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Aug 1944 - Ap 1945

RESTRICTED

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

Present:

Mr. G. Stewart Brown, A.C., Chairman
Mr. Sidney Simmonds, 1st Secretary of Embassy, British Embassy
Mr. Michael Stewart, British Embassy
Major Scotten, A.C.
Major E.L. Palmieri, A.C.
Major Nugent, A.C.
Mr. George Edman, P.W.B.
Mr. Paul Radin, P.W.B.
Lt. P. Levi, P.W.B.
H.E. Libonati, Under-Secretary for Press, Entertainment & Tourism
Dr. Perrone Capanna, Private Secretary to the Under-Secretary for Press, Entertainment & Tourism
Sig. A. Gaarini, representing Italian film workers
Sig. A. Proia, representing Italian film producers
Sig. Navone, representing Italian exhibitors
Miss M.A. Evans, A.C.
Dr. Paula B. Grabowski, secretary

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

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

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

2522

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

1. The abolition of all Fascist legislation;
2. The rebate to Italian producers;
3. The guarantee of 60 days playing time a year in

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1. The abolition of all Fascist legislation;
2. The rebate to Italian producers;
3. The guarantee of 60 days playing time a year in every Italian theatre for Italian films.

On the last point only the agreement of the U.S. Government has not as yet been received, but he expressed the hope that the delay in the reply promised a favorable answer. Therefore, and especially in view of the liberation of North Italy, he wanted to continue with the work of the Board, to be able to present the liberated populations with the results.
Mr. Stewart said that according to previous agreements, the Temporary Film Board should first examine all proposed laws before they were submitted to the Italian Government. He said the understanding was that all projects should be examined by the Board and, if agreed upon, should be simultaneously presented to the Italian Government and the President of the Allied Commission.

[illegible]

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H.E. Libonati said that the task of the Film Board is to revise Italian film legislation. Since agreement on the main points has practically been reached, all the remaining minor problems should be left aside and be considered as administrative questions only.
Mr. Stewart Brown was agreeable to Mr. Libonati's suggestion. He requested, however, that the Italian Government should be asked not to enact decrees without the Board having agreed to them.
Dr. Perrone and Mr. Guarini proposed and H.E. Libonati agreed that a draft of the proposed Decree of Law would be submitted to the Sub-Committee on Film Legislation at its next meeting. Mr. Brown said that after agreement of the above Sub-Committee and the Temporary Film Board, the plan would be submitted to the Italian Government. Major Palmieri put forth the possibility that the proposed laws could be substantially changed by the Council of Ministers. Major Scotten asked if this Board would be able to examine the laws after their possible modification by the Council of Ministers. Major Palmieri pointed out that if there should be any substantial changes, there would be time between discussion and approval by the Council of Ministers and enactment in which period the Board could object and have them returned to the Council for re-consideration. It is, however, the opinion of the Allied members of the Board, that, since there has been as yet no approval received from the U.S. Government, the submission of the scheme directly to the Italian Council of Ministers would be premature. It was therefore decided that the draft of the proposed laws will be submitted to the Board which will then make its recommendations.

23. THE NEXT MEETING OF THE SUB-COMMITTEE FOR FILM LEGISLATION WAS SET FOR WEDNESDAY, 2ND MAY, 1945 AT 16.00 HOURS. At this meeting the draft will be discussed.
Mr. Brown asked Major Palmieri to contact the American Embassy to see if the answer of the U.S. Government had been received before the Sub-Committee meeting.

24. THE UNBLOCKING OF FILMS NOW IMPOUNDED BY PWB.

Mr. Brown read a letter from Mr. Linen which stated that the chief of PWB, Mr. Russel Barnes, agreed to unblock films now held by PWB and to turn them over to the Italian Government.
The date for the turn-over of all films from PWB to the Italian Government for their review was set for 1st May, 1945. Mr. Brown asked, however, if the Italian Government could inform the Board on the procedure of the proposed review and licensing system. H.E. Libonati promised full collaboration with the Board in this matter.

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

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Major Scotten asked for the ideas of the Italian Government on this matter. As the copies of the Progress Report had not reached the Italian members of the Board, they were, however, not able to make any comments. Major Scotten said that it would be a very difficult task to examine individually the case of every requisitioned cinema and proposed that an agreement in principle should be reached. Since each of the requisitions had been made by a different authority, he proposed that the Italian representatives make a list of all the authorities that requisitioned the establishments. Lt. Levi stated that he had a list of requisitioned cinemas.
Mr. Brown then proposed that the Italian association "Associazione Italiana Esercenti ed Industriali" should, together with Lt. Levi, make up a list of all theatres requisitioned and make recommendations for de-requisitioning.
Mr. Edman, referring to a previous query by Major Scotten as to the proper authority to apply to for de-requisitioning, proposed a joint recommendation [illegible] (PWB).

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Mr. Eimen, referring to a previous query by Major Scotten as to the proper authority to apply to for de-requisitioning, proposed a joint recommendation of PWB and AC for action by AFHQ.
Mr. Brown proposed that a complete list be compiled stating who occupied each property, how the property is currently used and arguments for de-requisitioning the same. After having examined such list, the Board would be able to make its recommendations. Mr. Brown proposed that Maj. Scotten and the representatives of the Italian Association of Exhibitors (Associazione Italiana Esercenti ed Industriali), meet in the course of the coming week and prepared their material and recommendations for the next meeting of the Board.

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

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PUBLICATIONS BRANCH

11-A/PRB

10 April 1945

SUBJECT: Film Legislation

TO : Maj. Palmieri

1. Attached is a copy of a letter which arrived today from Sig. Libonati regarding film legislation. The letter was delivered in person by Dott. Perrone, who said that although the proposals had not been officially approved by the entire Government he was confident they would be if the Film Board agreed to the action proposed.

2. I would appreciate it if your sub-committee on film legislation could study Sig. Libonati's letter and submit recommendations to the Film Board at its meeting on Thursday, April 19th.

G. STEWART BROWN
Director,
Public Relations Branch

Encl. (1)

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PRESIDENZA DEL CONSIGLIO DEI MINISTRI
IL SOTTOSEGRETARIO DI STATO
PER LA STAMPA, SPETTACOLO E TURISMO

Roma, li 10 aprile 1945

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Caro Stewart Brown,

Non mi è stato possibile, come era mio vivo desiderio, far pervenire a Lei ed agli altri componenti del film Board, il progetto di legge sulla cinematografia perchè la redazione definitiva dello schema di decreto richiede ancora uno studio approfondito.

Tuttavia per venire incontro alla Sua richiesta ed ai voti della Sottocommissione legislativa ho pensato - a titolo indicativo - di riassumere brevemente quì di seguito le proposte fattemi dalle organizzazioni dei datori di lavoro e dei lavoratori del cinema in questa materia:

1°)-Abolizione di tutte le misure restrittive sulla produzione (D.L. 27 nov. 1939 n. 1812 - Legge 22 genn. 1942 n. 143)

2°)-Abolizione della censura preventiva sui soggetti dei films (D.L. 24 Sett.1925 n.3287 e 30 nov.1939 n.2125)

3°)-Abolizione delle leggi sul Monopolio dei films esteri (Legge 9 gennaio 1939 n.463 e agosto 1940 n.404)

4°)-Abolizione del divieto di proiezione dei films doppiati all'estero (R.D.L. 5 ottobre 1935 n. 1414) e della tassa di doppiaggio.

5°)-Abolizione del sistema dei premi e del rapporto di uno a due nella presentazione dei films italiani e stranieri.

6°)-Limitazione dell'aiuto statale all'industria nazionale nella forma del parziale rimborso dei diritti erariali sui films italiani proiettati e obbligatorietà per gli esercenti delle sale cinematografiche di riservare sessanta giorni alla presentazione di films italiani.

Mr. STEWART BROWN
Director,
Public Relations Branch
Headquarters Allied Commission
APO 394

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Come Ella avrà agio di osservare una legge che si ispirasse a simili concetti sarebbe oltre modo liberista e favorevole all'industria cinematografica alleata. Si passerebbe da un regime di stretto monopolio e di indiscriminata sovvenzione all'industria nazionale ad un sistema invece che attuerebbe di fatto i principi della libera concorrenza. Tali misure verrebbero soltanto attenuate da alcune disposizioni che non avrebbero carattere protettivo ma soltanto il compito di consentire, in un periodo di tempo limitato di circa quattro anni, ad una sana industria nazionale di superare la fase critica determinatasi in seguito agli avvenimenti bellici.

