

ACC

10000/137/252

HO. AC.

FILMS

July - Dec. 1941

100001724/262

HQ. AC P.E.B. AP0394

R. II

FILMS Vol. I
July - Dec. 1941

HEADQUARTERS ALLIED COMMISSION

APO 394

PUBLIC RELATIONS BRANCH

11/PMB

13 Dec. 1944

SUBJECT : Industria Corti Mettreggi, S.A. - WINCOM
Via Bellini, 27

TO : Col. R.S. McMurtry, Real Estate Section, RAAC.

I return herewith the attached correspondence with the remarks of the head of the PVB unit now located at 27, via Bellini. It would seem that this property is being fully employed on essential propaganda work, and the case of INCOM is not a strong one.

LIONEL FLEDDEN

Major

Public Relations Director

HEADQUARTERS ALLIED COMMISSION

APR 394

PUBLIC RELATIONS BRANCH

11/PRB

4 December 44.

SUBJECT : Polish Army Film Unit

TO : Colonel Count Jean de Salis,
Public Relations, Advanced Section, A.N.H.A.

1. Following my conversation this afternoon with Colonel Rankin in your Office, I attach copy of the note which I have sent to Colonel Helzer on this subject.
2. My suggestion is that, in order to avoid complications which will undoubtedly arise if Allied Units sign contracts with private Italian firms, all Units wishing to make films should apply for the necessary facilities to the PWB Film Unit (Mr. Elliot Smith, 27 Via V. Bellini).

LYONNE PINKHAM

Major

Public Relations Director.

Copy to: Major Lottman, Real Estate Section, R.A.A.C.
Mr. Elliot Smith, PWB Film Unit, 27 Via V. Bellini.

COPY

HEADQUARTERS ALLIED COMMISSION
APO 394
PUBLIC RELATIONS BRANCH

11/PRE

4 December 1944.

SUBJECT : Polish Army Film Unit

TO : Lt.Col. G.A.L. Helder, ADFR, Hq Public Relations, CME

Reference your 2/PKS/44 of Nov. 24.

1. I find it extremely difficult to comment on General Beaumont-Nesbitt's letter because it raises, in paragraph 3, a problem upon which no clear directive exists.

2. It appears to me incorrect to say that the Italian owners are "not collaborating." In the first place they state that they have signed a preliminary contract. Secondly, the derequisitioning of the studios would give them exactly what they want i.e. the opportunity to go into production.

3. The Scalera brothers are well known as supporters and beneficiaries, to the tune of millions, of the Fascist regime. Recently under a misapprehension a representative of British film industry signed a contract with the Scalera firm, and the report that this agreement had been signed was found to be so damaging that the contract has, I understand, been annulled.

4. I am not in a position to say whether it is or is not the policy of the United Nations to have commercial dealings with eminent Fascists; but the case would seem to me to fall under that head.

2010

LIONEL FIELDON,
Major,
Public Relations Director.

File 11

H.Q. PUBLIC RELATIONS
C.M.F.

2/PRS/64.

24th November, 1944.

SUBJECT: Polish Army Film Unit.

MEMO TO: Major Lionel Fielden,
Public Relations Director,
ALLIED COMMISSION.

Reference your PRB/R11 of 28 Oct on this subject.

1. Attached is copy of Memo 000.1(P) of 20 Nov from Major-General Beaumont-Nesbitt, Chief of A.F.H.Q. Liaison Section to Lieut-Colonel Count de Salis, Adv. AFHQ Liaison Section.
2. P.R.O. A.F.H.Q. would be glad to know if you have any observations to make.

For PUBLIC RELATIONS OFFICER.

G A L Helder

(G.A.L. HELDER)
Lieut-Colonel.
A. D. P. R.

ETH.

COPY:

A.F.H.Q.
LIAISON SECTION.

000.1(P).

20 November, 1944.

SUBJECT: Requisition for Poles of SCALERA Film Studios.

TO: Lt-Col. Count de Salis.
ADV. AFHQ. Liaison Section,

Ref your letter dated 8 Nov 44 on the subject of the request by the Polish Army Film Unit to requisition the SCALERA Film Studio.

1. There can be no question but that the Poles are entitled just as much as the authorities of any other of the United Nations in Italy, to make such films as they wish.
2. Equally in common with the authorities of the other United Nations in Italy these films when made must be submitted for censorship before they are exhibited.
3. It is noted that in the present case there is no question of the Italian owners collaborating in the actual production managed by the Poles, and any objection founded on the past record of the owners of SCALERA would therefore appear to be immaterial.
4. The AFHQ G-5 Directive referred to by Major FIELDEN was designed to ensure that the Poles did not put out tendentious matter without reference to the Censorship authorities, not to stop them from putting out any matter at all; and provided these films are submitted for censorship, there is nothing in this directive which could be interpreted as discouraging us from giving assistance to the Poles in the making of these films.
5. If you yourself or Major MAXWELL-ARNOTT can take the opportunity to advise the Poles in the course of the production of the films, this may of course avoid the necessity, when the time comes for censorship, of cutting certain strips; but this would be merely to help the Poles and not to absolve them from submission of the films to censorship or the Censorship authorities from exercising their powers of cutting.
6. It is accordingly considered that everything possible should be done to assist the Poles in the production of the films proposed.
7. An extra copy of this letter is attached in case you wish to pass it to Lt-Col. G.A. L. HELDER.

(sgd) F.G. BEAUMONT-NESBITT.
Major-General. Chief of Section.

Before 1936 the firm was dealing only with road building. After the Abyssinia campaign they received a Government contract for building roads in Abyssinia. In the final accounts with the Government a difference of 80 millions was found. The Govt cancelled it on condition that the Scalera Brothers put up a Cinema Establishment. So they did and, of course, they have been since closely linked with the Govt and in friendly terms with various high officials of Fascism such as Alfieri, De Bono.

All along their cinema activity they have been supported by the Ministry of Populr Culture, namely Alfieri. Mussolini was au courant of their activity and documents show him always willing to grant them subsidies out of the Govt funds. There are records of quite a number of them.

In Dec 1943 a letter shows that they had accepted to move their firm up to Northern Italy.

Little is known of their present activity. It is said that their are both in Rome. Their office in Via Po, 27 (Villino Mascagni) is open. The firm has a share (one third) in a new publishing firm, "Farò".

Documents

Letter of S. Scalera to Alfieri in which he defends himself against charges of "accaparrare" cinema actors and then letting them to others cinema firms at high prices

A little note in which Scalera asks that his interview with the Ministry be published in the press.

The Duce asks them to put up a cinema establishment in Bolzano and they agree.

A third brother, Carlo, dies in Bengasi in 1938 (per ~~la causa~~ regime) and the various officials of the Ministry of Pop. Cult. send warm telegrams of condolences. 2007

They were accused by an anonymous of immoral goings in their establishments. They denied it but through the Questura ~~an~~ investigation it came out that all charges were true. The Minister gives order to let the thing down in order to avoid a scandal.

In 1941 the Capo Gabinetto of the Ministry of Pop. Cult. Thanks Scalera for "il bellissimo regalo" (bribery)

Letter of De Bono to Starace asking to give to one of the brothers a seat at the Camera del Fasci as representative of the Cinema Industry.

1 7 4 8
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Records of subsidies : in 1939 for the film "Io e suo padre" in 1941, directly from Mussolini, one million, reduced later to 500.000 Lire, for the film "Tosca" (there is record of a rather dirty transaction with a German firm). In 1940 200.000 for the Film "Processo e morte di Socrate" and 200.000 for the Film "Cavalleria Rusticana" and various minor ones.

27 Nov. 1944

Presidentenza del Consiglio dei Ministri

Sottosegretariato per la Stampa e le Informazioni

Roma, ~~21 DIC 1944~~

21 DIC 1944

Al Maggiore Lionel F I E L D E N

Public Relations Branch - A.C.

= ROMA =

La Società I.N.C.O.M., importante organizzazione italiana per la produzione di corti metraggi artistici e documentari, (che ha la sua sede in Via ~~Piemonte~~ Piemonte 127), si è rivolta a questo Sottosegretario, chiedendo il suo intervento presso il competente Ufficio Alleato per ottenere la derequisizione dei locali, degli impianti tecnici e del materiale di sua proprietà, che sono stati requisiti dalla polizia alleata.

Le prego, pertanto, di voler svolgere cortese e sollecito interessamento in proposito presso il competente ufficio alleato, affinché esaminati benevolmente la predetta richiesta, tenendo presenti le seguenti considerazioni:

1°) - I dipendenti dell'I.N.C.O.M. sono 142. Con l'adozione del provvedimento di requisizione dei locali e materiale dell'azienda essi non possono lavorare, il che significa che non vengono a percepire alcuna retribuzione e si trovano in un grave stato di disagio economico.

2°) - Il personale in parola, costituito da operai, tecnici ed artisti, si è rifiutato di seguire il governo repubblicano fascista al nord (tre soli dipendenti lo seguirono su 142) col proposito di riprendere la propria attività all'arrivo degli Alleati. Per il raggiungimento di questo scopo si è lungamente e duramente sacrificato, nell'inverno e nella primavera '44, per non disgregare l'organizzazione dell'I.N.C.O.M., boicottando, con ogni mezzo, ogni forma di collaborazione con i nazisti ed i fascisti repubblicani. Contro ogni previsione sin dall'arrivo degli alleati, malgrado ogni tentativo, dapprima per evitare la derequisizione dei locali ed impianti dell'I.N.C.O.M., e poi per farli derequisire, i suoi impiegati sono stati costretti a rinunciare a qualsiasi attività con conseguenze morali facilmente immaginabili.

3°) - La I.N.C.O.M. ha già bell'e pronto un piano per la ripresa del suo lavoro e l'azienda si è organizzata in forma corporativistica in senso

206

Roma, ~~21 DIC 1944~~

74/SE 34

Al Maggiore Lionel F I E L D E N

Public Relations Branch - A.C.

= ROMA =

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2008

3°) - La I.N.C.O.M. ha già bell'e pronto un piano per la ripresa del suo lavoro e l'azienda si è organizzata in forma corporativistica in senso cioè nettamente democratica.

Richiedo nel Suo autorevole intervento in proposito, resto in attesa di un cenno di riscontro.

IL SOTTOSEGRETARIO DI STATO

(AVV. G. Spataro)



EWS/afe

9252/COS

25 November 1944

My dear Mr. Prime Minister:

I regret the delay in replying to your letter No. 3002 of November 14 regarding the use of "Luce" documentary films in Italian cinema houses. The matter is one which I have been obliged to refer to the PWB which is the body at present responsible for the control and distribution of films. I am informed by them that up to the present there has been a steady and sufficient supply of short films dealing with the war effort to fill out programmes, and the use of "Luce" documentary films made during the Fascist regime would necessarily entail the curtailment of pictures of war interest or propaganda which the PWB feel for the moment at least should have priority. Apart entirely from this consideration the PWB inform me that they have not yet had time to examine the documentary films held by "Luce" and they do not desire to release them without examination and, where necessary, modification.

A Board is being established to examine the whole situation of the Italian film industry, and I think that perhaps such a Board will afford the best opportunity for deciding this and similar questions.

Yours very truly,

13/Elmer W. Stone

ELMER W. STONE
Commodore, USNR
Chief Commissioner

2005

His Excellency Ivanoe Bonomi
President of the Council of Ministers
Italian Government
Rome

*Wonderful work on the part of de Salis. He has
taken 17 days to send it on!!
We have already answered it.*

ALLIED FORCE HEADQUARTERS
LIAISON SECTION.

ooo.1(P)

20 November 1944

SUBJECT: Requisition for Poles of SCALERA Film Studios.

TO : Lt-Col. Count de Salis.
Advanced AFHQ Liaison Section, Via 23 Marzo, Rome.

Ref your letter dated 8 Nov 44 on the subject of the request by the Polish Army Film Unit to requisition the SCALERA film Studio.

1. There can be no question but that the Poles are entitled just as much as the authorities of any other of the United Nations in Italy, to make such films as they wish.

2. Equally in common with the authorities of the other United Nations in Italy these films when made must be submitted for censorship before they are exhibited.

3. It is noted that in the present case there is no question of the Italian owners collaborating in the actual production managed by the Poles, and any objection founded on the past record of the owners of SCALERA would therefore appear to be immaterial.

4. The AFHQ G-5 directive referred to by Major FIELDEN was designed to ensure that the Poles did not put out tendentious matter without reference to the Censorship Authorities, not to stop them from putting out any matter at all; and provided these films are submitted for censorship, there is nothing in this directive which could be interpreted as discouraging us from giving assistance to the Poles in the making of these films.

5. If you yourself or Major MAXWELL-ARNOTT can take the opportunity to advise the Poles in the course of the production of the films, this may of course avoid the necessity, when the time comes for censorship, of cutting certain strips; but this would be merely to help the Poles and not to absolve them from submission of the films to censorship or the Censorship authorities from exercising their powers of cutting.

6. It is accordingly considered that everything possible should be done to assist the Poles in the production of the films proposed.

7. An extra copy of this letter is attached in case you wish to pass it to Lt-Col. G.A.L. HELDER.

/S/ F. Beaumont-Nesbitt

/T/ F. BEAUMONT-NESBITT

Maj-Gen., Chief of Section.

*Copy to Major Fielden,
for information.
4 December 1944 /Lt-Col. de Salis*

File (48)

HEADQUARTERS ALLIED COMMISSION
APO 394
PUBLIC RELATIONS BRANCH

PRB/E11

October 28th, 1944

SUBJECT : Polish Army Film Unit.

TO : Col. G.A.L. Helder, ADPR, AFHQ PRO.

Reference your minute of October 28th.

There are two separate and distinct points here. First, the Scelera Film Unit is in control of fascist personnel : I understand that Proia, who is a friend of Monaco, is now in direct control : whatever are the exact circumstances, it is passing strange that they should think us such boobies that they can actually bring forward the name of Scelera, most notorious of Fascist Film thugs. From this point of view therefore I should view the project with apprehension. I may add that it was put to me not as Scelera but the "Titanus" Film Unit, who were said to have made a "preliminary contract" with the Poles.

