Michael Stewart, British Embassy.  
 Col. W.P. Evans, A.C.  
 Maj. D.L. Palmieri, A.C.  
 Mr. James Linan, P.W.B.  
 Mr. Paul Radin, P.W.B.  
 Mr. Alex. MacKendrick, P.W.B.  
 H.E. D. Libonati, Under-Secretary for Press,  
 Entertainments & Tourism.  
 Sig. A. Guarini, representing Italian film workers.  
 Sig. A. Frois, representing Italian film producers.  
 Sig. Navone, representing Italian exhibitors.  
 Miss E.A. Evans, Acting Secretary.

# 9. REQUEST OF ITALIAN GOVERNMENT TO HAVE ANOTHER MEMBER ON BOARD, REPRESENTING MINISTRY OF INDUSTRIAL, LABOUR AND COMMERCE.

The Chairman read the request and proposed that the Italian government should be allowed to bring a technical adviser, representing the Ministry of Industry, Labour and Commerce, to meetings of the Temporary Film Board. This was agreed.

# 10. REPORT BY MAJOR PALMIERI, CHAIRMAN, SUB-COMMITTEE ON FILM LEGISLATION.

This Sub-Committee has held two meetings, on March 24th and March 26th.

At the first meeting a list of laws was prepared which were proposed for abrogation. After a discussion of these laws it was decided that certain of them would be suggested for abrogation and that certain others would require further study.

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At the second meeting, the laws which had been set aside for further study were taken up. Maj. Palmieri asked H.E. Libonati to explain his position so that the Committee could consider their recommendations to make in respect of these laws.

The principal points which resulted from the presentation of S.E. Libonati's views were:-

- a) that any recommendations that might be made either by the committee or by the Italian representatives must be considered

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to be of a non-committal nature since the committee did not possess an exact definition of its status or authority:

b) that a number of responsible Italian officials, in addition to the Prime Minister, would have to be consulted in any event before the decisions or recommendations of the Committee could be adopted, - the Ministers of Industry, Labour and Commerce, Finance, Foreign Affairs, and National Education.

c) The condition of Italy's economy and the position of her film industry was such that the Italian film industry could not exist without a subsidy for at least an initial period of 3-4 years.

d) The Italian film industry would aim to produce from 30-40 films per year.

e) The subsidy for the Italian film industry must be derived in some way from the moving picture industry. While no definite scheme for a subsidy was ready for consideration, it was suggested that a proposal understood to be under discussion in France be considered as a possible solution in Italy. The French proposal involved the levy of a 7½% tax on the gross income from the showing of all films, the income from the tax to be turned over to the French film industry. A modification of the French proposal was later offered as a basis for discussion. This was the levy of a tax on the showing of Italian films only, so as to provide the basis for an Italian subsidy.

f) There would be no objection to the elimination from Italian legislation and film production of all propaganda aspects and monopolies. The government would exercise a general supervisory control and would not attempt to foist its policies on purely business matters within the industry.

II. The entire problem of news reels and the monopoly of UOCE were discussed. It was agreed that there should be no monopoly either for the showing or production of news reels in Italy. It was also agreed that there should be no exclusion of foreign-made news reels. M.R. Libonatti suggested that Italian companies wishing to enter the field should be subjected to the same control as persons who wish to publish a newspaper, that is, that their financial soundness should be ascertained, and further, that the individual sponsors should be scrutinized for possible fascist backgrounds. It was pointed out that the scarcity of raw material was

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II. The entire problem of news reels and the monopoly of EUCS were discussed. It was agreed that there should be no monopoly either for the showing or production of news reels in Italy. It was also agreed that there should be no exclusion of foreign-made news reels. H.E. Libonati suggested that Italian companies wishing to enter the field should be subjected to the same control as persons who wish to publish a newspaper, that is, that their financial soundness should be ascertained, and further, that the individual sponsors should be scrutinized for possible fascist backgrounds. H.E. Libonati pointed out that the scarcity of raw material was such that it might become necessary to elaborate a scheme for its equitable allocation rather than to leave it open to a possible competitive scramble. Having this in view, it may be unwise to abolish EUCS.

The Sub-Committee on Film Legislation was, therefore, in a position to recommend to the Temporary Film Board a list of laws which could be suggested for abrogation. Furthermore, it was desirable that the Board furnish the Sub-Committee with precise data regarding the programme for the Italian film industry since it would be difficult to formulate proposals for legislation without the data.

Major Palmieri suggested that, failing this, it might be necessary for the Sub-Committee to present two separate sets of proposals, one from the Italian side, and one from the allied side. He hoped, however, that this could be avoided since it would involve a loss of considerable time and effort.

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Commenting on the Sub-Committee's report, Mr. MacLean proposed that all Fascist film legislation should first be abrogated and new laws substituted. This proposal was discussed and it was agreed that the abrogation should be recommended simultaneously with other legislative suggestions made by the Board at the termination of its work. H.L. Libonati said it would be relatively easy to abrogate the existing laws and substitute them with new ones. Regarding the subsidizing of the Italian film industry, H.E. Libonati suggested that 15% of the existing tax on all film showings be the basis thereof.