Oso affermare che, ove questi principi venissero tradotti in legge, l'Italia fornirebbe una prova eloquente della sua buona volontà e del suo sincero volere di abbandonare criteri eminentemente politici per mettersi invece sulla strada di un'attività ispirata a criteri puramente economici.

Le sarò grato, caro Mr. Stewart Brown, se vorrà illustrare nella maniera piu' opportuna queste proposte ai componenti la commissione, ben lieto se da una reciproca collaborazione ci sarà consentito di risolvere con soddisfazione scambievole il problema in discussione.

Mi è gradita l'occasione per inviarLe i miei migliori saluti.

F.to
(Avv. F. Libonati)

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ALLIED FORCE HEADQUARTERS
PSYCHOLOGICAL WARFARE BRANCH

CONFIDENTIAL

29th April, 1945

TO: Director, Public Relations Branch, A.C.
copy to Mr. J. Linen

FROM: Assistant Deputy Director.

SUBJECT: FERRANIA plant.

1. I have received your 11/A/PRB of 19th April, concerning the raw film stocks at the Ferrania plant near SAVONA.

2. Instructions have been given to our "S" Force for GENOA and our Genoa occupation team to regard this as an important target, to safeguard the plant and to freeze all stocks.

3. When it has been possible to examine the position, a report on the situation, both as regards state of the plant and availability of raw stock, will be made and a copy forwarded to you.

4. I would further inform you that steps are similarly being taken to safeguard installations and stocks of interest to the film industry, which is expected may be found at Venice.

C. A. Haleigh Mathews

Assistant Deputy Director,
PWB-AFHQ.

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PROTOCOLLO DELLA QUARTA SEDUTA DELLA COMMISSIONE TEMPORANEA CINEMATOGRAFICA
DEL 28 APRILE, 1945, ORE 11.00.

Presenti: Mr. G. Stewart Brown, A.C., Presidente
Mr. Sidney Simmonds, I° Segretario d'Ambasciata, Ambasciata Britannica
Mr. Michael Stewart, Ambasciata Britannica
Magg. Scotten, A.C.
Magg. E.L. Palmieri, A.C.
Magg. Nugent, A.C.
Mr. George Edman, P.W.B.
Mr. Paul Redin, P.W.B.
Ten. P. Levi, P.W.B.
S.E. Libonati, Sotto-Segretario per la Stampa Spettacolo & Turismo
Dott. Perrone Capanna, Segretario Particolare del Sotto-Segretario per la Stampa
Sig. A. Guarini, rappresentante dei lavoratori italiani dell'industria cinematografica
Sig. A. Proia, rappresentante dei produttori cinematografici italiani
Sig. Navone, raporesentante degli esercenti italiani
Miss M.A. Evans, A.C.
Dott. Paula B. Grabowski, segretaria, P.W.B.

IL PROTOCOLLO DELL'ULTIMA SEDUTA FU APPROVATO CON LE SEGUENTI MODIFICHE: Protocollo #18 paragrafo 3, deve leggersi: "In risposta al punto (a), il Magg. Scotten disse che fino a quando una zona e' considerata zona militare, l'Esercito Alleato puo' requisire tutto quello che gli pare." E: "In risposta al punto (b), il Magg. Scotten spiego' che fino a quando una zona si trovi sotto controllo militare....."

1º. Mr. Stewart Brown lesse poi una lettera indirizzatagli dalla Presidenza del Consiglio dei Ministri nella quale gli fu comunicato che l'Ing. Prof. Ettore Benedetto era stato nominato dal Ministero per l'Industria, Commercio & Lavoro come loro rappresentante e consigliere tecnico presso la Commissione Temporanea Cinematografica. Mr. Brown invito' il Prof. Benedetto ad intervenire alle sedute future.

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20. Mr. Brown informo' la Commissione che Mr. MacLean, rappresentante dell'Ambasciata Americana, non poteva essere presente alla seduta. Alla data della seduta, Mr. MacLean non aveva ancora ricevuto da Washington alcuna risposta al suo telegramma. Egli aveva percio' inviato un secondo telegramma, sollecitando una risposta. Nel frattempo, egli raccomando' pero' che la legislazione cinematografica proposta fosse sottoposta dai rappresentanti italiani.

21. S.E. Libonati disse che il progetto poteva essere pronto in qualsiasi momento. Egli disse che, dato che egli aveva sottoposto i principi su cui si basavano le leggi proposte, non vi era necessita' di sottoporre anche l'abbozzo delle leggi stesse alla Commissione. S.E. Libonati propose di sottoporle direttamente al Governo Italiano. Mentre l'accettazione delle leggi da parte del Governo Italiano sarebbe in sospeso, egli suggeri' che la Commissione continuasse l'esame delle altre questioni. S.E. Libonati disse che la Commissione era in linea di massima rimasta d'accordo sulle tre questioni principali, e

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rio per la Stampa
Sig. A. Guarini, rappresentante dei lavoratori italiani dell'industria cinematografica
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1. L'abolizione di tutta la legislazione fascista;
2. Lo sconto ai produttori italiani;
3. La riserva di 60 giorni di presentazione all'anno in ogni cinema italiano per pellicole italiane.

Solo sull'ultimo punto non e' ancora stato ricevuto il benestare del Governo Americano, ma egli espresse la speranza che il ritardo nella risposta faccia prevedere un esito favorevole. Percio' e specialmente in seguito alla liberazione dell'Italia Settentrionale, egli desiderava continuare il lavoro della Commissione, per essere in grado di presentare i risultati alle popolazioni liberate.

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Mr. Stewart disse che, in conformita' con gli accordi precedenti, la Commissione Temporanea Cinematografica doveva in primo luogo esaminare tutte le leggi prima che fossero sottomesse al Governo Italiano. Egli disse che l'intesa era che tutti i progetti dovessero essere esaminati dalla Commissione e, raggiunto un accordo, dovessero simultaneamente essere presentati al Governo Italiano ed al Presidente della Commissione Alleata.
S.E. Libonati disse che il compito della Commissione Temporanea Cinematografica e' la revisione della legislazione cinematografica italiana. Dato che un accordo sui punti principali era stato praticamente raggiunto, tutti i problemi secondari rimasti dovrebbero essere lasciati in sospeso e considerati come atti amministrativi.
Mr. Stewart Brown approvo' il suggerimento di S.E. Libonati. Egli chiese pero' che il Governo Italiano non promulgasse decreti senza previo accordo della Commissione.
Il Dott. Perrone ed il Sig. Guarini proposero e S.E. Libonati acconsenti' che' un abbozzo dei proposti decreti di legge divesse essere sottoposto all Sotto-Comitato per la Legislazione Cinematografica, alla sua prossima seduta. Mr. Brown disse che dopo l'accordo del suddetto Sotto-Comitato e della Commissione Temporanea Cinematografica, il progetto sarebbe stato sottoposto al Governo Italiano. Il Magg. Palmieri menziono' la possibilita' che le leggi proposte potessero subire una modifica sostanziale da parte del Consiglio dei Ministri. Il Magg. Scotten domando' se codesta Commissione fosse stata in grado di esaminare le leggi dopo la loro eventuale modificazione da parte del Consiglio dei Ministri. Il Magg. Palmieri rilevo' che se vi fosse alcuna modifica importante, vi sarebbe un certo lasso di tempo tra la discussione e l'approvazione da parte del Consiglio dei Ministri e la promulgazione nel quale periodo la Commissione potrebbe fare le sue obbiezioni, chiedendo che i decreti venano rinviati al Consiglio dei Ministri, per essere di nuovo esaminati. E' pero' parere dei membri alleati della Commissione che, dato la ancora mancante approvazione del Governo Americano, e' prematuro sottoporre lo schema direttamente al Consiglio dei Ministri. Fu percio' deciso che l'abbozzo delle proposte leggi verra' sottoposto alla Commissione Temporanea Cinematografica che fara' in seguito le sue raccomandazioni.

23. LA PROSSIMA SEDUTA DEL SOTTO-COMITATO PER LA LEGISLAZIONE CINEMATOGRAFICA FU STABILITA PER MERCOLEDI, 2 MAGGIO, 1945 ALLE ORE 16.00. In questa seduta l'abbozzo verra' discusso. Mr. Brown chiese al Magg. Palmieri di mettersi in contatto con l'Ambasciata Americana per vedere se una risposta del Governo Americano fosse giunta all'Ambasciata prima della seduta del Sotto-Comitato. 2519

22 LO SBLOCCO DEI FILMS ORA TENUTI DAL PWB. Mr. Brown lesse una lettera di Mr. Linen che dichiaro' che il Capo del PWB, Mr. Russel Barnes, si dichiaro' d'accordo con lo sblocco dei films correntemente tenuti dal PWB e con la consegna di essi al Governo Italiano. La data per la consegna di tutti i films dal PWB al Governo Italiano per l'opportuno esame fu stabilita per il 1° Maggio, 1945. Mr. Brown domando' pero' se il Governo Italiano fosse disposto ad informare la Commissione Cinematografica riguardo alla procedura dell'esame proposto e del sistema di licenza. S.E. Libonati promise piena collaborazione in questo riguardo.