Secondly, there is the question of the desirability of propaganda by the Poles, which seems to be a matter for you. On our side, I should perhaps say that we have recently had a letter from AFHQ G-5, alluding specifically to two Polish-Russian propaganda incidents and strongly suggesting that steps should be taken to avoid any repetition of such incidents.

(Sgd)

2013

LIONEL FIELDEN,
Major,
Public Relations Director.

H.Q. PUBLIC RELATIONS
CENTRAL AMERICAN FORCE

28 October 1944

2/RS/LH

SUBJECT: Polish Army Film Unit, Polish P.R.

TO : Major Lionel Fielden
Public Relations Branch
ALLIED CONTROL COMMISSION

1. We have received a memorandum from RMAC, copy of which is attached.
2. I shall be glad to have your observations as soon as possible.

For the PUBLIC RELATIONS OFFICER:

*G. L. Resper*G. L. RESPER
Lieut-Colonel

2002

ROME ALLIED AREA COMAND
ATO 794, US Army

123/THE/af

AG 600

19 October 1944

SUBJECT: Polish Army Film Unit, Polish P.I.

TO : Deputy Director Public Relations, ATO

1. Application has been received by this office from Polish Army Film Unit of Polish Public Relations requesting several film studios for the purpose of producing Polish P.I. films and Allied documentaries. The studios at present are being used by the Royal Air Force No. 2 Film Production Unit who are expected to leave soon.

2. It is requested that you give us your opinion as to the necessity for this establishment.

MICHAEL E. BROWN
Brigadier General U.S. Army
Commanding

2001



Dir. ROBERTO AMOROSO

PRODUZIONE CINEMATOGRAFICA

RACCOMANDATA

=====

Spett. A. C. C.
(Ufficio Stampa)

Via Venete

ROMA

Oggetto: Cinematografia

Con nota del 10 Agosto u.s. che si alliga in copia,
il sottoscritto avanzò istanza per ottenere il permesso di
Produzione Cinematografica.

Mentre è venute a conoscenza che altre Case Romane
di Produzione hanno ottenuto il permesso, all'istante non
è pervenuta alcuna comunicazione.

Per-tanto il sottoscritto prega voler cortesemente
comunicare le decisioni prese da cotesta A.C.C.

Con saluti.

ROBERTO AMOROSO

2000

Roberto Amoroso

Recapite di ROMA; Via Gino Cappeni, 76

=====

Dir. ROBERTO AMOROSO

PRODUZIONE CINEMATOGRAFICA

RACCOMANDATA

=====

Napoli li 25 Ottobre 1944.

Spett. A. C. C.
(Ufficio Stampa)

Via Veneto

ROMA

Oggetto: Cinematografia

Con nota del 10 Agente u.s. che si alliga in copia, il sottoscritto avanzò istanza per ottenere il permesso di Produzione Cinematografica.

Mentre è venute a conoscenza che altre Case Romane di Produzione hanno ottenuto il permesso, all'istante non è pervenuta alcuna comunicazione.

Per tanto il sottoscritto prega voler cortesemente comunicare le decisioni prese da cotesta A.C.C.

Con saluti.

ROBERTO AMOROSO

21/10

Roberto Amoroso

Recapito di ROMA; Via Gino Capponi, 76

=====

No action

RAWB is dealing with this.



Dir. ROBERTO AMOROSO

PRODUZIONE CINEMATOGRAFICA

NAPOLI - ROMA
Sede di NAPOLI
Piazza Plebiscito, 4
TEL. 53532 - 24034

==== COPIA. ====
=====

Spett. A.C.C.
(Ufficio Stampa)

ROMA

Napoli li 25 Ottobre 1944.

Il sottoscritto, ROBERTO AMOROSO fu Andrea e di Bruna Nicoletta nato a Napoli il 7 gennaio 1911, domiciliato a Napoli in Piazza Garibaldi, 10, di professione Operatore e Produttore cinematografico, chiede a Cetele Spett. Ufficio il PERMESSO DI PRODUZIONE, per cento proprie, di alcuni films musicali a carattere regionale (apelitici).

Il programma che il sottoscritto intende era svolgere gli è stato più volte bocciato, per ragioni politiche, dal decaduto regime. A tale scopo, il sottoscritto rende noto di aver acquistate i diritti per la realizzazione cinematografica di alcune netissime canzoni napoletane e già dispone di una sceneggiatura ispirata dalla celebre canzone "Signorinella" di Bevio e Valente.

Il sottoscritto dichiara:

- 1) che svolge la sua attività cinematografica in qualità di tecnico dal 1928 e in qualità di produttore dal 1933;
- 2) di aver predette nel 1935, per cento di industriali americani, varii certimetraggi pelicleristici di ambiente napoletano;
- 3) di espletare attualmente l'attività di corrispondente di guerra nel reparto Cinematografico Italiano e di aver, durante l'avanzata delle Forze Alleate sul fronte di Salerno e Napoli, attraversando varie volte le linee, offerto spontaneamente e senza chiederne compenso, alcune centinaia di metri di pellicola negativa da lui

PRODUZIONE CINEMATOGRAFICA

Napoli li 25 Ottobre 1944.

Spett. A.C.C.
(Ufficio Stampa)

ROMA

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Il sottoscritto dichiara:

che svolge la sua attività cinematografica in qualità di tecnico (1) dal 1928 e in qualità di produttore dal 1933;

di aver prodotte nel 1935, per conto di industriali americani, vari cortometraggi caratteristici di ambiente napoletano;

di espletare attualmente l'attività di corrispondente di guerra nel reparto Cinematografico Italiano e di aver, durante l'avanzata delle Forze Alleate sul fronte di Salerno e Napoli, attraversando varie volte le linee, offerto spontaneamente e senza chiederne compenso, alcune centinaia di metri di pellicola negativa da lui girata, riproducendo scene di barbarie tedesche e di patrioti. Il sottoscritto conserva ricevute di tale consegna.

Il sottoscritto dispone di capacità tecnica, organizzativa e di mezzi finanziari adeguati per svolgere decorosamente tale attività.

Nella speranza di ottenere favorevole riscontro,

ringrazia e perge essequi. ROBERTO AMOROSO (Roma li, 10 Agosto 1944)

1)

2)

3)

PUBLIC RELATIONS BRANCH
ALLIED CONTROL COMMISSION

PRB/R11

17 Oct 44

SUBJECT : SOVIET CINE MATOGRAPHIC INDUSTRIES
TO : Acting Chief Commissioner, A.C.C.

I attach correspondence which has been passed from Transportation Sub-Commission to me and from me, after discussion, to PWB, and from PWB to AFHQ and from AFHQ to PWB and from PWB apparently to Political Section, who have passed it to me "to clear with Commodore Stone". A very nice length of red tape. Your signature of the draft at (A) is evidently desired by those greater and wiser than I am.

(Sd)

LE/vahb

LICHEL FIELDEN
Major
Public Relations Director.

Encl:

1998

A/cc 530
7/10/44

(1/4)

PUBLIC RELATIONS BRANCH
ALLIED CONTROL COMMISSION

PRB/R11

7 October 1944

SUBJECT : POLICY - ITALIAN FILM INDUSTRY, RADIO, PRESS
TO : Acting Chief Commissioner, A.C.C.

In view of the trend of our discussion yesterday and the conclusions arrived at, with which I personally do not agree although they will clearly save me much work and trouble, I would like to refer you to the following points.

Para 3, point 3, of the Moscow declaration on Italy, November 1, 1943 :

"All Institutions and Organisations created by the Fascist Regime should be suppressed".

Order of the Day of the Badoglio Cabinet, 29 November, 1943 :

"The Council of Ministers orders the following provisions:

1.....

2.....

3. To review all the agreements or concessions injurious to the rights of the State, public and parastatal entities, due to political intermeddling".

Lionel Fielden 1997
LIONEL FIELDEN

Major

Public Relations Director.

lf/venb

Copy to: Political Sub-Commission : Mr. Caccia - Mr. Schott
Legal Sub-Commission : Colonel Wilmer.

Bush De
Stal. Govt
must decide
this - mustn't
it?

R11 (43)

PUBLIC RELATIONS BRANCH
ALLIED CONTROL COMMISSION

PRB/R11

3 Oct 44

SUBJECT : FILMS IN ITALY

Dear George,

I must apologise for not having replied sooner to your letter of 26 September regarding the application by Soviet Cinematographic Industries.

I fully agree with the action you propose and I presume that this action will be taken by PWB.

Yours

(Sgd) Lionel Kilder

Mr. George W. Edman,
A.D.P.W.O. Italy (Lib).
P.W.B.

1996

lf/vehb

Major Ballance to see

See. Thanks
w.c. Ballance
for DMS
of 10

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

26 September 1944

2/A

Major Lionel Fielden, Director
Public Relations
Allied Control Commission

Dear Lionel:

I have the various correspondence concerning the distribution of film produced by Soviet Cinematographic Industries.

Col. Young has put his finger on the points involved in paragraphs 3 and 4 of his letter of Sept. 24 to your office.

Under Staff Memorandum, Number 58, issued by AFHQ to PWB in Italy, dated 1 July 1943, PWB is charged with responsibility for films in Italy. There has been no abrogation of this order, so it would seem that we are still to be held responsible for distribution. However, I do recognize that this particular request is unusual and therefore propose the following action:

1. Refer the applicant to Lt. Levi, Head of our Film Distribution Section, to discuss ways and means to meet the immediate needs through PWB's existing facilities.
2. Refer the entire matter to AFHQ for guidance on the long range point of view to cover this request and similar ones that may be made by other embassies.

George W. Elmas
GEORGE W. ELMAS
A.D.P.W.C. Italy (Lib.)

1995

cc: Mr. Bayner
Mr. Minifie
Col. Young
Lt. Levi
AFHQ

Lt Levi is at
27 via Bellini

The
N.B. Soviet Representatives
have been referred to Lt. Levi.
w.c. Ballance Maj.

(39)

PUBLIC RELATIONS BRANCH
ALLIED CONTROL COMMISSION

PRO/R11

26 September 1944

Subject : Security Check -- Italian Film Officials.

To : Capt. ELLIS, Security Branch, ACC.

ENIC Board of Directors

1. Can you please obtain a quick check on the follow
appointees to the Italian film board for Captain STONE?~~PROS~~ FABRI, Avv. Gustavo

POFFANO, Dott. Angelo

CAPITONE, Dott. Umberto

CALVINO, Dott. Vincenzo

VERNOCCHI, Dott. Olinto

VICENTINI, Dott. Luigi

PINOTTI, Dott. Francesco

~~U. PROS~~ PROSIC, Valentino~~SECRETARY~~ OLIVA, Dott. Guido2. I agree that Schedas for each of the above would be
helpful, if we could get them.

FOR THE DIRECTOR

1994

John Atkinson
Lt., CMC
ACC-PRO

PUBLIC RELATIONS BRANCH
ALLIED CONTROL COMMISSIONHQ ACC. APO 394
458 Sec'y Gen.
Rec'd 12-1-44
By DFE

PRB/R11

29 Sep 44

SUBJECT : ITALIAN FILM INDUSTRY

TO : Acting Chief Commissioner

I attach a copy and translation of an article which has appeared in "AVANTI" this morning and which bears on the film question.

*Lionel Fielden*LIONEL FIELDEN
Major

Public Relations Director.

lf/vehb

Major Fielden -
Bononi told me today
that he has instructed Spataro to
"get rid of these people".

Em

1992

TRANSLATION OF ARTICLE IN "AVANTI" OF 29 SEPTEMBER

THE E.N.I.C. AFFAIR

Four Dailies have already drawn attention to the scandal of the Administrative Council which was to have put aright the economics and organisation of the Ente Nazionale Industrie Cinematografiche. A Commission of public entertainment workers submitted a protest on the subject to the Prime Minister, who put a stop to the recognition of such a Council.

What had taken place? Amongst the names of the members of the Council we have those of Oliva, Toffano and Calvino. The first-mentioned a Fascist and traitor of Fascism itself; the second, ex-functionary of the Republican Treasury; the third, ex-functionary of the General Management of the Fascist Cinema Industry.

We can therefore easily explain this wave of indignation : each of these three is responsible for large-scale cinema thefts or the sheltering of such thefts, directly or indirectly.

But we must examine the matter more thoroughly. Oliva, having registered as a member of the Christian Democratic party prior to July 25, is at present looking after the interests of the "Generalcine" and therefore of Proja, also a Christian Democrat. Calvino, Christian Democrat, is to-day a functionary of the Under-Secretariat for Press & Information and represents the Under-Secretariat on the LUCE Board. Messrs. Fabbri and Vicentini are also members of the Council in question. The first is Proja's lawyer, the second is merely a Christian Democrat. Further, we are advised that, at Cinecitta, an Administrative Council headed by Oliva and Toffano, in fact still 1992 continues to exist.

What are we having to face? Why is an Administrative Council composed of the men mentioned when a list of suitable candidates to represent the principal public entertainment organisations had been furnished by the

- 2 -

technicians whom the six Government Parties had officially delegated to look after the delicate problems of the art industry?

At this point we ask : what has the Under-Secretariat for Press & Information done to date for public entertainment not to mention the question of tourism?

We are faced with serious responsibilities and the matter must not be allowed to rest at this.

L'affare E.N.I.C.

Quattro quotidiani hanno già segnalato lo scandalo del Consiglio di Amministrazione che avrebbe dovuto curare il riassetto economico-organizzativo dell'Ente Nazionale Industria Cinematografica. Una commissione di lavoratori dello spettacolo ha avanzato una protesta al Presidente del Consiglio, il quale ha messo un fermo sul riconoscimento di tale organismo.

Che cosa è accaduto? Tra i membri del detto consiglio figurano i nomi di Oliva, Foffano e Calvino. Il primo fascista e traditore del fascismo stesso, il secondo ex funzionario del Tesoro repubblicano, il terzo ex funzionario della Direzione Generale della Cinematografia fascista.