Legislative proposals will be circulated to members of the Sub-Committee on Film Legislation before its next meeting on Monday, 24th April at 1600 hours.

#### 11. REPORT OF SUB-COMMITTEE ON BLOCKED FILMS.

Mr. Mackendrick then read the report of the Sub-Committee on Blocked Films (circulated separately). Regarding the decision that, on a date to be determined by the Temporary Film Board, all films at present held by F.W.B. shall be turned over to the custody of the appropriate Italian authority, Mr. Linon said that, if the Board was agreeable, this proposal will be submitted to the Head of F.W.B. and to AFHQ before being carried into action. The report of the Sub-Committee thereupon was unanimously agreed by the Board.

#### 12. SUB-COMMITTEE FOR DEREGISTRATION OF ITALIAN FILM PROPERTY.

In view of the problems connected with the derequisitioning of Italian film property, the Chairman proposed to form a sub-committee to study the question. Col. Evans was named Chairman of this Sub-Committee, which would be composed of Mr. Radin of P.W.E., and one Italian representative to be nominated by H.L. Libonati. The military authorities will also be asked to nominate a representative. The Sub-Committee would begin work during the coming week. Col. Evans pointed out that all proposals for derequisitioning Italian property ought to be submitted to the Industry Sub-Committee of the A.C.

13. THE NEXT FULL MEETING of the Temporary Film Board will be held on Thursday, 22nd April at 11.00 a.m.

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Legislative proposals will be circulated to members of the Sub-Committee on Film Legislation before its next meeting on Monday, 9th April at 1600 hours.

11. REPORT OF SUB-COMMITTEE ON BLOCKED FILMS.

Mr. Mackendrick then read the report of the Sub-Committee on Blocked Films (circulated separately). Regarding the decision that, on a date to be determined by the Temporary Film Board, all films at present held by F.W.M. shall be turned over to the custody of the appropriate Italian authority, Mr. Linen said that, if the Board was agreeable, this proposal will be submitted to the Head of F.W.M. and to A.H.Q. before being carried into action. The report of the Sub-Committee thereupon was unanimously agreed by the Board.

12. SUB-COMMITTEE FOR DEREGISTRATION OF ITALIAN FILM PROPERTY.

In view of the problems connected with the deregistering of Italian film property, the Chairman proposed to form a sub-committee to study the question. Col. Evans was named Chairman of this Sub-Committee, which would be composed of Mr. Radin of F.W.M., and one Italian representative to be nominated by M.E. Libonati. The military authorities will also be asked to nominate a representative. The Sub-Committee would begin work during the coming week. Col. Evans pointed out that all proposals for deregistering Italian property ought to be submitted to the Industry Sub-Commission of the A.C.

13. THE NEXT FULL MEETING of the Temporary Film Board will be held on Thursday, 12th April at 11.00 a.m.

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RECOMMENDATIONS OF THE SUB-COMMITTEE OF THE TEMPORARY FILM BOARD  
AS TO THE UNBLOCKING OF FILMS CURRENTLY BLOCKED BY THE  
PSYCHOLOGICAL WARFARE BRANCH

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1. It is recommended that the Psychological Warfare Branch be relieved of the responsibility for blocking certain films from distribution in Italy south of the Army Control Line. Such responsibility shall cease on a date to be determined by the Temporary Film Board.
2. It is recommended that on that date all films at present held by PWB shall be turned over to the custody of the appropriate Italian authority which will hold them, pending application for their distribution.
3. It is recommended that on the same date all Italian film distributors and exhibitors should be informed that films hitherto blocked by PWB will be considered for release with the exception of those in the categories listed below. Before such films can be shown, individual applications must be filed with and approved by the appropriate Italian authority.
4. The exceptions referred to above are the following:
  - a) Films or parts of films which display anti-democratic bias, national antagonism or race prejudice.
  - b) Films which, because of their origin or the personnel participating in the production, seem unsuitable for release at the present time.

Note: It is recommended that all prints and negatives of films in category (a) be destroyed except for those copies necessary for purposes of historical record. Prints and negatives of films in category (b) should be impounded by the appropriate Italian authority until such time as that authority decides that they can be released.

5. It is recommended that PWB notify the interested diplomatic missions in Rome of the transfer of responsibility for the blocking of films to the Italian authority. PWB will also make available to that Italian authority all past correspondence relating to blocked films of foreign origin.