24. RAPPORTO SUI PROGRESSI FATTI DAL SOTTO-COMITATO PER DE-REQUISIZIONI. Il Magg. Scotten chiese quali fossero le idee del Governo Italiano in proposito. Dato che le copie del Rapporto sui Progressi non erano giunte, i rappresentanti italiani non erano in grado di fare dei commenti. Il Magg. Scotten disse che

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l'abbozzo dei proposti decreti di legge divesse essere sottoposto all Sotto-Comitato per la Legislazione Cinematografica alla sua prossima seduta. Mr. Brown disse che dopo l'accordo del suddetto Sotto-Comitato e della Commissione Temporanea Cinematografica, il progetto sarebbe stato sottoposto al Governo Italiano. Il Magg. Palmieri menziono' la possibilita' che le leggi proposte potessero subire una modifica sostanziale da parte del Consiglio dei Ministri. Il Magg. Scotten domando' se codesta Commissione fosse stata in grado di esaminare le leggi dopo la loro eventuale modificazione da parte del Consiglio dei Ministri. Il Magg. Palmieri rilevo' che se vi fosse alcuna modifica importante, vi sarebbe un certo lasso di tempo tra la discussione e l'approvazione da parte del Consiglio dei Ministri e la promulgazione nel quale periodo la Commissione potrebbe fare le sue obbiezioni, chiedendo che i decreti venzano rinviati al Consiglio dei Ministri, per essere di nuovo esaminati. E' pero' parere dei membri alleati della Commissione che, dato la ancora mancante approvazione del Governo Americano, e' prematuro sottoporre lo schema direttamente al Consiglio dei Ministri. Fu percio' deciso che l'abbozzo delle proposte leggi verra' sottoposto alla Commissione Temporanea Cinematografica che fara' in seguito le sue raccomandazioni.

23. LA PROSSIMA SEDUTA DEL SOTTO-COMITATO PER LA LEGISLAZIONE CINEMATOGRAFICA FU STABILITA PER MERCOLEDI, 2 MAGGIO, 1945 ALLE ORE 16.00. In questa seduta l'abbozzo verra' discusso. Mr. Brown chiese al Magg. Palmieri di mettersi in contatto con l'Ambasciata Americana per vedere se una risposta dal Governo Americano fosse giunta all'Ambasciata prima della seduta del Sotto-Comitato. 2519

22 LO SBLOCCO DEI FILMS ORA TENUTI DAL PWB. Mr. Brown lesse una lettera di Mr. Linen che dichiaro' che il Capo del PWB, Mr. Russel Barnes, si dichiaro' d'accordo con lo sblocco dei films correntemente tenuti dal PWB e con la consegna di essi al Governo Italiano. La data per la consegna di tutti i films dal PWB al Governo Italiano per l'opportuno esame fu stabilita per il 1° Maggio, 1945. Mr. Brown domando' pero' se il Governo Italiano fosse disposto ad informare la Commissione Cinematografica riguardo alla procedura dell'esame proposto e del sistema di licenza. S.E. Libonati promise piena collaborazione in questo riguardo.

24. RAPPORTO SUI PROGRESSI FATTI DAL SOTTO-COMITATO PER DE-REQUISIZIONI. Il Magg. Scotten chiese quali fossero le idee del Governo Italiano in proposito. Dato che le copie del Rapporto sui Progressi non erano giunte, i rappresentanti italiani non erano in grado di fare dei commenti. Il Magg. Scotten disse che sarebbe molto difficile esaminare individualmente il caso di ogni cinema requisito e propose che si tentasse giungere ad un accordo di principio. Visto che ognuna delle requisizioni era stato fatta da un'autorita' diversa, egli propose che i rappresentanti italiani facessero una distinta di tutte le autorita' requisitrici di stabilimenti. Il Ten. Levi disse che egli aveva una lista dei cinema requisiti.
Mr. Brown propose poi che l'Associazione Italiana Esercenti ed Industriali dovesse insieme con il Ten. Levi, compilare una lista di tutti i teatri requisiti e fare richieste per la de-requisizione. Mr. Edman, riferendosi ad un precedente quesito del Magg. Scotten riguardo all'autorita' addatta per promuovere domande per de-requisizioni, propose che il PWB e l'AC insieme chiedessero all'AFHQ di agire in proposito.

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

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

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LIBERATED ITALY HQ.

29 April 1945

Hon. Sir Noel Charles
British Embassy
Rome

Dear Sir Noel Charles:

This is formal notification that in accordance with a decision taken April 28, 1945 by the Temporary Film Board, PWB will turn back to the Italian Government on May 1st all films that have been impounded from circulation. I quote the official notification of this action signed by Mr. G. Stewart Brown, Chairman of the Temporary Film Board:

"At its meeting today the Temporary Film Board recommended that on May 1, 1945 PWB turn back to the Italian Government all films which have been impounded from circulation by PWB, under the conditions set forth in the recommendation of the Temporary Film Board on March 28, a copy of which is attached.

"This is official notification of the action taken by the Temporary Film Board."

Very truly yours,

2518

DEANE W. KEMAN, HEAD
PWB (LIBERATED ITALY) HQ.

enc.

cc: Mr. G. Stewart Brown, A.C.
Mr. Russell Barnes, PWB-AFHQ
Mr. J. Lingn, USIS
Lt. Levi, Film Section
File

Note: This letter was also sent to:
Hon. Alexander Kirk, American Ambassador
H. E. M. Maurice Couve de Murville, Repr. of French Govt.
H. E. M. Kostylev, Russian Ambassador.
with copies of recommendation of March 28, 1945.

0200

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

(COPY)

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

1. It is recommended that the Psychological Warfare Branch be relieved of the responsibility for blocking certain films from distribution in Italy south of the Army Control Line. Such responsibility shall cease on a date to be determined by the Temporary Film Board.

2. It is recommended that on that date all films at present held by PWB shall be turned over to the custody of the appropriate Italian authority which will hold them, pending application for their distribution.

3. It is recommended that on the same date all Italian film distributors and exhibitors should be informed that films hitherto blocked by PWB will be considered for release with the exception of those in the categories listed below. Before such films can be shown, individual applications must be filed with and approved by the appropriate Italian authority.

4. The exceptions referred to above are the following:

   a) Films or parts of films which display anti-democratic bias, national antagonism or race prejudice.

   b) Films which, because of their origin or the personnel participating in the production, seem unsuitable for release at the present time.

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

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

28/3/45

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

HEADQUARTERS ALLIED COMMISSION
APO 394
PUBLIC RELATIONS BRANCH

GSB/mew

11-A/PRB

29 April 45

SUBJECT: Ferrania Plant at Savona

TO : Industry Sub-Commission

1. The attached letter was delivered to this office by hand inasmuch as the Director, Public Relations Branch, is the Chairman of the Temporary Film Board which is concerned with such matters.

2. The contents of Sig. Libonati's letter were discussed at a recent meeting of the Temporary Film Board where it was suggested that the Italian Government should make its proposal direct to the Industry Sub-Commission in an effort to safeguard the equipment and supplies of the Ferrania plant either from requisition or dispersal by illegal means.

3. It would be appreciated if there is any way in which the Industry Sub-Commission could safeguard this property from unnecessary requisition or have means of blocking the disposal of the equipment in such a way that it will not get into the black market.

G. STEWART BROWN
Director,
Public Relations Branch

2516

Encl.

0202

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Roma, 26 aprile 1945

ALLA SOTTOCOMMISSIONE PER L'INDUSTRIA
DELL'ALLIED COMMISSION

R O M A

55²

A Savona si trovano gli stabilimenti Ferrania che costituiscono gli unici impianti per la produzione di pellicola e di altro materiale cinematografico.

L'imminenza della liberazione totale dell'Italia del nord lascia supporre che tra breve anche la zona di Savona passerà sotto il controllo delle Autorità Alleate.