Ci spieghiamo chiaramente l'ondata d'indignazione. Ognuno dei tre è responsabile di furti cinematografici su larga scala o del protezionismo, diretto o indiretto, di tali furti.

Occorre però vedere la cosa più a fondo. Oliva, iscritto al partito democratico cristiano prima del 25 luglio, rappresenta attualmente gli interessi della Generalina o quindi dell'industriale Proja, anch'egli democratico cristiano. Calvino, democratico cristiano, è oggi funzionario del sottosegretariato Stampa e Informazioni e distaccato dal Sottosegretariato all'Istituto Luce, quale Commissario. Nel consiglio in questione figurano anche i sigg. Fabbri e Vicentini. Il primo avvocato del ricordato Proja, il secondo semplicemente... democratico cristiano. Non basta. Ci viene segnalato come a Cinecittà continui ad esistere di fatto un Consiglio di Amministrazione capeggiato da Oliva e da Foffano.

Di fronte a che cosa ci troviamo? Per che e con chi opera un

organismo amministrativo al quale non sono mancate indicazioni di adatte figure di Commissari per tutti i principali Enti dello spettacolo da parte dei tecnici che i sei partiti al governo hanno ufficialmente incaricato delle delicate questioni di tale arte industria?

E, a questo punto, ci vien fatto di domandarci: che cosa ha fatto a tutt'oggi il Sottosegretariato Stampa e Informazioni per lo spettacolo tutto nonché per le sorti del turismo?

Ci troviamo di fronte a responsabilità gravi e la cosa non può e non deve arrestarsi qui.

1991

TRANSLATION

(36)

PRO-MEMORIA ON ITALIAN FILM INDUSTRY

Any profitable study of the cinema situation must be based on an examination of figures, more especially the income derived from cinemas.

The most recent State Balance Sheet - 1941/1942 - showed a gross income from cinemas of :

Turnover

L. 1.269.000.000.--

which was split up as follows :

L. 400.000.000.-- (Treasury rights, taxes, LUCE institute, pre-showing expenses etc.)

L. 869.000.000.-- Working exes. (67%) L. 583.000.000.--
Hirings (33%) L. 286.000.000.--

Of these L. 286.000.000.--, 25% went towards the hiring of films (distributors proper) = L. 70.000.000; the remainder, L. 216.000.000 to film owners.

Of the L. 583.000.000.-- working exes., 15% i.e. L. 87.450.000.-- went to the cinema theatre-owners, the rest being distributed to publicity exes., electric power, amortisation of machinery and tools, personnel, duties and taxes.

The State's entry covering duties and taxes for 1942 shows L. 350.000.000.--. Production exes. are shown as L. 100.000.000.--, with an outstanding difference of L. 150.000.000.--. It is therefore assumed that those who really profited were the cinema-owners and the State.

1939

Thus, a re-birth of the cinema industry cannot be divorced from a necessary revision of the relationship between working expenses and actual production, as well as a better organisation for the exploitation of the films produced and a more accurate control of cash receipts,

So much for the economic side. As regards the technical and artistic sides, it is absolutely essential

- 2 -

not to repeat the mistakes made in the past : most important of all, the number of films to be made. In an absurd urge to push the industry, Fascism, in this as in other branches of their activities, adhered to the policy of quantity rather than quality thus forcing the film industry to make useless efforts detrimental both economically and artistically. Technical and artistic elements and means are adequate in Italy for the production of a maximum of 30 films per year, and not over 100 as the Fascist Government wished produced, thus aiding inflation of prices and speculation amongst amateur producers. Future producers will also have to realise that the Italian film, in competing on the open, national and international market, will never be firmly established from an artistic point of view with relative economic gain if not wholly Italian in inspiration and conception, reproducing, that is to say, not a bad imitation of persons and environment alien to our times and nature, but facts, characters and atmosphere common to our own habits, villages and towns and general surroundings.

To entrust the study and solving of these artistic and economic problems to a commission of experts may really be the first step towards the re-birth of the Italian cinema industry. But the selecting of the most able men, specially in the industrial field (production, hirings and showing) is a delicate matter from a political viewpoint on account of it not being easy amongst so many to choose those who are in no way compromised by their past activities and who can be considered guarantors of industrial integrity. The cinema has been too closely linked with the Ministry of Popular Culture in the past for those who were its Chiefs, and in complete harmony with the ideas of the so-called hierarchy, not still to believe in certain industrial and artistic methods which are, in fact, harmful. Even admitting that they may always have acted in bad faith, this would be no sure guarantee for the future. Although a matter concerning the Commission presided over by Count Sforza and therefore not one to be raised in this pro-memoria, we cannot maintain silence on the scandal provoked by the nomination of the Administrative Counsel of the E.N.I.C., with Oliva,

- 3 -

Tofano etc. and by the constitution of the Association of Producers presided over by Comm. Proia, with Lawyer Ronace as Secretary.

Fortunately, however, also some "clean" names are available which, though ranking only second to the big magnates of the cinema industry, have an equal if not greater knowledge of the milieu.

We therefore propose as industrial expert, Conte Leonardo Bonzi (A.T.A. of Milan), or Lawyer Giuseppe Montanara (S.A.C.R.A.P.), or Ing. Gatti (I.N.X.).

On the hirings side we think the Director of some Hiring Agency should be selected who, being in constant touch with the clientele, would have a deeper knowledge of the problems and the requirements of the industry. We therefore suggest the name of Mr. Alfani of the I.C.I.

Gov. Inglese Desozzi of the R.N.I.C. is the only person in a position to know and represent all the interests of the cinema throughout Italy, and therefore act as expert on the Manager side.

As regards the artistic and technical angles of the question, we would suggest Lawyer Carlo Ponti as Director of production, Mario Camerini as Producer, Carlo Vinchi, as actor, and also Briani, as operator.

Dr. Mario Vinciguerra, representing the Society of Authors, and a PEE representative should also be members of the Commission as well as a representative of the Italian Government, selected from amongst the members of the "Commissione dello Spettacolo".

1988

I°

Elemento base per qualsiasi studio sulla situazione cinematografica è l'esame delle cifre, più precisamente quello degli incassi delle sale cinematografiche.

L'ultimo bilancio dello Stato - il bilancio 1941-1942 porta
 Va come INCASSO LORDO CINEMATOGRAFICO la somma di

L. 1.259.000.000,--

La ripartizione dell'incasso suddetto era la seguente:
 L. 400.000.000,-- (diritti artistici, tasse, Istituto Luce,
 costo even spettacolo ecc.

" 859.000.000,--

all'esercizio (57%)
 al noleggio (33%)

L. 583.000.000,--

" 286.000.000,--

Di questi 286.000.000,-- il 25% andava alle casse di noleggio
 (distributori propriamente detti) L. 70.000.000,-- il rimanente
 L. 216.000.000,-- ai proprietari del film.

I 583.000.000 dell'esercizio andavano per il 15% netto ai proprietari di sale e cioè 1.180.000.000,-- il resto ripartito fra pubblicità, energia elettrica, ammortamento macchine e arredi, personale, imposte e tasse.

Le entrate dello Stato per tasse e imposte del 1942 sono state L. 250.000.000,-- . La spesa per la produzione 1.100.000.000,-- con una differenza attiva, cioè di 1.150.000.000,-- Se ne deduce quindi che chi ha veramente guadagnato sono stati i proprietari di sale cinematografiche e lo Stato.

..

Una rinascita, quindi, dell'industria cinematografica non può prescindere da una necessaria revisione dei rapporti fra esercizio e produzione; non solo, ma da una più sana organizzazione per un migliore sfruttamento del prodotto, unito ad un più accurato e rigoroso controllo degli incassi.

Questo per quanto riguarda il lato economico; mentre per il lato tecnico e artistico è assolutamente indispensabile non risiedere negli errori fatti: primo fra tutti il numero dei film da produrre. Nell'assurdo tentativo di potenziamento dell'industria, il fascismo - qui come in altri campi ha seguito il metodo quantitativo a scapito di quello qualitativo sottoponendo l'industria stessa ad un inutile sforzo demagogico economico-
 1987

2.

camente ed artisticamente. Mezzi ed elementi tecnici ed artistici sono in Italia sufficienti per la produzione di una trentina di films all'anno, come massimo, e non 100 e più come il megalomane governo fascista ha voluto fossero prodotti facilitando l'inflazione dei prezzi e la speculazione d'improvvisati produttori. Sarà ^{molto} ~~un~~ necessario che i futuri produttori si persuadano che il film italiano, in libera concorrenza sul mercato nazionale ed internazionale non potrà mai avere un'affermazione artistica con relativo vantaggio economico se non sarà italianamente ispirato e concepito, riproducendo cioè non una cattiva copia di ambienti e figure estranei al nostro clima, alla nostra natura, ai fatti, caratteri ed atmosfere dei nostri costumi, dei nostri paesi, dei nostri ambienti.

L'affidare ad una commissione di esperti lo studio per la risoluzione di questi problemi artistici ed economici può veramente costituire il primo passo verso la rinascita della cinematografia italiana. Ma purtroppo la scelta degli uomini più adatti e capaci, specie nel campo industriale (produzione, noleggio ed esercizio) è politicamente delicata in quanto non è facile scegliere nel mezzo chi veramente non sia compromesso col passato e chi possa garantire una provata onestà industriale. Il cinematografo è stato troppo legato al Ministero della Cultura Popolare perchè gli uomini che ne erano alla testa in perfetta comunanza di idee coi cosiddetti gerarchi non credono ancora alla bontà di certi metodi industrialmente ed artisticamente deleteri. Anche ammettendo che possano avere agito sempre in malafede, non sarebbe di certo questo un titolo di garanzia per il futuro. Benchè si tratti di materia ^{per la} ~~presidenza~~ ^{Commissione} del Conte Sforza e quindi estranea a questo nostro promemoria, non possiamo tacere lo scandalo provocato nell'ambiente dalla nomina del Consiglio di Amministrazione dell'E.N.I.C. con i vari Olivo, Tofano etc. e della costituzione dell'Associazione Produttori presieduta dal Comm. Proia con l'avv. Monsco come, ~~ministra segretario~~ ^{ministra segretario}.

Fortunatamente però qualche nome "pulito" si può fare che pur essendo in secondo piano rispetto ai nomi dei grandi magnati dell'Industria Cinematografica hanno un'eguale se non maggiore esperienza e conoscenza dell'ambiente.

1986

3.

Come Industriali e perciò proponiamo il Conte LEONARDO BONZI (A.T.A. di Milano) o l'Avv. GIUSEPPE MONTANARA (S.A.G.R.A.F.) o ING. GATTI (I.U.X.). Per il noleggio riteniamo sia bene scegliere qualche direttore di Agenzia di Case noleggiatrici che avendo continuo diretto contatto con la clientela più a fondo può conoscere i problemi e la necessità del ramo. Facciamo perciò il nome del sig. ALFANI della I.C.I. -

Per l'esercente il Cav. PASQUALE DESOZZI dell'E.N.I.C. può essere il solo in grado di conoscere e rappresentare tutti gli interessi delle sale cinematografiche di ogni città d'Italia.

Per quanto riguarda il lato artistico e tecnico si fa il nome dell'avv. CARLO PONTI come Direttore di Produzione, di MARIO CAMERINI come Regista, di CARLO NINCHI, come attore, di ANCHISE BRIZZI, come operatore.

Della Commissione dovrebbero fare parte naturalmente anche il Dr. MARIO VINCIGUERRA (o chi per esso), per la Società degli Autori, e il Rappresentante del P.W.B. e che, governo italiano, quest'ultimo scelto fra i membri della Commissione dello Spettacolo.

What about the execution?

(35)

PUBLIC RELATIONS BRANCH
ALLIED CONTROL COMMISSION

PRB/R11

26 Sep 44

SUBJECT : FILMS of CARUSO'S TRIAL AND CARRETTA'S LYNCHING

TO : ~~Acting Chief Commissioner.~~

OK
1. A number of films were taken by various companies in the Court of the Palace of Justice during the first day of the Caruso trial. These have been collected together and are being held. I have seen them. They show the general disorder in Court, the first few fistcuffs with Carretta (who is seen being very ably protected by Lieut. Atkinson) and the surge of the crowd out of the Court following Carretta. Beyond general disorderly behaviour, there is nothing in these films of a shocking nature.

No
2. Some still photographs were taken by a passing photographer of the lynching and these were rushed to Washington. Presumably in time prints will come back.

No
3. A film was taken of Carretta's body hanging at Regina Coeli prison by the British Newsreel Pool. This was sent to London and copies will come back here.

As indicated above
4. The point now arises as to whether these films should be permitted to be shown in Italy.

lf/vehb

→ Lionel Fielden
LIONEL FIELDEN,
Major,

Public Relations Director.

I should like to speak about this.

Called you this P.M.

9/26

PRESIDENZA DEL CONSIGLIO DEI MINISTRI

IL SOTTOSGREGARIO DI STATO Roma,
PER LA STAMPA E LE INFORMAZIONI890
Egregio Maggiore,

credo opportuno trasmetterLe la copia
degli uniti appunti sui più urgenti problemi
del cinema, appunti che in pari data ho inviato
al Comandante Stone perchè egli voglia esaminar-
li ed esprimere il suo autorevole giudizio.

Riceva, maggiore, i miei distinti salu-
ti

G. Spataro

Al Maggiore Lionel FIELDEN
Public Relations Branch
Commissione Alleata di Controllo

= ROMA =

1983

1 7 7 8

Ufficio dell Spettacolo

MEMORANDUM FOR COMMANDER STONE

In order to cause no further damage to the interests of the managers of places of public entertainment in Italy, we would ask you kindly to examine the opportunity of re-voicing, at least partially, the requisition of the cinemas and theatres which are at present occupied by the Allies.

The release of the Augusteo in Naples and of the Supercinema, or at least of the Barberini, in Rome, is asked for with particular urgency, as these cinemas do not appear to be exceedingly frequented by Allied troops and, being located in the centre of the city, are easily accessible to the Italian public.

We would ask you also to examine the opportunity of releasing, among the theatres occupied by the Allies in Rome, the Teatro Eliseo and the Argentina; ^{latter} ~~the~~ has been insistently requested by the Accademia di Arte drammatica to give artistic-cal performances of an experimental character.