## HEADQUARTERS ALLIED COMMISSION

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## PUBLIC RELATIONS BRANCH

MINUTES OF THE FIRST MEETING OF THE TEMPORARY FILM BOARD  
HELD ON 21ST MARCH, 1945 AT 11.00 HOURS

## Present :

Rear Admiral E.W. Stone, A.C.  
 Mr. G. Stewart Brown, J.C.  
 Mr. Michael Stewart, British Embassy.  
 Mr. MacLean, American Embassy.  
 Mr. James Linen, P.W.D.  
 Mr. Paul Reelin, P.W.D.  
 Mr. Alex. Mackendrick, P.W.D.  
 Major E.L. Palmieri, A.C.  
 Mr. I.V.E. White, A.C.  
 H.E. F. Libonati, Under Secretary for Press  
 Entertainments & Tourism.  
 Sign. A. Guarini, representing Italian film  
 workers.  
 Sign. A. Proia, representing Italian film  
 producers.  
 Miss K.A. Evans, Acting Secretary.

1. Opening address. Admiral Stone opened the meeting with an inaugural speech in which he stated that the present Commission, which, he hoped, would be only temporary, had been formed at the request of A.F.H.Q. and would be composed of an equal number of representatives of the Italian government, of Psychological Warfare Branch, and of the Allied Commission. It was imperative that the new Italian government eliminate all fascist influence and discriminatory legislation, and would take steps to promote "free competition". The principle task of this Commission, said Admiral Stone, "is to effect the transfer of the film industry from the control of P.W.D. to that of the Italian government." The Italian government should set up a special film commission, composed of non-Fascist members of the government, and various representatives of industry and of the public, to study and execute the recommenda-

Rear Admiral E.W. Stone, A.C.  
Mr. C. Stewart Brown, A.C.  
Mr. Michael Stewart, British Embassy.  
Mr. MacLean, American Embassy.  
Mr. James Linen, P.W.D.  
Mr. Paul Rabin, P.W.D.  
Mr. Alex. Mackendrick, P.W.D.  
Major J.L. Palmieri, A.C.  
Mr. I.V.P. White, A.C.  
H.E. E. Libonati, Under Secretary for Press  
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2. Election of President and Secretary. Admiral Stone was obliged to refuse the nomination, proposed by S.E. Libonati, as President of the Commission owing to the pressure of work. Mr. C. Stewart Brown was subsequently nominated by Mr. Linen and elected chairman.

Mr. Brown requested that Mr. Armour (absent), representing the U.S. government, assume the duties of Secretary. Until his return Mr. Rabin, P.W.D., will act as temporary secretary.

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3. Mr. Brown asked the Italian government representatives if they would like to increase their number to four, adding a representative from the film exhibitors. This was agreed. Mr. Brown invited all members to bring experts or advisors with them when special technical questions were to be discussed.
4. Mr. Brown then outlined the problems facing the board:
- a) Revision and elimination of Fascist film legislation, b) review of films blocked by P.W.B. and recommendation on the future system of review and release, c) de-requisitioning of Italian film property, and d) the creation of a permanent Italian Film Commission. It was agreed to set up sub-committees to deal with the first two points.
5. Sub-committee on legislation. With regard to the nomination of a sub-committee to deal with the revision of fascist film legislation, Mr. Brown proposed the committee should be composed of Major Palmieri as Chairman plus Mr. MacLean, Mr. Stewart and Mr. Kalin for the Allies, and J.E. Libonati and Mr. Perrone Capanna for the Italians. This committee will hold its first meeting on Saturday next, March 24th, at 11.00 hours in the office of H.B. Libonati. Major Palmieri undertook in the meantime to gather together all fascist laws dealing with films and have them ready for perusal in Mr. Brown's office by midday on Friday the 23rd.
6. Sub-committee for review of films currently blocked by P.W.B. and those to be produced in the future: It was proposed that the sub-committee be composed of two allied and two Italian representatives. Mr. Stewart considered that only one representative of each would be sufficient for reviewing the films but that it would be impossible for any one committee to examine the many hundred films involved. In view of this difficulty it was decided that in principle all films would be turned over, as soon as possible after criteria for their turn over had been agreed upon, to the Italian government, who would then review them individually as requests for release were made by their owners. The point was raised that there were likely to be objections on the Italian side to films made by Fascist actors, or owned by Fascist film magnates. It was specifically stated that such problems were mainly the concern of the Italian government. The Allies were chiefly interested in the blocking of films with an anti-allied or anti-democratic slant.

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The chairman then suggested that a sub-committee, composed of one allied member and one Italian, should meet as soon as possible to discuss the criteria to be followed for release of the films to the Italian government. It was agreed that this committee, composed of Mr. MacKendrick, with Mr. Linnen and Mr. Stewart as advisors, and Mr. Libonati, and two advisors for the Italians, would hold its first meeting on Friday, March 23rd, at 12.00 hours in Mr. Linnen's office in 52, Via Veneto.

7. De-requisitioning of Italian film property. It was agreed to leave this question in abeyance until the two above sub-committees had started work.

8. The next full meeting of the Temporary Film Commission was convened for 11.00 hours on Saturday, March 31st at headquarters of the Allied Commission, room 31 on the ground floor.

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