Dato che gli impianti di Ferrania sono indispensabili alla ripresa della produzione cinematografica in Italia, vivamente auspicata dalle masse dei lavoratori che dal luglio 1943 sono rimaste inattive, questo Sottosegretariato prega codesta On. Commissione di volersi adoperare perché gli stabilimenti di Ferrania non vengano requisiti. Al tempo stesso questo Sottosegretariato chiede che, fino a quando la Liguria non verrà restituita all'Amministrazione italiana, le Autorità Alleate stabiliscano opportuni controllo per evitare che le giacenze di pellicola e di altro materiale non vadano a finire al mercato nero. Al riguardo fa presente che attualmente i pochi films che sono in lavorazione vengono fatti con materiale acquistato al prezzo proibitivo di 70 lire al metro.

Qualora gli stabilimenti di Ferrania non venissero opportunamente vigilati e messi in condizioni di continuare il lavoro, grave danno ne deriverebbe a tutto il delicato settore di questa industria.

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Si aggiunge infine che non si esclude che i tedeschi abbiano asportato parte dei macchinari per sistemarli in zona più prossima alla frontiera germanica. Ove questa ipotesi rispondesse alla realtà, sarebbe opportuno adottare gli stessi provvedimenti di cui sopra per la nuova sede della Società Ferrania.

Questo Sottosegretariato, nel raccomandare caldamente la questione di cui trattasi, ringrazia sin d'ora codesta On.le Commissione per i provvedimenti che riterrà di dover adottare.

IL SOTTOSEGRETARIO

F.Libonati

0203

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HEADQUARTERS ALLIED COMMISSION
APO 394
PUBLIC RELATIONS BRANCH

G3B/ob

11a/PRB

28 April 1945

Dear Mr. Edmund,

At its meeting today the Temporary Film Board recommended that on May 1, 1945 P.W.B. turn back to the Italian Government all films which have been impounded from circulation by P.W.B., under the conditions set forth in the recommendation of the Temporary Film Board on March 28, a copy of which is attached.

This is official notification of the action taken by the Temporary Film Board.

Sincerely

G. STEWART BROWN,
Director,
Public Relations Branch.

Mr. George Edmund
P.W.B.
62 Via Veneto, Rome.

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A G E N D A

for

Temporary Film Board Meeting, 4-28-45

I. Minutes from Previous Meeting

II. Unblocking of Blocked Films

A. Letter from P.W.B.

B. Procedure to adopt for control

III. Progress Report of Sub-Committee on Derequisition

IV. Other Business

2713

0205

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for

Temporary Film Board Meeting, 4-28-45

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II. Unblocking of Blocked Films

A. Letter from P.W.B.

B. Procedure to adopt for control

III. Progress Report of Sub-Committee on Derequisition

IV. Other Business

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Allied Board

RAPPORTO DEL SOTTO-COMITATO PER LE DE-REQUISIZIONI DELLA COMMISSIONE TEMPORANEA PER LA CINEMATOGRAFIA, RISPETTO AL PERIODO FINO AL 1° APRILE, 1945.

1.) Il problema della de-requisizione si presenta sotto due aspetti distinti: (a) quello degli stabilimenti per la produzione cinematografica, (b) quello delle sale e teatri cinematografici. Questi due problemi andranno risolti separatamente, data la loro differenza che comporta un diverso metodo di trattamento. Dato il numero limitato di case cinematografiche esistenti nella zona di Roma, e data la ovvia necessita' di procurare del lavoro alle numerose maestranze' cinematografiche nell'industria stessa, si considera opportuno affrontare prima il problema della de-requisizione degli impianti cinematografici.

2.) Nel primo caso sara' relativamente semplice esaminare la situazione di tre o quattro imprese e cioe' da unita' militari poiche' tutti questi locali sono stati requisiti dalla stessa autorita', il Rome Area Allied Command, e quindi ottenerne la de-requisizione. Mentre nel secondo vi sono piu' di cento teatri disseminati per tutta l'Italia liberata, occupati da comandi o unita' diverse, e requisiti da varie autorita'. Oltrepasserebbe la possibilita' di questo Sotto-Comitato l'esaminare ogni caso specifico.

3.) Per quanto e' stato possibile esaminare fino ad ora il problema della de-requisizione dei teatri, sarebbe opportuno procurre su un'alta autorita', per esempio l'AFHQ, una linea di condotta generale, comprendente una forma di compromesso tra gli interessi civili e militari che dovra' essere rispettata dalle autorita' civili e militari locali.
Sono state fatte varie proposte, da quella della de-requisizione totale alla concessione di riduzioni del prezzo o concessioni di biglietti gratuiti alle truppe. Non si reputa consigliabile l'uso contemporaneo dei teatri da parte della truppa e dai civili, per quattro ragioni fondamentali: (a) difficolta' di mantenere la disciplina, (b) eventuali incidenti fra civili e truppa, (c) ragioni d'igiene, (d) l'impossibilita' di offrire spettacoli graditi a tutti e due generi di pubblico. E' stato proposto da un noleggiatore che le sale vengano usate ad ore diverse dalle truppe e dai civili. Si ritiene che l'assegnare giorni diversi per le due categorie, sarebbe la soluzione migliore nei casi in cui i teatri debbano essere usati contemporaneamente da militari e civili.

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4.) Fino ad oggi sono state presentate domande per la derequisizione totale o parziale di tre stabilimenti situati in Roma stessa o alla periferia, in quanto indispensabili per la ripresa dell'attivita' cinematografica:
a) Cinecitta', b) Centro Sperimentale di Cinematografia and c) Stabilimenti Cinematografici Titanus.

5.) Cinecitta' e' occupata contemporaneamente dal Governo Italiano (centro profughi capacita' 6000, ospita attualmente circa 2000 persone) e la Sotto-Commissione per Rimpatri dell'A.C. (profughi non-italiani capacita' 2000, attuale numero di occupanti 573). E' stata richiesta la de-requisizione di alcuni edifici della parte riservata all'A.C. In seguito ad approcci col Direttore di questa Sotto-Commissione ed un sopra luogo dei locali, risulta che la de-requisizione non e' fattibile a causa della ubicazione delle costose istallazioni fatte a spese dei rispettivi governi, circa 4000 sterline, e a causa

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sono stati requisiti dalle stesse autorita', si tratterebbe quindi di ottenere la de-requisizione, mentre nel secondo vi sono piu' di cento teatri disseminati per tutta l'Italia liberata, occupati da comandi o unita' diverse, e requisiti da varie autorita'. Oltrepasserebbe la possibilita' di questa Sotto-Comitato l'esaminare ogni caso specifico.

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6.) I locali del Centro Sperimentale ed una parte del Dopolavoro di Cinecitta' sono occupati dal CSDIC.
Non vi e' nessuna particolare ragione perche' questa unita' non possa essere trasferita altrove, dato il suo carattere di mobilita' ed il trasferimento potrebbe essere fatto in due settimane.
CSDIC dipende direttamente dal AFHQ e potra' essere trasferita solo dietro ordine di quest'ultimo.

7.) I locali della Titanus (Studi Termini), ad eccezione di uno studio e un magazzino, sono occupati da due unita', la 19 Field Survey Coy, sotto la direzione del Survey, AFHQ e dalla 14 Field Survey Map Depot, sotto il 15th Army Group. La de-requisizione di un altro studio e degli uffici adiacenti permetterebbe a detta dei proprietari, la ripresa della produzione. Dopo una ispezione della detta area e' risultato che la de-requisizione dei locali richiesti, e il conseguente insediamento da parte della compagnia cinematografica, potrebbe avvenire solo se una delle unita' lasciasse liberi i locali attualmente occupati. Il 19th Field Survey Coy opera un impianto per la produzione di carte geografiche nei due studi principali. Questa unita' e' statica e il suo trasferimento richiederebbe circa due mesi. Attualmente questa unita' e' impegnata nell'esecuzione di un lavoro assai importante che non puo' essere interrotto. Il 14th Field Map Depot occupa gli altri locali per l'immagazzinaggio di carte geografiche. E' stato notato che alcune di queste carte erano di zone non piu' teatri di operazioni o zone piu' facilmente raggiungibili da altri punti di distribuzione. A prima vista sembrerebbe che questa unita' puo' essere trasferita in due o tre settimane o che, data la situazione della guerra, potrebbe essere addirittura smobilitata. L'uso di questi locali da parte della detta unita' non sembra di necessita' strettamente militare.

Firmato: W.P. EVANS
Colonel
Director
Commerce Sub-Commission.

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11A.

Restricted

MINUTES OF THE THIRD MEETING OF THE TEMPORARY FILM BOARD HELD ON 19TH APRIL, 1945 AT 11.00 HOURS.