We would point out that the Italian Government; in their desire to meet the requirements of cinema and theatre managers, would be ready to grant to the Allied troops the free entrance into the places of public entertainment, if the Allied Command decided to release those which have been requisitioned.

Ufficio dello Stettacolo

MEMORIA DEL COMANDANTE STONE

This Undersecretariat will appoint a Commission to revise the political, military and moral contents of the films which have been already produced by Italian firms.

I have the honour to suggest that the meetings of this Commission should be attended by one or two Allied observers, so that any visa for the showing of films will be given by this Undersecretariat, once the opinion of the Commission has been heard and the Allied approval secured.

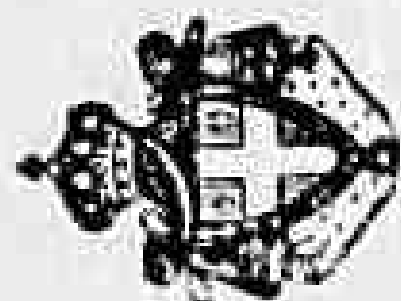
This Commission will be also entrusted with the task of examining the films which will be produced in the future, so that the visa for the showing of same will be obtained from this Undersecretariat, once the opinion of the Commission has been heard and the Allied approval secured.

As for the production of these new films, it might be also arranged - should your Command consider it necessary - that the subjects, before being filmed, should be examined by the above Commission.

1984

In this connection this Undersecretariat would consider it advisable to establish no previous control on the film production but only a vigilance as regards the moral, political and financial qualifications of the persons or of the producers, actors etc., considering the fact that the Government's interference with the choice of the subjects - an interference imposed by the Fascist regime - was very much criticized.

Re e, September 24th 1944



Presidenza del Consiglio dei Ministri

Sottosegretariato per la Stampa e le Informazioni

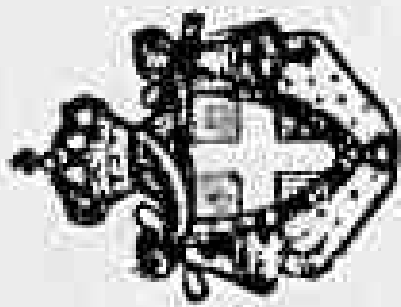
Ufficio dell'Spettacolo

MEMORANDUM FOR COMMANDER STONE

total

A year of unemployment in the film industry has had grave consequences for workmen, technicians and artists - a vast category of specialists who cannot be turned to other branches of activity - and many thousands of families have been deprived of all means of subsistence.

In order to relieve the conditions of these people by an immediate resumption of work in the film industry, I have the honour to beg your Command to examine the opportunity of excluding machines and materials required for filming from the general requisition rules.



Presidenza del Consiglio dei Ministri

Sottosegretariato per la Stampa e le Informazioni

Ufficio dello Spettacolo

MEMORANDUM FOR COMMANDER STONE

In order to enable the Italian hiring firms to show the numerous Italian films which are still unreleased and in which the producing firms have invested considerable capitals that they cannot recover, I beg you to consider the opportunity of releasing Italian films according to the ratio of one Italian film to every Allied film.

1979

*Spataro with the
suggestion of a
Ministerial Board
for censorship only*

Major Fielder

File R11 (33)

EWS/drr

A/CC 000.7-1

23 September 1944

My dear Mr. Prime Minister:

With reference to your letter of the 17th September on the subject of the rehabilitation of the Italian Film Industry, I have to inform you that I yesterday held a long conversation with H.E. Spataro.

The decision we reached was that Sig. Spataro would be agreeable to the formation of a Board to revive and regulate the industry and that he would submit concrete proposals. As soon as we are in receipt of information as to its composition and nature, we can enter immediately into more detailed considerations.

Let me assure you that we are anxious to see the restoration of this industry and are in no way negative or delaying in our attitude to the question.

Yours very truly,

ELLERY W. STONE
Captain, USNR
Acting Chief Commissioner

His Excellency Ivanoe Bonomi,
President of the Council of Ministers,
Italian Government,
Rome.

cc. Major Fielder, PRO ✓

1978

59 331

Hq	ACC	Secy	Gen
DISP			
Date	Time	25 SEP 1944	
Via	AG	0910	
Initials	CH.		

(32)

PUBLIC RELATIONS BRANCH
ALLIED CONTROL COMMISSION

PRE/R11

21 Sep 44

SUBJECT : ITALIAN FILM INDUSTRY

TO : Mr. George W. Edman, A.D.P.W.O. Italy (Lib.)

Dear George,

May I (generally so churlish, I know) say what a very excellent and interesting report Gnudi and Mackendrick have made on the Italian Film Industry. It seems to me a model of its kind and has been of enormous assistance to me in present complicated negotiations. I think its conclusions are admirable and sound, and I will do my best to get them put into effect through the Stone-Bonomi channel.

Yours

(Sd)

LIONEL FLETCHER

Major

Public Relations Director.

lf/venb

1977

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

File (31)
PMB

20 September 1944

Major Lionel Fielden, Director
Public Relations Office
Allied Control Commission

passed by Capt. S. H. C. 22/9/44

Dear Major Fielden:

Enclosed for your perusal is a preliminary draft
re: the Italian movie industry. This is far from its fin-
ished state, and is merely for a basis of discussion.

George W. Edman
GEORGE W. EDMAN
A.D.P.W.O. Italy (Lib.)

Enc.

1976

R11

CONFIDENTIALSITUATION OF THE ITALIAN MOVIE INDUSTRYAT JUNE 30TH, 1943.

(a) The Italian Movie Industry showed itself, on the above-mentioned date as follows:-

1. A vertical organisation belonging to the State or to Para-Statal bodies.

i. The establishment of CINECITTA',
Capital in 1941 L.50.000.000

ii. The S.A.CINES for the production of films.
Capital in 1942 L.9.000.000

iii. The E.N.I.C. for the distribution of pictures of the E.N.I.C. itself controlled more than 100 first class movie houses all over Italy.
Capital in 1942 L.14.100.000.

iv. National Institute L.U.C.E. for production and distribution of Documentaries and Newsreels.

2. 40 Private Societies for the production of pictures, five of them had also movie studios in Rome, Tirrenia and in Turin.

3. 12 National Societies for National and Foreign distribution of pictures.

4. About 5440 Movie houses, of which 3161 managed by private industry, 1160 by the Dopolavoro, and the remanent managed by religious bodies.

The import of films was controlled by the E.N.I.I.F.E. under the vigilance of the two interested Ministries (Treasury and the Ministry of Popular Culture). The C.E.F.I. had control of the export of films division of Italian production.

(b) DEVELOPMENT OF ITALIAN PRODUCTION

1. The Development of Italian Cinema

Capital in 1941 L.50.000.000

ii. The S.A.CINES for the production of films.
Capital in 1942 L.9.000.000

iii. The E.N.I.C. for the distribution of pictures of the
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under the vigilance of the two interested Ministries (Treasury
and the Ministry of Popular Culture). The C.E.F.I. had
control of the export of films division of Italian production.

(b) DEVELOPMENT OF ITALIAN PRODUCTION

For Italy the yearly full length film production increased,
from an average of 35 pictures for the period prior to 1938
to 70 pictures in 1940, to 80 in 1941 and to 105 in 1942.

/The

1975

-2-

The receipts of the Movie Houses followed in fact

this rhythm:-

1937	525 million liras
1938	" "
1939	" "
1940	" "
1941	" "
1942	1275

From January to May 1943 the monthly incomes increased 20% compared with the corresponding period of the preceding year, so that the approximate incomes for 1943 could have been foreseen at about one thousand five hundred million liras.

The import of foreign films became lower, from a yearly average of 300 pictures up to 1940 to 160 in 1941 and to 155 in 1942.

The export of films had instead increased, reaching in 1942 to 953 copies of Italian pictures in the different European markets, with a total value of about 100 million liras.

(c) PRESENT SITUATION OF THE ITALIAN MOVIE INDUSTRY

i. At June 30th, 1943 more than 500 Movie Houses had been damaged or destroyed by bombing, 30 of which belonged to the

E.N.I.O.

ii. destruction by bombing of many agencies with annexed deposits of pictures.

leading to bombings, alarms and curfew.

1940 679 u u
 1941 906 u u
 1942 1275 u u

From January to May 1943 the monthly incomes increased 20% compared with the corresponding period of the preceding year, so that the approximate incomes for 1943 could have been foreseen at about one thousand five hundred million liras.

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i. At June 30th, 1943 more than 500 Movie Houses had been damaged or destroyed by bombing, 30 of which belonged to the

E.N.I.U.

ii. destruction by bombing of many agencies with annexed deposits of pictures.

iii. fall of incomes owing to bombings, alarms and curfew.

iv. grave penury of un-exposed films, as well as for the difficulties of obtaining raw material to start any production.

In order to face the situation it is absolutely necessary: 1974

(a) to maintain a reduced production activity, in order to prevent the establishments closing down, which would provoke

/on

on its side the dispersion of technical means and of special workers.

- (b) to keep alive a proportionate number of movie studios.
- (c) to liquidate the State interests in what concerns its participation in Cinecittà-Cines-Eric groups.

As you see from the preceding analysis, the cinema in Italy was one of the largest industries in the country and besides that alongside of press and radio it represents one of the three great channels through which information, education and ideas will reach the people of Italy.

The cinema must primarily be entertainment. But even as entertainment, the film can never be wholly free of a political or social bias. "Escapism" is in itself a political bias.

It is quite impossible - and probably undesirable - for any group of people to control the whole of the cinema industry in Italy. On the other hand, taking into account the importance of the film as a propaganda medium, we should try to set up some body which will observe and advise upon developments in film production and film distribution. We should emphasize that if we have to consider the propaganda influence of films, we have to look at the cinema as a whole.

There are roughly five categories of films to be considered:

1. Commercial feature films from America and Britain - later

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There are roughly five categories of films to be considered:

1. Commercial feature films from America and Britain - later perhaps from other countries.
2. Commercial feature films produced in Italy.
3. Shorts produced in America, Britain and Russia.
4. Shorts produced in Italy.
5. Newsreels.

It is suggested that an Allied-Italian Film Board should be formed which should supervise these various categories of film to varying degrees.

/Imported

-4-

1. Imported Commercial features. These cannot in any way be controlled. On the other hand, their influence upon Italians, their projection of life in America, Britain and elsewhere, is one of the strongest factors for information and re-education.
It is suggested that the Board organize a system of reporting on Italian reactions to films, as a service to authorities in London and Washington. To be valuable, this report must be regular, must cover different areas of Italy, and must be made by observers experienced in political rather than commercial reactions.
2. Commercial Features produced in Italy. The control here should take the form of an effort to see that too great power does not get into dangerous hands. The Board might also concern itself with the problem of competition between various interests; efforts of the Italian industry to protect itself against imported films, and such problems. Both the Italian Government and the Allied authorities will sorely need advice that is as disinterested and objective as possible - and which is, at the same time, experienced in the intricacies of the business.
3. Shorts produced in America, Britain and Russia. If any serious attempt is to be made by an Allied body to do a job of post-war re-education, this is probably the type of film that it can be done. It might be done by forming a

1790

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3. Shorts produced in America, Britain and Russia. If any serious attempt is to be made by an Allied body to do a job of post-war re-education, this is probably the type of film with which it can be done. It might be done by forming a second committee which should try to promote the showing (and production) of short films which it considers to have a social value for Italy. Here again, the aim should be to set up a body interested in political, social and cultural matters, as distinct from commercial ones.

/Shorts

4. Shorts produced in Italy. The LUCE organisation had over a period of years built up a state organisation for the production and distribution of propaganda shorts. It would not be difficult to arrange that similar machinery "under new management" devoted itself to undoing that propaganda. But the subject of "management" is no doubt a delicate one. The problem shows the need for the Allied-Italian film board.
5. Newsreels. The issue here is parallel to that of the press regarding news agencies. The present official Allied newsreels, the commercial British and American newsreels which may shortly be wanting admission to Italy, and the possibility of Italian newsreels, are factors that need technical advice, political advice, and disinterested advice.

The difficulty of setting up an Allied Film Board and an Allied-Italian Film Board will be that of finding the right calibre of men. They will have to be sufficiently experienced in film matters to command the respect of the commercial interests. Some of them at least will have to have experience of the cinema industry along with political and propaganda qualifications. And above all, they will have to be more concerned with international social issues than with private industrial ones. This last is probably more important than the other points.

The Allied Film Board should be made by members of A.C.C.

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The Allied Film Board should be made by members of A.C.C. and P.W.B. The Allied Italian Film Board should be made up by A.C.C., P.W.B. and a representative from the Italian Government. The Under-Secretary of Press who rules, or intends to rule the

/Italian

1971

Italian film industry should be deprived as much as possible of the power inherited from the former Ministry of Propaganda. The Italian Film Industry should be turned over to private enterprise as quickly as possible, otherwise we will have a monopoly again under the auspices of a government which undoubtedly will use it for its own political aim.

Alex Mackinnon

A. MACKINNON
Film Division,
PMB - Unit No. 12.

D. Gnudi

D. GNUDI,
Head Italian Affairs (Unit 9)
PMB - Unit No. 13.

Distribution:
Mr. J. Rayner, D.P.W.O.
Mr. G. Edman, A.D.P.W.O.
A.C.C.
P.W.B. Film Section.
A.F.H.Q., P.W.E.
C.W.I., Washington.
E.O.I., London.
File. (2)

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A.U.C.
P.W.B. Film Section.
A.F.H.C., P.W.B.
O.W.I., Washington.
M.C.I., London.
File. (2)

1970

PUBLIC RELATIONS BRANCH
ALLIED CONTROL COMMISSIONHQ AFCC APO 394
304
Rec 21 Sep 44
By 248

(30)

PRB/R11

21 Sep 44

SUBJECT : ITALIAN FILM INDUSTRY

TO : Acting Chief Commissioner, ACC.

*passed to
Capt. Stone 21/9*

Attached is a rough draft of the reply which I think you should send to the Prime Minister's letter on films. You may perhaps feel that it is too strong, but it will give you an idea of the present complicated situation. If I can talk it over with you, I can modify and redraft according to your ideas. Incidentally I should very much like to attend your meeting with Spataro.

Lionel Fielden
~~LIONEL FIELDEN~~
Major
Public Relations Director.

lf/vehb

Encl : 1

1969

PUBLIC RELATIONS BRANCH
ALLIED CONTROL COMMISSION

D R A F T

REPLY TO MR. BONOMI'S LETTER OF 13 SEPTEMBER 44
TO ACTING CHIEF COMMISSIONER ACC

The delay, which I regret, in replying to your letter of September 13, regarding the Italian Film Industry, has been due to the complicated issues involved, to which I have felt obliged to give careful consideration.

I would like to say at once that we are fully and whole-heartedly in agreement with your desire to resume production in the Italian Film Industry.

I would venture, however, to suggest that if the Italian Film Industry is to be placed on a firm and satisfactory basis such as you yourself would, I know, wish to see, and if "the atmosphere of liberty", to which you refer in your letter, is to be properly safeguarded, the present structure of the industry needs the most careful attention and revision.

I would, in this connection, draw your attention to the following points :

1. The Italian Film Industry is at present mainly composed of a vertical organisation belonging to the State or to para Statal bodies and operating through Cinecittà, Luce, S.A. Cines, E.N.I.C. and other organisations. The State also manages and controls a very high proportion of the most important film theatres of Italy. Thus, although, as your letter says, "the old monopoly theories of the monopolistic structure is still in

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2. It is true that the Italian Film Industry attained, as you say, to a prosperous commercial production, but this occurred during the years of Fascism and not previously. As you doubtless know, the receipts from film theatres rose from 525 million Lire annually in 1937 to 1275 million Lire in 1942. The value of films exported

- 2 -

in 1942 was around 100 million Lire. This evolution of the Film Industry was made possible, I must remind you, through the payment of vast subventions, and the construction of large and luxurious studio premises and theatres, by the Fascist Government. No such development was attained before the advent of Fascism, and I feel bound to question whether (a) the present Italian Government would be in a position to continue the subventions which are clearly necessary to sustain the industry as it was under Fascism, and (b) whether private enterprise in Italy would be in a position to take over this burden. If, as I suspect, the answer to both these questions is in the negative, it is clearly necessary to examine the whole position and to lay down a definite plan for the development of the Industry on a basis which will prove satisfactory from the point of view of control and finance in the context of Italy's future.

3. As you are doubtless aware, some 500 Italian film theatres have been destroyed or damaged by bombing: many agencies with annexed deposits of pictures have also been destroyed: income in general has been drastically reduced, and there is a grave shortage of unexposed films. This state of affairs raises the difficult question of the import of raw material for any future film activities, and this also needs careful attention and planning. It would seem however that where so much essential rehabilitation is still to be done, imports of film material would probably have only a relatively low priority. This would seem to point to

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4. I have advanced these points at some length because it appears to me - and perhaps your reference to "new organs of control" reflects a similar feeling on your part - that a careful examination of the whole position of the Industry, as well as recommendations for its

- 3 -

future, are necessary. The suggestion that a Board should be set up, roughly corresponding to the Allied Publications Board, has been made on various occasions by Major Fielden to H.E. Spataro. The latter, however, has so far rejected the idea. I still think it worthy of your consideration. Such a Board, on which the Italian Government, A.C.C. and P.W.B. should be represented, should do much to pave the way for the gradual and satisfactory establishment of an industry free from monopolistic control or the danger of financial collapse. It would also do much to facilitate the transfer of premises and equipment now utilised by P.W.B. or Army Units.

5. There is one last point to which I would somewhat reluctantly draw your attention. I understand that Doctor Vincenzo Calvino, who has been nominated Commissario of the Luce Institute, was for some time in the employ of the Fascist Government in the Ministry of Popular Culture, and actually was in charge of the Film Division of that Ministry, and thus responsible to some extent for the creation of the present monopolistic structure. I should be grateful if you would give this matter your attention, since, in a matter so complex and delicate, the appointment does not seem to us a very happy one.

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Expion - Hini

1986

Copy also in
Public
File

(29)

Office of the Acting Chief Commissioner

Italian Film Industry

15 Sept 4

Public Relation Branch
(Att: Major Lionel Fielden)

1. Reference is made to attached copy of letter from Sr. Bonomi, which we discussed yesterday.
2. Please put up a reply for Captain Stone's signature.

J. A. QUAYLE
Major, R. A.
Chief Staff Officer

1 Incl:
Ltr fr HE Bonomi, dtd Sept 4/.

1985

54 211

Hq ACC Secy Gen
DISPATCHED
Date Recd 15 Sept 1600
By Mgr.
Signature BKR

15 Sept 44

My own feelings are that this is pre-eminently a matter for the Italians to sort out themselves. The problems of state-control versus private ownership, etc are their headache, as are the technical ones of film manufacture. Our only anxiety, as the ACC is to help in the rehabilitation of the industry and at the same time ensure the safeguard of censorship.

Any vagueness of approval on ACC's part has sprung from the Italian vagueness of proposal.

In short we are ready to give all assistance provided the machinery for safeguarding meets our approval and to this end we are interested to know what are the "new organs" to which Bonomi refers.

J. A. Q.

1984

TRANSLATION

THE PRESIDENT OF THE COUNCIL OF MINISTERS

ROME

 HQ 44-240 32
 179
 Rec'd 13/9 1730
 By MDE

Dear Admiral Stone,

As you know, the Allied Authorities have not yet granted the insistent requests which have been made, to obtain the resuming of the production of the Italian cinematographical industry.

From what I have been told, the steps taken by the Undersecretary for Press and Information, M. R. Spaturo, who asked the competent organs of the Allied Control Commission, brought no concrete result, for these Authorities, though extremely polite, had a negative or at least a delaying attitude.

Therefore, I think it necessary to draw your personal attention on this problem which is very important for the general situation of the country.

Our Cinematographical Industry, which had reached a high level of production and a prosperous commercial organization, a long time before fascism, had widely spread during the last years, from the point of view of the capitals invested as well as from the point of view of the equipment of the plants, and of the large number of intellectual and manual workers, who found jobs in the various sectors.

It is true that the false economic theories of the last regime, dominated by absurd ideas of protectionism, have prevented the said industry from obtaining the brilliant improvements which have been reached elsewhere, especially in the United States. It is not possible to ignore the fact that political reasons contributed not little to the stifling of private industry and to the delaying of the technical and artistic evolution of our cinematographical production; the Italian Film, till yesterday, has been nothing but an instrument of fascist propaganda.

Now, there is no reason why the development of this industry should be opposed.

From the economic point of view, our cinematographical production, now that the old monopoly theories have collapsed, will find with fair competition, its normal life and development conditions, without being a financial burden to the State. From the political point of view, film-production will take place in an atmosphere of liberty which is indispensable for success and improvement. There is no cause for preoccupation or mistrust on the side of the Allies, who know by numerous proofs how absolutely Italy takes part in the common cause.

In the present conditions of the country, the resuming of this productive activity is, to my mind, urgently necessary. Not only does it mean saving the

important interests which are depending from it; it means, above all giving immediate and well paid work to numerous categories of workmen, thus lightening the grave unemployment already existing in the country. I want to stress the social aspect of this serious problem.

As for the control modalities, of the said productive activity, I think it would be necessary to create new organs for that purpose. Such a control could be made according to the normal ways used by the Allied Authorities and the Italian Administration. I want to stress the fact that the organization of the Undersecretariat of Press and Informations is entirely to be trusted for a perfect and profitable collaboration with the Allied Authorities.

Thanking you for all you will do about this problem, I remain,

Yours truly,

/s/ T. Boromi

Admiral Eliery. W. Stone
Chief Commissioner
Allied Control Commission

R O M E

1952

Trans. E.O.

PUBLIC RELATIONS BRANCH
ALLIED CONTROL COMMISSION

15 September 1944.

PRB/R11

Subject : Navy Film

To : Capt. Blackburn, Navy Sub-Commission.

Reference our conversation with Pallos about the Navy Film, can you please signal Admiral Morgan asking if he will fix a day early next week (Monday or Tuesday) to see Mr MacKendrick about this.

(Sgd) C Howard Owen
Captain

to
LIONEL FREDMAN,
Major,
Public Relations Director.

1981

R11

15/4691 W1 44921 6359/3/41 7.0094 D. 3-8. 1.64 31 0891.

NAVAL MESSAGE.S. 1320e.
(Established - May, 1931)
(Revised - December, 1931.)

To: F.O.T.A.D.I. ROME.

FROM:

F.O.T.A.D.I.

IMPORTANT.

YOUR 161000 QUITE CONVENIENT EITHER WAY.

-161000.

REF. TO SEE MR MAC KENDRICK OF PUBLIC RELATIONS RE PROPAGANDA
FILE OF ITALIAN NAVY.

DIST. C.S.O. SAC. MR MAC KENDRICK.

T/P.

Z/L.

T.O.R. 161535.

16/6/44.

1930

NAVAL MESSAGE.

S. 1320e.

(Established - May, 1930.)
(Revised - December, 1934.)To:
F.O.T.A.L.I. (TARANTO)FROM:
F.O.T.A.L.I. KROME

NR 128

RESTRICTED IMPORTANT.

WILL IT BE CONVENIENT FOR YOU TO SEE MR. MACKENDRICK OF PUBLIC
RELATIONS ON MONDAY 18TH OR TUESDAY, REGARDING PROPAGANDA FILM
OF ITALIAN NAVY.

-151000B.

DIST. C.S.O. SEC. MR. MACKENDRICK P.R.

P/L T/P

T.O.D. 1020

DATE 15/9/44.

1959

UFFICIO STAMPA
COMMISSIONE ALLEATA DI CO. ROLLO

R11 (27)
M
M

PRB/R11

14 Settembre 1944

OGGETTO : Disciplina della Produzione cinematografica.

A : G.E. G. Spataro, Sottosegretario per la Stampa.

Eccellenza,

16
Mi riferisco al Suo appunto sulla Disciplina della Produzione cinematografica. So che Lei aspetta con impazienza una risposta e sono dolente di non avergliela sinora inviata ed ora di non poterlela dare con tutta quella ampiezza che vorrei.

A me sembra, Eccellenza, che tutto il problema della Industria cinematografica sia più complesso di quanto non risulti dal Suo appunto e che in questo momento sarebbe molto difficile attuare le proposte da Lei fatte, anche se l'ACC le appoggiasse in pieno.

A mio parere il problema va considerato sotto due aspetti distinti che Le esporro separatamente. Il primo è : come controllare il cinematografo dal punto di vista della propaganda; il secondo : come disporre dei mezzi di produzione, di distribuzione e di visione.

Lei sa meglio di me che la propaganda, se affidata a persone inadatte, può essere un'arma pericolosa, e Lei sa anche che il cinematografo ha molta presa sull'opinione pubblica. Per la Stampa sono stati presi, d'accordo con il Governo italiano, provvedimenti per cui essa fosse, nei limiti del possibile, libera e onesta e rispecchiasse tutte le opinioni. Lei sa che in questo campo c'è ancora molto da studiare e da fare. Non vi è certo bisogno che Le rammenti le infinite difficoltà incontrate per stabilire un controllo generale della Stampa e per formulare lo schema di Legge sulla Stessa; come è superfluo ricordarle che le direttive date dalla A.P.B. (Commissione alleata per le Pubblicazioni) ai direttori dei giornali sono ancora in vigore. Dal Suo appunto risulterebbe invece che Lei reputa superfluo esercitare lo stesso genere di controllo sul cinematografo o, almeno, che non sia necessaria alcuna procedura oltre ad una autorizzazione rilasciata per ogni film dal Sottosegretariato della Stampa.

- 2 -

Lei sa, Eccellenza, in quanto conto io tenga il Suo parere, ma, ciò nonostante, non credo che tutta un'industria nazionale con le sue infinite ramificazioni (industria che ora per ragioni di forza maggiore si trova in cattive condizioni) possa essere così facilmente rimessa in efficienza ed essere protetta per l'avvenire.

A mio parere bisognerebbe innanzi tutto mettere in chiaro i seguenti punti :

1. La produzione, distribuzione e visione dei film deve restare sotto il controllo del Governo come lo era, in gran parte, durante il Fascismo e come sostanzialmente continua ad esserlo ? Se così, è evidente che la Commissione di Epurazione del Ministero degli Interni dovrebbe prendere in esame la posizione di tutti i funzionari di questo ramo e che tutto il problema dei locali, dei macchinari e dei rifornimenti (specialmente per l'avvenire) dovrebbe essere discusso con Lei e con i Suoi rappresentanti; altrimenti si verrebbero affidati i grossi interessi degli Istituti Luce, Elio, Enipi, Cefi, Cinacitta ecc. e con quale procedura ? Nella sua lettera non trovo nessun accenno a questo punto importante. Passo adesso al secondo aspetto della questione.

2. Come è stato fatto per la Stampa, così pure per il cinematografo ogni progetto per la sua attività presente e futura dovrebbe essere pensato in relazione al materiale. Attualmente, credo, non abbiamo nessuna statistica su questo ramo e probabilmente il materiale necessario potrà essere ottenuto solo importandolo. So che esiste la casa "Ferrania", ma non si sa ancora se sia stata danneggiata. E' quindi necessario, nel fare dei progetti, pensare al futuro in modo da evitare che più tardi vengano fatte richieste difficili da soddisfare.

Non ho accennato agli altri problemi più contingenti quale quello finanziario, quello del controllo dei circuiti, quello della esportazione e dell'importazione dei film ecc.

Ma da quanto Le ho sinora esposto sono certo che anche Lei, Eccellenza, sarà d'opinione che il primo passo da farsi sia quello di formare una commissione - come proponevo nella mia del 1 sett. - che ci dia un rapporto esauriente sulle condizioni attuali della industria cinematografica e che presenti delle proposte precise per l'avvenire.