Present: Mr. G. Stewart Brown, A.C., Chairman
Mr. MacLean, American Embassy
Mr. Michael Stewart, British Embassy
Major Scotten, A.C.
Major E.L. Palmieri, A.C.
Mr. James Linen, P.W.B.
Mr. Paul Radin, P.W.B.
Mr. Alex Mackendrick, P.W.B.
H.E. F.Libonati, Under-Secretary for Press, Entertainments & Tourism
Dr. Perrone Capanna, Private Secretary to the Under-Secretary for Press
Sig. A. Guarini, representing Italian film workers
Sig. A. Proia, representing Italian film producers
Sig. Navone, representing Italian exhibitors
Miss M.A. Evans, acting interpreter
Miss Paula B. Grabowski, secretary

The minutes of the last Meeting were approved.

14. PROGRESS REPORT BY MAJOR PALMIERI, CHAIRMAN SUB-COMMITTEE ON FILM LEGISLATION.

This Sub-Committee held a Meeting on 9th April, 1945. The Italian representatives submitted a tentative plan which, however, did not include:
(1) Custom duties. This matter was considered beyond the scope of the Film Board.
(2) Complete details on the subsidy plan. The definite form of the subsidy was left open pending advice from the Ministry of Finance and of the Treasury.
The other proposal of the Italian Government concerned the compulsory showing of Italian films for 1/6 of the playing time (60 days) in all Italian theatres. (The Italian Government had agreed to prepare a complete plan for the next plenary Meeting or soon after.)

2510

15. H.E. Libonati read then to the Board his letter of 10th April addressed to the Chairman. A copy of this letter is attached.

16. BASIC PROPOSALS OF THE ITALIAN GOVERNMENT.

Mr. Stewart Brown suggested that the Board discuss the two basic proposals made by the Italian representatives. H.E. Libonati said that after abolishing the whole of the Fascist film legislation, the Italian proposals are limited to these two points only, namely the subsidy, and compulsory playing time. Before drafting a series of decrees for consideration by the Board, the Italian delegation wished, however, to reach agreement in principle on their two proposals. As soon as such an agreement is arrived at, H.E. Libonati would prepare a Decree that would replace all the ab-

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for Press

Sig. A. Guarini, representing Italian film workers
Sig. A. Frola, representing Italian film producers
Sig. Navone, representing Italian exhibitors
Miss M.A. Evans, acting interpreter
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The two basic proposals were then discussed.

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(a) The rebate of 15% on the box office tax.

Mr. MacLean said that there is no objection from the standpoint of the U.S. Government, presuming that an agreement were reached on all other points. He stated that before he could commit himself definitely, he must be sure of an agreement on all points.

Major Palmieri stated that from the Allied viewpoint the Italian Government should be permitted to rebate what they want as long as the rebate is not discriminatory.

Mr. Rodin asked for a definition of the term "Italian film". Mr. Guarini defined an Italian film as one made in Italy, or abroad, by an Italian company or a company with an office in Italy and employing prevailing Italian funds and Italian artists. An Italian company is a society registered in Italy and with offices in Italy, with a majority of Italians on the Board of Directors. H.E. Libonati said that the Italian Civil Code contains the definition of an Italian Company. A foreign film dubbed in Italy with Italian actors would not be considered to be an Italian film. A film made in Italian abroad by a foreign company is not to be considered an Italian film.

Mr. MacLean asked for further details on the box office tax. Mr. Guarini said that it is to-day a progressive tax from 14 to 25%, according to the box office taking.

Clarification of the exact method of rebating Italian producers was asked for. H.E. Libonati said that he would set forth complete details in his report. In the meantime he explained that the rebate would be made on the box office taking because, according to Italian law, a tax can never be rebated. In principle, the subsidy was accepted, but detailed explanation concerning the tax and method of rebate are awaited.

2509

(b) The question of an obligatory number of days on which Italian films shall be shown.

Mr. MacLean and Mr. Linen expressed themselves as being opposed to any system of quota. They stated that this has been a traditional viewpoint of the U.S Government.

H.E. Libonati stressed the fact that this law would be a temporary one and would be valid for from 3 to 4 years only. He said that the Italian film industry cannot pass from Fascism to completely free enterprise without any transitional period. H.E. Libonati asked that two points be kept in mind:

1) The temporary character of the provision;
2) That only 1/6 of the playing time is requested for compulsory showing of Italian films.

He said that if this could not be granted, even the grant of a higher rebate would be useless.

Mr. MacLean said that such a concession would have the result of en-

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

society registered in Italy and with offices in Italy, with a majority of Italians on the Board of Directors. H.E. Libonati said that the Italian Civil Code contains the definition of an Italian Company. A foreign film dubbed in Italy with Italian actors would not be considered to be an Italian film. A film made in Italian abroad by a foreign company is not to be considered an Italian film.

Mr. MacLean asked for further details on the box office tax. Mr. Guarini said that it is to-day a progressive tax from 1/4 to 25%, according to the box office taking.

Clarification of the exact method of rebating Italian producers was asked for. H.E. Libonati said that he would set forth complete details in his report. In the meantime he explained that the rebate would be made on the box office taking because, according to Italian law, a tax can never be rebated. In principle, the subsidy was accepted, but detailed explanation concerning the tax and method of rebate are awaited.

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2) That only 1/6 of the playing time is requested for compulsory showing of Italian films.

He said that if this could not be granted, even the grant of a higher rebate would be useless.

Mr. MacLean said that such a concession would have the result of encouraging bad production. He said that there was no guarantee that later on this law would not be extended instead of being abolished. Mr. Guarini said that guaranteed playing time for Italian pictures would keep foreign films, other than American and English, off the Italian market. H.E. Libonati said that there will be very modest capital available for an Italian film industry and Italian companies will be glad to get American financial support. Dr. Perrone said that 60 days a year of playing time for Italian films are too few to allow an Italian producer to make two failures in succession. H.E. Libonati was of the opinion that the Italian film industry can do well under the conditions requested by them; Italian producers would not be able to cover their expenses if their films are not good.

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Mr. Guarini said that if 60 days playing time were not made compulsory, Italian films would be crowded out of the market by foreign films. Mr. Linen maintained that, as a representative of the U.S. Government, he can take no other view than that already stated.

Major Palmieri said that, as he understood it, the U.S. Government is opposed to a discriminatory quota system. He said he did not regard the Italian proposal as a quota system nor as a discriminatory system. It would not be possible to show only foreign films in Italy; the exhibition of Italian films would take place by force of circumstances, independent of the law. The provision is, however, necessary because Italian industry would not risk their limited capital unless they had some minimum guarantee that their films would be shown.

Mr. Guarini said that the provision is meant only to give a start to home production. Mr. Stewart said that the problem of unemployment in Italy must also be considered.

Mr. Stewart Brown proposed that the American Government should be asked to express their opinion on this matter. He said that this Board cannot go ahead without either approving the Italian proposal or making a counter-proposal. He agreed that some modest help must be given to the Italian film industry. The Italians have shown their great willingness to abolish all discriminating laws and the only point of disagreement is the present, which must be cleared. Mr. Stewart stated that the British Government, to whom the Italian proposals have been referred, have in principle agreed to:

(1) A rebate of the box office tax, the extent of which still remains to be fixed.
(2) The reservation of a certain number of days for the showing of Italian films.

On the subject of custom duties the British Government expressed the hope that those will not be too high. Mr. Stewart said that a knowledge of the extent of custom duties was a requisite for agreement on the other points.

2508

Dr. Perrone said that the duty tax will not be a protective tariff, but will be applied only for money-raising purposes. This will be fixed between individual countries. Mr. Linen stated that the U.S. representatives can give approval in principle only to the rebate plan, not to the plan for compulsory showing of Italian films. On the latter point, guidance must bereceived from the American Government. Mr. Stewart Brown agreed to seek the opinion of the U.S. Government and as soon as an answer is received, the next Meeting of the Sub-Committee on Film Legislation will take place. During this time, the Italian representatives will continue with the preparation of their complete legislation proposal.

17. The Board then reviewed certain points in the minutes of the last Meeting of the Sub-Committee on Film Legislation, held on 9th April, 1945.

Mr. Linen said that the American Embassy and P.W.B. would be opposed to the compulsory showing of educational shorts, asproposed by Mr. Stewart.

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Mr. Linen said that the American Embassy and P.W.B. would be opposed to the compulsory showing of educational shorts, asproposed by Mr. Stewart. The question of licensing companies intending to produce newsreels or short subjects was then discussed. (Minute #15, 9th April,1945). H.E. Libonati suggested that licensing of documentaries and news reels should be carried out under the same criteria as those used for newspapers. Investigation of political background was held to mean only the elimination of fascist personnel Mr. Radin thought that any licensing whatsoever was unneccessary and suggested that political security would be taken care of by the general censorship and the epuration commissions.