Voglia gradire, Eccellenza, i miei più cordiali saluti.

(Sgd)

LIONEL FIELDEN

Maggiore

Direttore dell'Ufficio
Stampa

1957

11 September

Excellency,

I refer to your appunto on the Disciplina della Produzione cinematografica italiana. I know that you are impatiently awaiting an answer to this, and I regret that I have not answered it sooner, and cannot even now answer it fully.

It does seem to me, Excellency, that the whole question of the film industry is more complicated than your letter implies and that the suggestions which you make are - even if the ACC fully supported them - extremely difficult to carry into practice at the present time.

May I suggest that we have to face two distinct problems, which with I will deal separately. The first is the actual control of the cinema from a propaganda point of view; the second is the use of the means of production, *Intervention and Collaboration*

1. We are all aware that propaganda in the wrong hands is a dangerous weapon, and we know too that the cinema exercises a very considerable influence on public opinion. In the case of the Press very careful steps have been taken in cooperation with the Italian Government to establish, as far as possible, a fair and free Press, in which all points of view are represented. This is still, as you know, the subject of much thought and work. I need not remind you of the very real difficulties which have been encountered over the general control of the Press and the Draft Press Law. I need not remind you that the Directives issued by the Allied Publications Board to all editors still apply.

- 2 -

It seems from your letter that in the case of the cinema you feel that such control can be disregarded, or at least that no special machinery is necessary beyond ^{an} authorization by the Sottosegretariato per la Stampa for each film. With every confidence, as you know, in your judgement, I find it difficult to believe that a whole national industry with many ramifications - now necessarily in considerable disorder - could be ^{so} easily set going again and safeguarded for the future.

It appears to me that the following points~~x~~ needs to be cleared immediately :

Is the production, distribution, and exhibition of films to remain largely - as it was under Fascism and as in fact it still is - Government- controlled ? If so, it is clearly ~~xxxxxx~~ necessary that the Epuration Commission of the Ministry of the Interior should deal with all the officials concerned, and that the whole question of buildings, equipment and supplies (especially with regard to the future) be discussed with you or your representatives. If not, to whom are interests such as Luce, Eni9, Enalpe, Cefi, Cinecitta' and others to ~~xxxx~~ be turned over, and by what process of negotiation ? Your letter is silent on these points.

1955

I now turn to the second problem.

2. As in the case of the Press, the planning of present and future activities of the cinema must clearly be dependent on material. At present, as far as I know, we possess no statistics

- 3 -

regarding the equipment available, and the availability of such equipment will probably depend on imports. I am aware of the existence of Ferrania but we do not yet know whether it will be damaged, and even if it is not, raw material imports will be essential. For this some forward planning is necessary, to avoid later requests which it may be impossible to fulfill.

I have not touched upon contingent questions such as finance, control of circuits, exports and imports of films etc. But from what I have said, does it not seem to you inevitable that, as a first step, a commission should be set up - as I suggested in my letter of Sept. 1 - to report fully on the present state of the industry and to make specific recommendations for the future ?

Reply actually evasive.

1954

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

7 September 1944

Major Lionel Fielden
Public Relations Director
Allied Control Commission

Dear Fielden:

In answer to your query of 2 September, I attach
a letter sent to Dr. Spataro.

Sincerely,

George W. Edman
GEORGE W. EDMAN
A.D.P.W.O. Italy (Lib.)

1953

7 September 1944

Dr. G. Spataro
Il Sottosegretario di Stato
Public Relations Branch
Allied Control Commission

Dear Doctor Spataro:

I am pleased to inform you that the PWB Film Section, as you suggested, is taking care of returning to their rightful owners the films found in the Ministero della Cultura Popolare. The films have all been listed. This work is in charge of Lieutenant Pilade Levi.

Sincerely yours,

GEORGE W. MINAH
A.D.P.F.C. Italy (Lib.)

cc: Mr. Bayner
Major Fielden, AGC

1952

Major Tilden -
I have read the
attached. What spec-
ifically do you recom-
mend?

Stone

$\frac{9}{7}$

1951

Captain Stone

Major Tiddling will be in
at 11 am Sept 12 in this

Denmark

PUBLIC RELATIONS BRANCH
ALLIED CONTROL COMMISSIONHQ ACC 100
901
30 Aug 1520
LORR

30 Aug 44

PRB R29

SUBJECT : Italian Film Production

TO : Captain E.W. Stone, (USNR), Acting Chief Commissioner

1. I spoke to you briefly the other day about the position of the Italian Film Industry and the possible need for its control.
2. I attach a memorandum on the present position from which you will see that the Government at present controls the Industry almost entirely, and that the possibility of a Government monopoly is very real.
3. I am not very happy about the present activities of Signor SPATARO, Under-Secretary for Press Information & Films. He appears to be in a great hurry to get full powers for himself, and his past is not altogether above reproach.
4. On the whole I am inclined to think, and the Political Section agree, that some form of control is unavoidable, at any rate until the Industry has been properly epurated and some sort of line for its future organisation settled.
5. This matter seems to me rather urgent and I should like to speak to you about it at the earliest opportunity.

Lionel Fielden
LIONEL FIELDEN,
Major,
Public Relations Director.

1950

the receipts from the Italian cinémas are roughly an annual average of one and a half milliards. The Italian state possesses and controls directly or indirectly the big Italian industrial and commercial cinematographic organizations.

If the organizations controlled by the State are made full use of instead of being alienated; if they are straight forwardly conducted and honestly administered, they can contribute to the reconstruction of a healthy national industry within the orbit of the new world economy.

The present situation is as follows:- there are no directives, either for the State-controlled, part State-controlled or private companies.

- the production establishments, both those damaged by the war and the others, are completely inactive.
- the influx of funds from the provinces to the cities is blocked, not only on account of the moratorium, but also because the war has divided Italy into water-tight compartments, and continues to do so.
- the State and para-State companies - those controlled in any way by the State - are still maintained and administered by advisors, directors, functionaries, who were in the same position before the liberation.

The actual situation will become even more chaotic as soon as the moratorium on payments is lifted. The lifting of this ban will provoke many bankruptcies, which will aggravate still further the already almost 100% unemployment amongst cine workers.

This being the present condition of things, it is maintained that the Italian Government, in order to deal with these problems, which entail the interests of several ministries, such as: the Ministry of Finance, the Ministry of Industry and Commerce (or the proposed Ministry of Technicalities and Works), the Home Office, and the actual Undersecretary's Office for Press, Information, and whatever takes the place of the ex-Ministry of "Cultura Popolare", would be validly and practically assisted by the constitution of an Italian Film Board (Consiglio Direttivo Cinematografico), essentially technical and apolitical, composed of the following experts:

- an industrialist.
- a film distributor.
- an agent for cinema halls.
- a production technician.
- a film director.
- an expert in the handling of negatives and positives.
- a cinema technician (cameraman or art-director, etc.)
- a consultant of the Government - if possible from the Finance industry
- an Allied observer.

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- an expert in the handling of negatives and positives.
- a cinema technician (cameraman or art-director, etc.)
- a consultant of the Government - if possible from the Finance Ministry.
- an Allied observer.

This Italian Film Board, furnished with all the necessary authority, should ask the Italian Government to persuade the Allied authorities to create a parallel Allied Film Board, under the auspices of the A.C.F. and F.I.F., so that it may bring itself into line with the international commercial agreements.

The Italian Film Board must apply itself to and rapidly conclude a plan of healthy reconstruction, in the national interests, and with a view to the actual and future relations with United Nations. By the application of such a plan, the Government should be in a position to reimburse itself for the considerable investments made in cinematography.

The Italian Film Board must also propose to the Government the immediate steps to be taken in regard to the following matters:

1. The confirmation as to what are the laws, decrees, corporations, rules, prefects' rulings, etc., actually to be considered in force; suggestions of amendments to be made in the laws, decrees etc. considered in force; suggestions as to necessary new decrees and rules.

2. The examination of and the making of the same provisions as above with regard to proclamations by United Nations.

3. The nomination of a GENERAL COMMISSIONER for all organizations belonging to the State, to be assisted by SUB COMMISSIONERS, all of whom should be approved by the Allied Film Board, for the administration of these State organs, i.e.

a) ISTITUTO NAZIONALE LUCE for the realization and distribution of topical films and documentaries.

b) E.N.I.C. ENTE NAZIONALE INDUSTRIE CINEMATOGRAFICHE - the organization for distribution of films and hiring of cinema halls. Amongst the Companies depending financially upon this, there is the important production Society CINES.

c) CINECITTA - production and copy-making establishment.

d) CENTRO SPERIMENTALE DI CINEMATOGRAFIA - the professional school and academy of art, dependent on the ex-ministry of "Cultura Popolare" which embodies a complete and modern production studio.

e) SEZIONE AUTONOMA PER IL CREDITO CINEMATOGRAFICO of the Banca Nazionale del Lavoro for the financing of the cinema industry and commerce. They have in their hands the best part of the cinema funds.

f) MONOPOLIO ACQUISTO FILMS ESTERI. and S.N.A.I.P.E. - for the importation of films from abroad.

g) C.E.F.I. CONSORZIO ESPORTAZIONI FILMS ITALIANI - for the exportation of Italian films.

h) SOCIETA ITALIANA AUTORI - for dealing with the receipts of the cinema.

The Commissioner and ^{SAC} Under-Commissioner should take the following steps as quickly as possible.

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1. The confirmation as to what are the laws, decrees, corporations rules, prefects' rulings, etc, actually to be considered in force; suggestions of amendments to be made in the laws, decrees etc. considered in force; suggestions as to necessary new decrees and rules.

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^{Set}
The Commissioner and ~~under~~-Commissioner should take the following steps as quickly as possible.

I. Ascertain the actual consistency of the separate organizations, from the point of view of de jure situation before 25th. July 1943, and the de facto position to day.

II. Ascertain the effective assets and liabilities.

1 8 2 2

III. Prevent the alienation to a third part, of all or part of the existing means, until it has been decided what will be of use to the future national industry.

IV. Suggest a procedure for the liquidation of organs which are obviously superfluous.

V. Collaborate with the Italian Film Board so that the activities of each of the state organizations may play their part in the reconstruction of the national industry.

4. The Italian Film Board should consider what is the best solution to the problem of distributors and agents, *relative* only to the situation created by the war.

5. The suggestions in I, II, III and IV of the preceding paragraph should also be put into effect by a suitable Commissioner, with regard to all Companies, organizations and film activities created by the late regime, i.e.

- Comitato tecnico per la Cinematografia.

- C.I.A.E.A. - Cinematografia Rurale Educativa Ausiliare.

- Dopolavoro dello Spettacolo

- Federazione Nazionale dello Spettacolo

- Unione Lavoratori dello Spettacolo

- Sindacati Nazionali Artisti, Autori, Scrittori, Musicisti
Registi, Scenotecnici.

- Cineteca Autonoma per la Cinematografia Scolastica

- Cinemateca dello S.M. del R. Esercito

- Centro Cinematografico del Ministero della Marina

- Centro Fotocinematografico del ministero dell'Aeronautica

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- Comitato tecnico per la Cinematografia.

- C.R.E.A. - Cinematografia Rurale Educativa Ausiliare.

- Dopelavoro dello Spettacolo

- Federazione Nazionale dello Spettacolo

- Unione Lavoratori dello Spettacolo

- Sindacati Nazionali Artisti, Autori, Scrittori, musicisti
registri, Scenotecnici.

- Cineteca Autonoma per la Cinematografia Scolastica

- Cinemateca dello S.M. del W/esercito

- Centro Cinematografico del Ministero della Marina

- Centro Fotocinematografico del ministero dell'Aeronautica

- Cine-Guf

- Camera Internazionale del Film

- Mostra Internazionale d'arte Cinematografica depending on
the International Exhibition of art at Venice

- Zona Industriale Cinematografica in the territory of the
Governorate of Rome

no useful work can be done for the reconstruction of Italian cinematograph industry and commerce if a suitable Purge Commission for the Cinema has not previously carried out a thorough elimination of Fascist elements and established a new moral tone throughout the whole organization.

Carica ricoperta dal Dott. Vincenzo Calvino sotto il
Governo Fascista

(24)

DIREZIONE GENERALE PER LA CINEMATOGRAFIA
PRESSO IL MINISTERO DELLA CULTURA POPOLARE

ROMA - Via Vittorio Veneto, 7 - Telefoni: 40-817/41-114/40-050

DIRETTORE GENERALE
Avv. Comm. EITEL MONACO

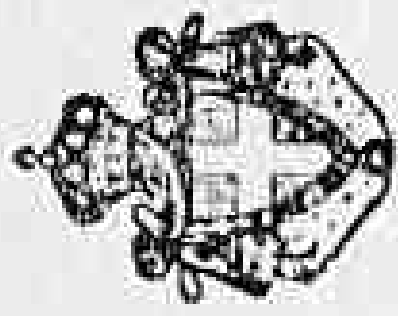
Divisione IV (Esercizio Cinematografico)

Dott. Vincenzo Calvino

Nulla-osta per la costruzione di nuove sale cinematografiche e per le modifiche dei locali esistenti - Locali del Dopolavoro e della C.I.L. - Sale parrocchiali e sale speciali di proiezione - Nulla-osta per le licenze di esercizio - Spettacoli misti - Rapporti col gruppo esercenti della Federazione dello Spettacolo.

Vigilanza sulle proiezioni obbligatorie e sulla osservanza delle condizioni imposte dalle Commissioni di revisione. Classificazione delle sale - Rilievi statistici.

Calvino
was employed by
Ministry of Popular
Culture 1932-42
1945



Presidenza del Consiglio dei Ministri

Sottosegretariato per la Stampa e le Informazioni

Roma, li _____

PR O M E M O R I A

Con lettera in data 8 agosto N. 12/6 fu data comunicazione al Comandante Alleato della nomina del Commissario Straordinario dell'Istituto L.U.C.E. e nel contempo si pregò detto Comandante di voler dare disposizioni affinché il Commissario fosse messo in grado di espletare l'incarico affidatogli consentendogli l'uso delle carte d'ufficio e degli uffici della Presidenza e della Direzione Generale in Via S. Susanna n. 17.

A tale lettera non è stata data finora alcuna risposta; risulta, però, che furono date istruzioni al Capitano Collins il quale, essendosi allontanato da Roma, lasciò disposizioni affinché fosse consentito l'accesso al Commissario e l'uso di qualche locale.

Senonché, qualche giorno, dopo il Commissario predetto, recatosi in ufficio con due Funzionari della Direzione Generale, fu avvertito dal Signor Facchini, Economo dell'Istituto L.U.C.E. ed attualmente in servizio degli Alleati, che soltanto al Commissario era consentito l'accesso agli uffici e sempre sotto la vigilanza del predetto Facchini.

Poiché è evidente che il Commissario non può attendere per-

1944

Roma, li

PRO MEMORIA

Con lettera in data 2 agosto N. 12/6 fu data comunicazione al Comandante Alleato della nomina del Commissario Straordinario dell'Istituto L.U.C.E. e nel contempo si pregò detto Comandante di voler dare disposizioni affinché il Commissario fosse messo in grado di espletare l'incarico affidatogli consentendogli l'uso delle carte d'ufficio e degli uffici della Presidenza e della Direzione Generale in Via S. Susanna n. 17.

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1944

Poiché è evidente che il Commissario non può attendere personalmente a tutte le numerose pratiche relative alla liquidazione del personale ed all'eccertamento del materiale dell'Istituto,

./.

nè può ammettersi che egli debba essere vigilato da un suo dipendente, e poichè, d'altra parte, il ritorno del Capitano Collins si fa attendere da vari giorni mentre il ritardo nell'espletamento del compito affidato al Commissario è di grave pregiudizio per gli interessi dello Stato, si prega voler dare disposizioni con ogni possibile urgenza.

Si fa presente che gran parte delle carte dell'Istituto si trovano per terra in alcune camere, buttate alla rinfusa, in gran disordine, per cui è da ritenere che esse non presentino alcun interesse per gli Alleati.

PUBLIC RELATIONS BRANCH
ALLIED CONTROL COMMISSION

(22)

John

PRB/RL1

7 Sep 44

Dear Minifie,

Further to my letter of September 2²⁰ regarding films of Italian Armed Forces, Commodore Zirolli (Navy Sub-Commission) asks "when the film is to be made and the approximate cost to the Italian Government".

Perhaps you can discuss this with him yourself?

Yours sincerely,

LF

Lionel Fielden,
Major,
Public Relations Director.

Mr. James Minifie,
PWB.

HEADQUARTERS
ALLIED CONTROL COMMISSION
Navy Sub-Commission
APO 394

R4

(21)

NSC/806

6 September 1944.

From: Navy Sub-Commission, Hq. ACC.
To : Public Relations Branch, Hq. ACC.

Subject: Documentary Film for Italian Navy.

1. Chief, Navy Sub-Commission has no objection to the making of subject.

2. Please advise where the film is to be made and the approximate cost to the Italian Government.


H. W. ZIROLI,
Commodore, U.S. Navy,
for Chief, Navy Sub-Commission, ACC.

1942

PUBLIC RELATIONS BRANCH
ALLIED CONTROL COMMISSIONNew
Film file

(20)

R11

2 September 1944

PRB/RS

Dear Minifie,

Further to my letter of 30 August the Navy Sub-Commission has now heard from Admiral Morgan to the effect that he has no objection to the proposed documentary on the Italian Navy.

General Browning has also approved the idea of a documentary on the Italian army.

We have now therefore agreement on all three. If those responsible for making the films will give us their suggestions and requirements we will do our best to set the wheels moving.

Yours

(Sd)

LIONEL FIELDEN,
Major,
Public Relations Director.

Mr James Minifie,
PWB.

General Browning would like to emphasize the idea that, in his opinion, the main part of the film should stress the work done on docks, roads etc. and the smaller publicity be given to the CIN!

1944

1 8 3 2

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

785016

NAVAL MESSAGE.

(5/849) W1 44962/6359, 3/41, 7,000M. H. A. S. Ltd. 51-8051.

S. 1320e.

(Established—May, 1930.)
(Revised—December, 1931.)

To:

FROM:

F.O.T.A.L.I. ROME (R) C. IN C. MED.

F.O.T.A.L.I.

YOUR 301950 NO OBJECTION.

=311208.

RE FILM DIVISION MAKING DOCUMENTARY FILMS ILLUSTRATING WORK OF
ITALIAN NAVY.

P/L T/P

T.O.R. 1824

DATE 31/8/44.

DIST. C.S.O SEC. ARMY SUB COM. AIRFORCE SUB COM. PUBLIC
RELATIONS BRANCH.

1000

12VA-0000

ISSN 0157-2447/20,000-4/20,000

NAVAL MESSAGE

S. 1320d.

(Established—May, 1930)
(Revised—January, 1937)

To: F.O.T.A.L.I. (R) G. IN G. MED.

FROM: F.O.T.A.L.I. ROME.

CONFIDENTIAL.

FILMS DIVISION PWB IS CONSIDERING POSSIBILITIES MAKING DOCUMENTARY
FILMS ILLUSTRATING WORK ITALIAN NAVY, ARMY AND AIR FORCES ~~of~~
OPERATING IN CONJUNCTION WITH ALLIED FORCES COST TO BE PAID BY
ITALIAN AUTHORITIES. REQUEST YOUR APPROVAL SUBJECT TO
CENSORSHIP REGULATIONS.

-301950.

DIST. C.S.O. SEC. ARMY SUB. COM. A.G.C. AIRFORCE SUB COM. A.G.C.
PUBLIC RELATIONS BRANCH A.G.C.

P/L T/P

T.O.D. 1954

DATE 30/8/44.959

PRESIDENZA DEL CONSIGLIO
IL SOTTOSEGRETARIO DI STATO
PER LA STAMPA E LE INFORMAZIONI

R11 (19)
Roma, 1° Settembre 1944

557/c/1/r

Egregio Maggiore,

Le rimetto copia della lettera che ho
inviato all'Alto Commissariato per le Sanzioni
contro il fascismo per segnalare agli organi
competenti le case cinematografiche che hanno
collaborato con i nazi-fascisti, e promuovere
contro di loro i provvedimenti del caso.

Distinti saluti

G. Spataro

Magg. FIELDEN
Public Relations Branch
Allied Control Commission

= ROMA =

1938

(Copia)

Roma, 27 Agosto 1944

ALL'ALTO COMMISSARIATO PER LE SANZIONI CONTRO IL FASCISMO
Palazzo Viminale

= ROMA =

Si segnala, per i provvedimenti di competenza, le seguenti aziende che, ad un primo accertamento eseguito da parte di questo Sottosegretariato, sono risultate comprese in una di queste categorie:

- 1) - hanno collaborato con i nazi-fascisti dopo l'8 settembre;
- 2) - hanno svolto un'attività produttiva prevalentemente indirizzata alla realizzazione di films di propaganda politica;
- 3) - hanno avuto come esponente una persona suscettibile dei provvedimenti di epurazione di cui alle vigenti norme di legge.

Nella prima categoria sono compresi:

- 1) Scalera Film
- 2) Cines
- 3) Artisti Associati
- 4) Mander Film
- 5) Colosseum
- 6) Rondini Film

Nella seconda categoria sono compresi:

- 1) Consorzio Produttori Tirrenia
- 2) Pisorno Cinematografica
- 3) Aquila Film
- 4) Marfilm
- 5) Film Bassoli

Nella terza categoria sono compresi:

- 1) Nazionalcine

1937

ALL'ALTO COMMISSARIATO PER LE SANZIONI CONTRO IL FASCISMO
Palazzo Viminale

= ROMA =

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- 2) Pisorno Cinematografica
- 3) Aquila Film
- 4) Marfilm
- 5) Film Bassoli

Nella terza categoria sono compresi:

- 1) Nazionalecine
- 2) Viralba
- 3) Era Film
- 4) A.C.I.
- 5) Europa Film
- 6) C.I.F.

IL SOTTOSEGRETARIO DI STATO
Pto. Spataro

1937

COMMISSIONE ALLEATA DI CONTROLLO
UFFICIO STAMPA

PRB/R20

Roma 31/8/44.

Al Maestro Ulisse Gioiliani,
V.della Mercede n.21.
Roma

Egregio Maestro,

in risposta alla Sua cortese
lettera del 21/8/44, Le comunico che la questione da Lei
prospettata, è di competenza del PWB.

Il PWB non avrà forse potuto darle sino ad ora una rispo-
sta esauriente circa le richieste da Lei presentate.

In ogni modo Le rendo noto di aver inviata la Sua lette-
ra, al Sig. Pallos del PWB, che prenderà visione dei Suoi
desideri.

Cordialmente,

(Sd)

LIONEL FIELDEN,
MAGGIORE,
CAPO UFFICIO STAMPA ACC.

1936

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

Major Field (13)

RU

Have you

sent this

to the

30 August, 1944.

To: Mr. Harold Caccia,
Mr. William W. Schott, Political Section ACC.

30/8.

PWB's Film Division are pressing for a reply to proposals which they have made for producing films for distribution in Italy featuring the activities of the Italian armed forces - Army, Navy and Air Force. Their request was passed on to the Political Section on August 14.

We should be glad to have a reply as early as possible as the work will take some time to complete and everything is ready to commence.

We should also be glad to have the Political Section's approval of our proposal to consult Sig. Spataro, Under Secretary of State for the Interior, regarding the formation of an advisory film council along the lines of the A.P.B. which would take over the work formerly carried on exclusively by PWB. As explained in our letter of August 14, this body would be responsible for the continued exclusion of enemy films, for the censoring of Italian films as they become available, and for the proper distribution and exhibition of films imported by the Allies or produced in this territory by allied organizations.

James M. Minifie
JAMES M. MINIFIE,
Liaison, PWB-ACC.

1945

Film file

(12)

PUBLIC RELATIONS BRANCH
ALLIED CONTROL COMMISSION

PRB/R28

30 Aug 44

SUBJECT : Italian Film Production

TO : Captain E.W. Stone, (USNR), Acting Chief Commissioner

1. I spoke to you briefly the other day about the position of the Italian Film Industry and the possible need for its control.
2. I attach a memorandum on the present position from which you will see that the Government at present controls the Industry almost entirely, and that the possibility of a Government monopoly is very real.
3. I am not very happy about the present activities of Signor SPATARO, Under-Secretary for Press Information & Films. He appears to be in a great hurry to get full powers for himself, and his past is not altogether above reproach.
4. On the whole I am inclined to think, and the Political Section agree, that some form of control is unavoidable, at any rate until the Industry has been properly epurated and some sort of line for its future organisation settled.
5. This matter seems to me rather urgent and I should like to speak to you about it at the earliest opportunity.

(Sd)

LIONEL FIELDEN,
Major,
Public Relations Director.

1924

BEST COPY POSSIBLE

27 Aug 44

The receipts from the Italian cinemas are roughly an annual average of one and a half milliards. The Italian State possesses and controls directly or indirectly the big Italian industrial and commercial cinematographic organizations.

If the organizations controlled by the State are made full use of instead of being alienated; if they are straightforwardly conducted and honestly administered, they can contribute to the reconstruction of a healthy national industry within the orbit of the new world economy.

The present situation is as follows: - there are no directives, either for the State-controlled, part State-controlled or private companies.

- the production establishments, both those damaged by the war and the others, are completely inactive.

- the influx of funds from the provinces to the cities is blocked, not only on account of the moratorium, but also because the war has divided Italy into water-tight compartments, and continues to do so.

- the State and para-State companies - those controlled in any way by the State - are still maintained and administered by the advisors, directors, functionaries, who were in the same position before the liberation.

The actual situation will become even more chaotic as soon as the moratorium on payments is lifted. The lifting of this will provoke many bankruptcies, which will aggravate still further the already almost 100% unemployment amongst cinema workers.

This being the present condition of things, it is maintained that the Italian Government, in order to deal with these problems which entail the interests of several Ministries, such as: the Ministry of Finance, the Ministry of Industry and Commerce (or the proposed Ministry of Technicalities and Works), the Home Office, and the actual Undersecretary's Office for Press & Information; and whatever takes the place of the ex-Ministry of "Cultura Popolare" would be validly and practically assisted by the constitution of an Italian Film Board (Consiglio Direttivo Italiano Cinematografico) essentially technical and apolitical, composed of the following experts:

- an industrialist

1933

1 8 4 2

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- an industrialist
 - a film distributor
 - an agent for cinema halls
 - a production technician
 - a film director
 - an expert in the handling of negatives and positives
 - a cinema technician (cameraman or art-director, etc.)
- 1939

e) C.B.F.I. CONSORZIO ESPORTATORI FILM ITALIANI - for the exportation of Italian films.

h) SICINETA' ITALIANI AUTORI - for dealing with the receipts of the cinema.

The Commissioner and subCommissioners should take the following steps as quickly as possible.

I Ascertain the actual consistency of the separate organizations from the point of view of de jure situation before 25th. July 1943, and the de facto position to day.

II Ascertain the effective assets and liabilities.

III Prevent the alienation to a third party of all or part of the existing means, until it has been decided what will be of use to the future national industry.

IV Suggest a procedure for the liquidation of organs which are obviously superfluous.

V Collaborate with the Italian Film Board so that the activities of each of the state organizations may play their part in the reconstruction of the national industry.

4. The Italian Film Board should consider what is the best solution to the problem of distributors and agents, relative entirely to the situation created by the war.

5. The suggestions in I, II, III, and IV of the preceding paragraph should also be put into effect by a suitable Commissioner, with regard to all Companies, organizations and film activities created by the late regime, i.e.