H.E. Libonati agreed that this point could be altered according to the wish of the Allied members.

Dr. Perrone corrected Minute 12 to read: "That the ENAIPE should be abolished entirely."

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18. The Italian representatives brought up <u>two problems regarding Northern Italy</u>:

(a) The important plant of Ferrania near Savona which manufactures film raw stock, will probably be liberated soon. H.E. Libonati suggested that a member of the Film Board should be named to proceed to Ferrania immediately after liberation to ascertain what is lefy of the plant andits stock and to prevent its being requisitioned.

(b) H.E. Libonati and Mr. Proia further suggested that a member of the Film Board be named and sent to Northern Liberated Italy since Italian film producers have great interests in the North and do not know what has happened to them.

In reply to point (a) Major Scotten said that, as long as the Allied Military Government is in charge of an area, they could requisition anything they see fit. However, it would be advisable to send in a request now to prevent the Ferrania plant from being requisitioned. Such request should be forwarded to the Industry Sub-Commission of A.C.

In reply to point (b) Major Scotten pointed out that, as long as an area is under Military Government, no-one can travel into it unless it is proved that his mission is a direct contribution to the war effort. Major Scotten further explained that Commerce Officers of AMG make complete reports on all materials and plants found in liberated zones within 10 days of their arrival. On the other hand, in the interval between the liberation and the arrival of the AMG Officers, the Army can requisition any plant for its own purposes. Should this happen to any film stock or premises in the North, before the arrival of AMG Officers, a recommendation from the Temporary Film Board, channelled through the Industry Sub/C of A.C., should suffice to get it de-requisitioned.

2507

H.E. Libonati declared that the Italian Government would forward an application with regard to the Ferrania plant through P.W.B. to A.F.H.Q. Mr. Navone said that the blocking of any raw stock found at Ferrania is advisable to hinder its access to the black market. Mr. Linen agreed and said also that P.W.B. would like to get a part of any raw film found there. Mr. Linen requested the Film Board to recommend to P.W.B. that any stocks found in the Ferrania plant be blocked. Mr. Brown will prepare a memorandum to P.W.B. on this subject.

THE NEXT FULL MEETING OF THE FILM BOARD WILL TAKE PLACE ON TUESDAY, 24TH APRIL. 1945 at 15.00HOURS.

N.B.: Owing to the absence of the Chairman, these Minutes have not yet been approved and will, therefore, be subject to correction at the next Meeting.

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THE NEXT FULL MEETING OF THE FILM BOARD WILL TAKE PLACE ON TUESDAY, 28TH APRIL, 1945 at 15.00HOURS.

N.B.: Owing to the absence of the Chairman, these Minutes have not yet been approved and will, therefore, be subject to correction at the next Meeting.

N.B.: THE NEXT FULL MEETING OF THE FILM BOARD HAS BEEN POSTPONED UNTIL SATURDAY, 28TH APRIL, 1945 AT 15.00 HOURS.

Distributed by:
Mr. Paul Radin
Secretary of the Temporary Film Board,
Tel. 469.171, ext.334.

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Film Board 11B

TEMPORARY FILM BOARD SUB - COMMITTEE ON DEREQUISITIONING

Progress Report to 19 April, 1945

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

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

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

2506

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

(a) Cine Citta', (2) the Centro Sperimentale di Cinematografia, and (3) the Stabilimenti Cinematografici Tiburnus.

5. Cine Citta' is occupied jointly by the Italian Government (Italian refugee camp, capacity 6000, present occupancy around 2000) and the Displaced Persons Subcommission of AC (non-Italian displaced persons

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

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

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

Signed.

W.P. EVANS
Colonel
Director
Commerce Sub-Commission

0219

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IIB

~~ALLIED FORCE HEADQUARTERS~~

PSYCHOLOGICAL WARFARE BRANCH

HQ PWB 15TH ARMY GROUP

P. W. B. UNIT No. 14 - A. P. O. 512

SECRET.

26th April, 1945.

To: Mr. G. Stewart Brown,
PRO-AC,
Rome.

From: James M. Minifie.

Dear Stewart,

Your letter of April 19th to Jim Linen about raw stock at Ferrania has been brought to me by Mackendrick.

We have sent word up to our friends in the North to take care of this. It has also been laid on as a special target for the Genoa PWB S Force which left this morning. As soon as we are established there and have found out what the condition of the factory and stocks is I will send Pilade Levi up there to deal with it. An earlier proposal that PWB might buy the raw stock was rejected higher up. We will, however, do our best to get hold of it and see that it does not get into the black market.

Yours sincerely,

James M. Minifie

2565

JAMES M. MINIFIE,
PWO, HQ PWB 15TH ARMY GROUP.

Fun & games, isn't it!

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11 A

MEMORANDUM

April 26, 1945

TO: Mr. G. Stewart Brown

FROM: James Linen

I hope the attached is satisfactory. Also attached is a memorandum from Mackendrick which we believe makes pretty good sense. What is your reaction?

0222

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

April 26, 1945

Mr. G. Stewart Brown, Chairman
Temporary Film Board
c/o Allied Commission
Rome, Italy

Dear Mr. Brown:

I have been notified by Mr. Russell Barnes, Director, PWB - AFHQ, that he agrees in principle to the recommendation of the Temporary Film Board re the unblocking of films currently blocked by the Psychological Warfare Branch.

Please consider this official notification that as far as PWB is concerned these films will be unblocked according to whatever procedures the Temporary Film Board sets up.

Very sincerely yours,

James A. Linen

James A. Linen

2502

0223

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

23 April, 1945.

To: Mr. James Linen.

From: A. Mackendrick,
Film Production Division.

Copy: Mr. Michael Stewart.

I would like to raise a point regarding the proposal to expedite the transfer to Italian authorities of the responsibility on blocked films.

We have received reports of Fascist films now showing in outlying districts. Mr. Stewart has pointed out that other blocked films are shown even in Rome. This would seem to indicate that our own control over blocked films is not too efficient.

The recommendations of the sub-committee contain no advice as to the way in which blocking and unblocking shall be enforced, since this is rightly a matter for the Italian authority. I suggest, however, that the board should continue its interest in the problem to the extent of asking this Italian authority, when it is set up, to inform the board as to the procedure which it will follow. What check will it keep on unauthorized showings?. Will it attach a film certificate to copies ? Will it examine the ownership of films with a view to informing the Commissario for the Confiscation of Fascist Funds in cases where it may be desirable to freeze film receipts?

While it is not for the film board to dictate the methods to be used I think we might fairly show an interest in the practical application of the principles which we have recommended.

Alex Mackendrick 2501

CHIEF, FILM PRODUCTION DIVISION.

0224

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IIA

PRESIDENZA DEL CONSIGLIO DEI MINISTRI

IL SOTTOSEGRETARIO DI STATO

PER LA STAMPA, SPETTACOLO E TURISMO

Roma, li 22 aprile 1945

523

Caro Mr. Stewart Brown,

Rispondo alla Sua cortese lettera del 3 aprile corr. n.11 A/P.R.B. per informarLa che il Ministero dell'Industria Commercio e Lavoro ha designato quale suo rappresentante in seno alla Commissione Italo-Alleata per il Cinema il Prof. Ing.Ettore BENEDETTI.

Il Prof. Benedetti, come d'intesa, parteciperà ai lavori della Commissione anzidetta in qualità di Consulente tecnico.

Mi é gradita l'occasione, caro Mr. Stewart Brown, per inviarLe i miei cordiali saluti

(Avv.F.Libonati)

Sig.G.Stewart Brown
Chief of the
Pubblic Relations Branch
Via Vittorio Veneto

R O M A

2503

II/A

PROTOCOLLO DELLA TERZA SEDUTA DELLA COMMISSIONE TEMPORANEA PER LA CINEMATOGRAFIA, DEL 19 APRILE 1945 ALLE ORE 11.00

Presenti: Mr. C. Stewart Brown, A.C., Presidente
Mr. Middleton, Ambasciata Americana
Mr. Mitchell C'Donnell, Ambasciata Britannica
Major Cureton, A.C.
Major E.E. Palmieri, A.C.
Mr. James Dillon, P.W.B.
Mr. Paul Dolin, P.W.B.
Mr. Alex. Mackendrick, P.W.B.
S.E. Libonati, Sotto-Segretario per la Stampa, Spettacolo e Turismo
Dott. Fortunato Ottavia, Segretario Particolare del Sotto-Segretario per la Stampa
Sig. A. Guarini, rappresentante dei lavoratori italiani dell'industria cinematografica
Sig. A. Perla, rappresentante dei produttori cinematografici italiani
Sig. Davino, rappresentante dei proprietari di cinema italiani
Miss M.A. Evans, interprete
Miss Paula E. Grabowski, segretaria

Il Processo Verbale dell'ultima seduta fu approvato.