- Comitato Tecnico per la Cinematografia
- C.R.E.A. - Cinematografia Rurale Educativa Ausiliare
- Popolavere dello Spettacolo
- Federazione Nazionale dello Spettacolo
- Unione Lavoratori dello Spettacolo
- Sindacati Nazionali Artisti, Autori, Scrittori, Musicisti, Registi, Scenotecnici.
- Cineteca Autonoma per la Cinematografia Evolutiva
- Cinemateca dello S.M. del R. Esercito
- Centro Cinematografico del Ministero della Marina
- Centro Cinematografico del Ministero dell'Aeronautica

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- Federazione Nazionale dello Spettacolo
- Unione Lavoratori dello Spettacolo
- Sindacati Nazionali Artisti, Autori, Scrittori, Musicisti, Registi, Scenotecnici.
- Cinoteca Autonoma per la Cinematografia Evolutiva
- Cinematoca dello S.M. del R. Esercito
- Centro Cinematografico del Ministero della Marina
- Centro Fotocinematografico del Ministero dell'Aeronautica
- Cine-Guf
- Camera Internazionale del Film
- Mostra Internazionale d'arte Cinematografica depending on the International Exhibition of art at Venice
- Zona Industriale Cinematografica in the territory of the Governatorato of Rome

1932

No useful work can be done for the reconstruction of Italian cinematograph industry and commerce if a suitable large commission for the cinema has not previously carried out a thorough elimination of Fascist Elements and established a new moral tone throughout the whole organization.

1848

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

785016

1931

PUBLIC RELATIONS BRANCH
ALLIED CONTROL COMMISSION

PRB R29

30 Aug 44

SUBJECT : Italian Film Production

TO : Mr. J. Minifie, PWB.

Dear Minifie,

With reference to your letter of August 14 regarding documentary films of the Italian forces, the position is as follows:-

Air Sub-commission agree.

Navy Sub-commission is generally favourable but is waiting for an OK from TARANTO.

General Browning MMIA is away from ROME but I feel certain that his answer will be favourable.

Your letter reached me after some delay as you sent it to the Political Department only. If you would let this Branch have a copy of such requests I am sure we could hurry things along for you.

Yours

(Lionel Fielden)
Major,
Public Relations Director.

1950

(10)

Film file

PUBLIC RELATIONS BRANCH
ALLIED CONTROL COMMISSIONPRB R9¹¹

30 Aug 44

SUBJECT : Italian Film Production
TO : Mr. George Edman, P.W.B.

Dear Mr Edman

I feel, and you probably share the feeling, that events in the Italian film world are shortly going to cause us some anxiety.

I notice that SPATARO and his group are rather active and I am somewhat afraid that steps may be taken which will prejudice the future unless we know what is going on.

My own view is that we shall probably have to set up some sort of Film Board and I am discussing this with Captain STONE. However, I think it would be a good thing if at the present time we could have a regular meeting - say once a week - between you and me and PALLOS, and of course anyone else you like, so that we might all have some idea of what is going on and what steps the Allies should take in this very complicated matter.

Yours



(Lionel Fielden)
Major,
Public Relations Director.

1929

COMMISSIONE ALLEATA DI CONTROLLO
UFFICIO STAMPA

Roma 24/8/44.

Eccellenza,

Ella conosce meglio di me i tanti e gravi problemi dell'industria cinematografica italiana, che dovranno venir risolti, specie in riguardo all'influenza che questa industria ha sul popolo.

Sino ad ora la visione dei film è stata controllata dalla PWB; ma il nuovo dirigente della Film Section della PWB, pensa che l'attività cinematografica in Italia, debba venir regolata come quella della Stampa; si stabilisca cioè, un accordo tra il Governo Italiano e l'ACC, per costituire a tal fine una organizzazione democratica.

Pertanto ci sembra sia tempo di creare una Allied Film Board, sul modello dell'APB.

Sarei lieto di conoscere la Sua opinione su questo progetto. Nel frattempo vorrei vederla al più presto, insieme al Signor Fallos, per discutere certi problemi dell'industria cinematografica, che ci preoccupano.

Cordialmente,

LIONEL FIELDEN,
MAGGIORE,
CAPO UFFICIO STAMPA DELL'ACC.

ASE SPATARO

1928

ALLIED FORCE HEADQUARTERS
Information & Censorship Section
P.W.B. Italy.

Film Division

August, 21st. 1944.

Major L. Fielden
A.C.C. - Via Veneto.

Dear Major Fielden, following our conversation, enclosed you will find P.W.B.'s Directives.

I confirm our appointment Thursday August 24th. at 14.15 hrs. in your office.

With best regards

Steven Pallos

Steven Pallos
Head of Film Division
P.W.B. Italy.

SP/ph.

Major L. Fielden
A.C.G. - Via Veneto.

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Head of Film Division
P.W.B. Italy.

SP/ph.

1927

P.A.B. DIRECTIVES

A. All theatres to operate in liberated Italy subject to :

- a) strict observance of curfew regulations and
- b) availability of power .

B. Exhibition of ALL films subject to P.A.B (and - or - Direzione Generale delle Cinematografie ")

C. Theatres may show only such films as are authorized for exhibition by P.A.B (and - or - Direzione Generale delle Cinematografie)

D. Shall exclude exhibition of German and Japanese films including all their Allies, occupied countries and territories as well as countries and territories under their direct or indirect control.

From the Italian films are to be excluded :

- a) LUCE newsreels
- b) ALL SHORT LENGTH films whether documentary, cartoons or any other character
- c) ALL FEATURE LENGTH films whether in part or wholly political or sensational

From all feature length films to be excluded :

ALL FEATURE LENGTH films whether in part or wholly political or sensational .

It is the responsibility of each Distributor and each exhibitor jointly and severally to show no films which is banned by this article.

E. There shall be no dealings with any persons directly or indirectly associated with, or employed by any party operating theatres, DISSEMINATING or PRODUCE the films, or furnishing supplies etc. who have not been approved by P.A.B.

F. P.A.B (and - or - Direzione Generale delle Cinematografie) can oblige the exhibition of any films it seems necessary or advisable. Contracts between Distributors and THEATRES shall therefore provide accordingly.

G. These directives shall apply to ALL theatres whether in existence today or in future .

H. Distributors shall furnish P.A.B with a list of each booking daily.

I. ANY BREACH of these DIRECTIVES shall result in the immediate withdrawal of licence to operate, and the DISTRIBUTORS and THEATRES mutually agree, and shall so contract, that they will neither furnish to nor rent from, respectively any party committing such breach, and such

G. Theatres may show only such films as are authorized for exhibition by P.M.B. (and - or - Direzione Generale della Cinematografia")

H. Shall exclude exhibition of German and Japanese films including all their allies, occupied countries and territories as well as countries and territories under their direct or indirect control.

From the Italian films are to be excluded :

- a) such newsreels
- b) All other films whether documentary, cartoons or any other character
- c) All other films whether in part or wholly political or propagandist.

From all feature length films to be excluded :

All feature length films whether in part or wholly political or propagandist.

It is the responsibility of each P.M.B. and each exhibition jointly and severally to show no films which is banned by this article.

E. There shall be no dealings with any persons directly or indirectly associated with, or employed by any party operating theatres, P.M.B. or producing films, or furnishing supplies etc. who have not been approved by P.M.B.

F. P.M.B. (and - or - Direzione Generale della Cinematografia") can oblige the exhibition of any films it seems necessary or advisable. Contracts between P.M.B. and exhibitors shall therefore provide accordingly.

G. These directives shall apply to all theatres whether in existence today or in future.

H. Distributors shall furnish P.M.B. with a list of each booking daily.

I. ANY BREACH of these Directives shall result in the immediate withdrawal of licence to operate, and the Distributors and exhibitors mutually agree, and shall so contract, that they will neither furnish to nor rent from, respectively any party committing such breach, and such refusal to furnish or rent as well as any other act done in adherence to these Directives shall not constitute the basis for any claims or suits for damages.

J. It is within the power of P.M.B. (and - or - Direzione Generale della Cinematografia") to change, add or eliminate some or all the directives and P.M.B. (and - or - Direzione Generale della Cinematografia") has the authority and responsibility to enforce them.

K. The above to be EXECUTIVE IMMEDIATELY.

COPY

On the basis of the contents of the R.D.L. of April 3rd 1926 No 1000 concerning the legal provision with reference to the propaganda law on Cinematography, it was requested from the Italian Government (Competent Ministerial Department) for the extension of said decree in favor of P.W.B. and to include Documentary films and Newsreel, with full force and effect as the law is applied in Italy.

1925

PUBLIC RELATIONS BRANCH
ALLIED CONTROL COMMISSION

3 films (7)

PRB/RA

19 August 1944.

Subject: Correspondence with PWB.

To: Mr H. Caccia, Joint Director, Political Section.

The correspondence which has passed between the PWB and yourself on the subject of films and which you send for my comments, suggests the following:-

(1) The two PWB letters, both dated Aug 14 and both signed by Minifie, are mutually contradictory. In the one the PWB "believes that the time has come" for restoring to Italians the responsibility for film-making "the Allies acting only in an advisory capacity." In the other, the PWB states its intention to make documentary films of the Italian Navy, Air Force, and Corps of Liberation (in the latter case, it must be admitted, the financial responsibility only - is handed to the Italians!)

(2) I think that the first letter is the correct interpretation, and I know that Stephen Pallos, Head of the PWB Film Division, agrees with this view.

(3) I think it an excellent idea that documentary films should be made of the Italian armed forces but I think they would be better made by Italian technicians than by PWB amateurs. I am not alluding to Pallos, who has just arrived here. As to their timeliness that is a question on a high political level. If we want to keep down the Italians we cannot of course exalt their combat performance. I myself think that a self-respecting Italy would be better than the present one for everybody concerned, and a mead of praise might now be permitted.

1924

LIONEL FIELDEN,
Major,
Public Relations Director.

Copy to: Acting Chief Commissioner.

FIELDEN
PUBLIC RELATIONS BRANCH
ALLIED CONTROL COMMISSION
-----Film
file

(6)

PRB/R911

18 August 1944.

Subject: Liaison with PWB.

To: Mr H. Caccia, Joint Director, Political Section.

I note that Minifie has sent you a letter dated August 14 suggesting the establishment of a commission on films. This idea came in fact out of a discussion which I had with Mr Stephen Pallos, Head of the PWB Film Division, who has very definite ideas about the matter. In the usual way, Minifie sends a letter to you and refuses to communicate at all with PRB. I get more and more puzzled as to whether Press, radio and films are dealt with by PRB, whose business they normally are, or by Political Section. If Political Section is to deal with them, I will step out altogether: but if PR is concerned I object to this by-passing by PWB. And I think it is not PWB but Political Section themselves who encourage it.

Lionel Fielden
LIONEL FIELDEN,
Major,
Public Relations Director.

Copy to: Acting Chief Commissioner.

See Bergin on Liaison
for Dept on this 1923
S/Sgt Cash
File with other film letters

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

Replied
file

R11 (5)

7th August, 1944

Dear Major Fielden,

In Mr. Rayner's absence, I am answering your letter of 11th July.

We have delayed replying before in order to see whether it would be possible to dub "The Great Dictator" instead of sub-titling it, as we have recently gained the use of the dubbing studios here. The Film Section now say that it would be possible to do it in a very short time after arrival, and this will undoubtedly be very much better. We shall also in future be doing many of the American and British films which we have until now had to sub-title.

Yours sincerely,

Elizabeth Stuchwe

Major Fielden,
P.R.B.,
Allied Control Commission.

1922

Executive Commissioner.

May I please appeal to you to reconsider your verdict on regards the March of Time film. Both Upjohn and Loebl have reconsidered Kern. The March of Time is a serious documentary film which will be seen by millions - the ACC is getting a tremendous opportunity of having its work shown and its center and core of its work is the conference. There will be no flukes, no noise and no interruption - except for general floodlighting from the balcony.

Publicity is a part of the war effort - please don't let this superb opportunity be missed.

1921

L. Helden

Not my decision
You must ask A/CC.

W 4/8

ADVANCED HEADQUARTERS
ALLIED CONTROL COMMISSION
PUBLIC RELATIONS BRANCH

PRB:RA

11 July 1944

Dear Rayner,

I noticed in your letter to Leacacos that the Great Dictator would have Italian sub-titles. This matter is, of course, right out of my field and the following is only a suggestion from, so to speak, the man in the street. Don't you think that perhaps sub-titling is a mistake? There is actually very little speech in the film, and hardly any sub-titles (which would break the continuity horribly) are necessary until the speech at the end. That speech was the climax of the film and it seemed to me a very good one, which would be very apt here today. Could not that speech be dubbed in Italian? If you sub-title it, I feel it would be an anti-climax rather than a climax. This is only a suggestion: no reply needed.

Yours sincerely,

LIONEL FIELDEN,
Major,
Public Relations Director.

1950

PWB ITALIAN THEATRE HEADQUARTERS
PWB UNIT No. 8. APO . 2

8th July, 1944

Dear Karolos

Your letter of 7th July about Roberto Andreani and "The Dictator":

1. The facts concerning the first are as follows: Andreani was working at Radio Rome when we arrived. His sister had recently been doing English broadcasts for the Germans, but his own story is that he himself had not done so since 1938. We would in any case have dispensed with his services, but a few days after our arrival he announced that he had found another job and handed in his resignation. He is now working with the Aviation firm of CAPRONI.

2. We have also had many requests for the DICTATOR and I think it would be a good thing, if shown soon. We have already signalled America asking for it. When it is shown it will have Italian sub-titles.

Yours sincerely

John Ramsey

Major John P. Leacacos,
P.R.B.,
A.C.C.

1919

ADVANCED HEADQUARTERS
ALLIED CONTROL COMMISSION
PUBLIC RELATIONS BRANCH

"
PRB/RA.

7 July 1944

Subject: Roberto Andreani: Charlie Chaplin's "The Dictator".

To: Mr John Rayner, DPWO, PWB.

Some one has brought in a complaint that one Roberto Andreani used to broadcast for the Germans over Rome Radio. I was wondering what were the facts in the case?

Many inquiries have also been received from Italians, which we have referred to your film unit, concerning the possibility of showing Charlie Chaplin's "The Dictator" here and whether it would have Italian sub-titles or Italian sound? Would you be kind enough to enlighten us on the prospects?

For the Director.

JOHN P. LEACACOS,
Major,
Public Relations Officer.

1918