1. RAPPORTO DEL MAGG. PALMIERI, PRESIDE DEL SOTTO-COMITATO PER LA REGISTRAZIONE CINEMATOGRAFICA.

Questo Sotto-Comitato tenne una seduta in data 9 aprile, 1945. I rappresentanti italiani sottoposero un abbozzo di progetto il quale, però, non includeva:
(1) Premi nazionali. Essi furono considerati al di fuori della sfera della Commissione per la Cinematografia.
(2) Dettagli completi sul progetto dei premi. La forma definitiva del premio fu lasciata in sospeso in attesa della decisione del Ministero della Finanza e del Tesoro.
L'altro progetto del Governo Italiano concerneva la proiezione obbligatoria di pellicole di produzione nazionale per 1/4 della durata (60 giorni) in tutti i cinema italiani. (Il Governo Italiano aveva accettato l'idea di preparare un progetto completo per la prossima seduta alcuni dei subiti dopo).

2. S.E. Libonati lesse alla Commissione la sua lettera del 18 aprile, indirizzata al Generale. Una copia di questa lettera è qui acclusa.

2499

3. PROPOSTE FUTURE DEL GOVERNO ITALIANO.

Mr. Stewart Brown suggerì che la Commissione discutesse le due proposte fondamentali fatte dai rappresentanti italiani. S.E. Libonati disse che, come l'Onorevole Bonomi ha già dichiarato, la cinematografia fascista, le proposte italiane

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Mr. Alex. MacLeish, M.W.S.
S.E. Zoppi, Sotto-Segretario per la Stampa, Spettacolo & Turismo
Dott. Pericle Ossicini, Segretario Particolare del Sotto-Segretario per la Stampa
Sig. L. Guerrini, rappresentante dei lavoratori italiani dell'industria cinematografica
Sig. A. Perla, rappresentante dei produttori cinematografici italiani
Sig. Favara, rappresentante dei proprietari di cinema italiani
Miss M.A. Evans, interprete
Mrs. Paula T. Grubowski, segretaria

Il Sottosegretario Zoppi dichiarò aperta la seduta alle ore 10.

14. RAPPORTO DEL DOTT. BALDINI, PRESIDE DEL SOTTO-COMITATO PER LA LEGISLAZIONE CINEMATOGRAFICA.

Questo Sotto-Comitato, nella sua seduta del 9 aprile 1945, ha approvato un abbozzo di progetto il quale, però, non include:
(1) Premi speciali. Essi furono considerati al di fuori della sfera della Commissione per la Cinematografia.
(2) Dettagli completi sul progetto dei premi. La forma definitiva dei premi fu lasciata in sospeso in attesa della decisione del Ministero delle Finanze e del Tesoro.
L'ultimo progetto del 9 vuole italiani consentire la proiezione obbligatoria di pellicole italiane per 1/3 dell'anno (60 giorni) in tutti i cinema italiani. (Il Governo Italiano aveva accettato di preparare un progetto completo per la presentazione alleata subito dopo).

15. S.E. Zoppi lesse alla Commissione la sua lettera del 1° aprile, indirizzata al Presidente. Una copia di quella lettera è qui acclusa. 2499

16. PROPOSTE FONDAMENTALI DEL GOVERNO ITALIANO.

Mr. Segretario Brown suggerì che la Commissione discutesse le due proposte fondamentali fatte dai rappresentanti italiani. S.E. Zoppi disse che, prima di discutere di tutta la legislazione cinematografica fascista, le proposte italiane si limitano a questi due punti soli, cioè al sussidio ed al periodo di proiezione obbligatoria. Prima di compilare una serie di decreti da sottoporre alla considerazione della Commissione, la Delegazione desiderava avere, almeno, un accordo di principio sulle due proposte. Non appena un tale accordo fosse stato raggiunto, il Governo avrebbe preparato un Decreto da sostituire tutta l'abrogata legislazione cinematografica fascista.

Si procedette poi alla discussione delle due proposte fondamentali:

(1) L'accordo del 1° sulla tassa erariale. Mr. MacLeish disse che non vi era alcuna obbiezione dal punto di vista del Governo Americano alla condizione che si raggiungesse un accordo su tutte le altri questioni. Affermò che egli non poteva pubblicamente ufficialmente prima di essere sicuro che un accordo fosse stato raggiunto riguardo al complesso di tutte le questioni pendenti.

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Il Magg. Palmieri disse che secondo il punto di vista alleato il Governo Italiano dovrebbe essere in grado di concedere quegli sconti che ritiene opportuni, alla condizione che tali sconti non siano fatto su una base di discriminazione. Mr. Redin chiese quale fosse la definizione del termine "pellicola italiana". Il Sig. Guarini definì pellicola italiana quella prodotta in Italia o all'estero, da una società italiana o da una compagnia con una sede in Italia e che impieghi prevalentemente capitale italiano ed artisti italiani. Una compagnia italiana e' una società registrata in Italia con una sede in Italia ed i cui dirigenti siano in maggioranza italiani. S.E. Libonati disse che il Codice Civile Italiano contiene la definizione di Società Italiana. Un film straniero, doppiato in Italia con attori italiani, non e' da considerarsi come un film italiano.
Mr. MacLean chiese ulteriori dettagli riguardo alla tassa erariale. Il Signor Guarini disse che questa, attualmente, e' una tassa progressiva dal 14 al 25%, secondo gli introiti di cassa.
Si chiese maggiore chiarificazione sul metodo esatto in cui si effettua lo sconto ai produttori italiani. S.E. Libonati disse che avrebbe fornito dettagli completo nel suo rapporto. Nel frattempo, egli spiegò che lo sconto sarebbe calcolato in base al 'introito di cassa, dato che, secondo la legge italiana, una tassa non può venire scontata. In linea di massima, il progetto di un sussidio fu accettato, ma si e' in attesa di una spiegazione dettagliata riguardo alla tassa ed al metodo dello sconto.

(b) La questione di un numero obbligatorio di giorni nei quali si dovranno proiettare films italiani. Mr. MacLean e Mr. Linen dichiararono di essere contrari ad un qualsiasi sistema di quote. Essi affermarono che cio' e' sempre stato un punto di vista tradizionale del Governo degli Stati Uniti.
S.E. Libonati sottolineò il fatto che questa legge sarebbe stata solo temporanea e in vigore dai 3 ai 4 anni soli. Egli disse che l'industria cinematografica italiana non può passare dal Fascismo ad una industria completamente libera, senza un periodo transitorio. S.E. Libonati chiese che si tengano presenti i due punti seguenti:

1) Il carattere temporaneo del provvedimento;
2) Che solo 1/6 di tutto il periodo annuo di presentazione e' domandato per la proiezione obbligatoria di films italiani.

Egli disse che se questo non può essere concesso, neanche la concessione di uno sconto più alto potrebbe giovare all'industria cinematografica italiana.

Mr. MacLean disse che una tale concessione avrebbe il risultato di facilitare una produzione cattiva. Egli aggiunse che non vi e' garanzia che in futuro questa legge non sia estesa invece che abolita. Il Sig. Guarini disse che un periodo garantito per la proiezione di pellicole italiane potrebbe evitare che films stranieri, non americani od inglesi, trovino uno sbocco sul mercato italiano. S.E. Libonati disse che l'industria cinematografica italiana dispone solo di modesti mezzi e che le società italiane sarebbero contente se capitale americano fosse investito nella loro industria. Il Dott. Perrone disse che 60 giorni all'anno per la proiezione di pellicole italiane sono troppo pochi per permettere ad un produttore italiano di fare, due volte di seguito, un film cattivo. S.E. Libonati era dell'avviso che l'industria cinematografica italiana può riuscire sotto le condizioni da essa richieste; i produttori italiani non saranno in grado di coprire le spese se i loro films non saranno buoni. Il Sig. Guarini disse che, se non fossero stati concessi 60 giorni di [illegible] avverrà che il mercato sarà inondato di films stra- [illegible] dal Governo

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di chiese maggiore chiarificazione sul metodo esatto in cui si effettua lo sconto ai produttori italiani. S.E. Libonati disse che avrebbe fornito dettagli completo nel suo rapporto. Nel frattempo, egli spiegò che lo sconto sarebbe calcolato in base al 'introito di cassa, dato che, secondo la legge italiana, una tassa non puo' venire scontata. In linea di massima, il progetto di un sussidio fu accettato, ma si e' in attesa di una spiegazione dettagliata riguardo alla tassa ed al metodo dello sconto.

(b) La questione di un numero obbligatorio di giorni nei quali si dovranno proiettare films italiani. Mr. MacLean e Mr. Linen dichiararono di essere contrari ad un qualsiasi sistema di quote. Essi affermarono che cio' e' sempre stato un punto di viste tradizionale del Governo degli Stati Uniti.
S.E. Libonati sottolineo' il fatto che questa legge sarebbe stata solo temporanea e in vigore dai 3 ai 4 anni soli. Egli disse che l'industria cinematografica italiana non puo' passare dal Fascismo ad una industria completamente libera, senza un periodo transitorio. S.E. Libonati chiese che si tengano presenti i due punti seguenti:

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Il Magg. Palmieri disse che, secondo la sua interpretazione, il Governo Americano e' contrario solo ad un sistema discriminatorio di quota. Egli disse che non considerava la proposta italiana ne' come sistema di quota, ne' di discriminazione. Non sarebbe possibile proiettare in Italia esclusivamente films stranieri; la proiezione di pellicole italiane avrebbe luogo per forza di circostanze, indipendentemente dalla legge. Il provvedimento e' pero' necessario perche' l'industria italiana non rischiera' il suo capitale limitato se non si dara' ad essa un minimo di garanzia che i suoi films saranno presentati.

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Il Sig. Guarini disse che il provvedimento e' inteso soltanto come stimolo all'iniziativa della produzione italiana. Mr. Stewart disse che bisognava anche considerare il problema della disoccupazione in Italia.

Mr. Stewart Brown propose che venga chiesto al Governo Americano di dare la sua opinione in materia. Egli disse che questa Commissione non poteva continuare i suoi lavori se non approvava la proposta italiana oppure faceva una contro-proposta. Egli ammise che si doveva dare un modesto aiuto all'industria cinematografica italiana; Gli Italiani hanno mostrato la loro buona volonta' di abolire tutte le leggi discriminatorie e l'unico punto di disaccordo e' quello presente che deve essere chiarificato. Mr. Stewart informo' che il Governo Britannico, al quale le proposte italiane sono state communicate, in linea di massima s'e' dichiarato d'accordo con:
(1) Uno sconto sulla tassa erariale, la misura della quale deve ancora venire stabilita;
(2) La riserva di un certo numero di giorni per la presentazione di films italiani.
In materia di dazi doganali, il Governo Britannico espresse la speranza che questi non sarebbero stati troppo alti.
Mr. Stewart disse che una conoscenza dell'ammontare dei dazi doganali era un requisito per l'accordo sugli altri punti.
Il Dott. Perrone disse che il dazio doganale non sarebbe stato una tari fa protettiva, ma sarebbe applicato solo a scopo fiscale. Esso sara' fissato tra i singoli Stati.
Mr. Linen disse che i rappresentanti degli Stati Uniti possono, in linea di massima approvare solo il progetto dello sconto e non il progetto per la proiezione obbligatoria dei films italiani. Su quest'ultimo punto, occorreva ricevere direttive dal Governo degli Stati Uniti. Mr. Stewart Brown si dichiaro' d'accordo di chiedere il parere del Governo Americano; non appena tale risposta sara' ricevuta, avra' luogo la prossima seduta del Sotto-Comitato per la Legislazione Cinematografica. Nel frattempo, i rappresentanti italiani continueranno con la loro preparazione dello schema completo di legislazione.

17. La Commissione rivide poi certi punti nel protocollo dell'ultima seduta del Sotto-Comitato per la Legislazione Cinematografica, tenuta il 9 aprile 1947.

Mr. Linen disse che l'Ambasciata Americana e il P.W.B. sarebbero contrari alla proiezione obbligatoria di pellicole a corto metraggio d'indole educativo, come proposto da Mr. Stewart. Si procedette alla discussione della questione di licenze speciali per compagnie produttrici di documentari e notiziari. S.E. Libonati propose che le autorizzazioni per documentari e notiziari vengano concesse in base agli stessi criteri usati per i giornali. L'esame dei precedenti politici doveva avere il solo scopo di eliminare il personale fascista.
Mr. Radin ritenne che un qualsiasi sistema di licenze speciali fosse superfluo e suggeri' che la censura generale e le commissioni di epurazione salvaguarderebbero la sicurezza politica. S.E. Libonati si dichiaro' d'accordo che questo punto potesse essere modificato in conformita' con il desiderio dei rappresentanti alleati. 2497

Il Dott. Perrone modifico' Prot.#12 che deve leggersi: "Che la ENAIPE venga completamente abolita."

18. I rappresentanti italiani chiamarono l'attenzione su due problemi concernenti l'Italia Settentrionale.

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in materia di dazi doganali, il Governo Britannico espresse la speranza che questi non sarebbero stati troppo alti.
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Il Dott. Perrone disse che il dazio doganale non sarebbe stato una tariffa protettiva, ma sarebbe applicato solo a scopo fiscale. Esso sarà fissato tra i singoli Stati.
Mr. Linen disse che i rappresentanti degli Stati Uniti possono, in linea di massima approvare solo il progetto dello sconto e non il progetto per la proiezione obbligatoria dei films italiani. Su quest'ultimo punto, occorreva ricevere direttive dal Governo degli Stati Uniti. Mr. Stewart Brown si dichiarò d'accordo di chiedere il parere del Governo americano; non appena tale risposta sarà ricevuta, avrà luogo la prossima seduta del Sotto-Comitato per la Legislazione Cinematografica. Nel frattempo, i rappresentanti italiani continueranno con la loro preparazione dello schema completo di legislazione.

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Il Dott. Perrone modificò Prot.#12 che deve leggersi: "Che la ENAIPE venga completamente abolita."

18. I rappresentanti italiani chiamarono l'attenzione su due problemi concernenti l'Italia Settentrionale.

(a) L'importante stabilimento della Ferrania presso Savona che produce pellicole vergine sarà con probabilità liberato prossimamente. S.E. Libonati suggerì la nomina di un membro della Commissione che dovrebbe recarsi a Ferrania subito dopo la liberazione per accertare lo stato dello stabilimento e la disponibilità di materia prima lì giacente e per impedire che lo stabilimento venga requisito.
(b) S.E. Libonati ed il Sig. Proia suggerirono inoltre che venga nominato un membro della Commissione che dovrebbe partire subito per l'Italia Settentrionale liberata, dato che i produttori di films italiani hanno vasti interessi

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nel Nord e non sanno in che stato questi si trovino.

In risposta al punto (a), il Magg. Scotten disse che, fino a quando il Governo Militare Alleato controlla una zona, esso pu' requisire qualsiasi cosa che creda opportuno. Sarebbe pero' conveniente inoltrare fin d'ora una domanda, per evitare la requisizione dello stabilimento della Ferrania. Una tale domanda dovrebbe essere inoltrata tramite la Sotto-Commissione per l'Industria della "Allied Commission". In risposta al punto (b), il Magg. Scotten rilevo' che, fino a quando una zona e' sotto il controllo del GovernoMilitare, nessuno e' permesso di recarsi in questa zona, salvo che la sua missione sia riconosciuta come contributo diretto allo sforzo bellico. Il Magg. Scotten spiego' inoltre che degli ufficiali commerciali dell'AMG fanno delle relazioni complete su tutto il materiale e tutti gli stabilimenti trovati nelle zone liberate, entro 10 giorni dal loro arrivo. D'altra parte, nell'intervallo tra la liberazione e l'arrivo degli ufficiali dell'AMG, l'esercito pu' requisire qualsiasi stabilimento per i propri scopi. Se cio' dovesse accadere a depositi o locali per la produzione cinematografica nel Nord, una raccomandazione da parte della Commissione Temporanea per la Cinematografia, inoltrata a mezzo della Sotto-Commissione per l'Industria dell'A.C., basterebbe probabilmente per ottenere la loro derequisizione.

S.E. Libonati dichiaro' che il Governo Italiano inoltrerebbe una domanda riguardo allo Stabilimento della Ferrania all'A.F.H.Q., tramite P.W.B. Il Signor Pavone disse che sarebbe anche conveniente far bloccare qualsiasi deposito di pellicola vergine ora di trovasse a Ferrania, per impedire il suo afflusso al mercato nero. Mr. Linen dichiaro' d'accordo e disse che anche il P.W.B. vorrebbe riservarsi parte di materia prima cola' reparabile. Mr. Linen propose che la Commissione per la Cinematografia raccomandasse al P.W.B. il blocco di qualsiasi deposito di pellicola vergine trovato a Ferrania. Mr. Brown preparera' un pro-memoria al P.W.B., su questo punto.

LA PROSSIMA SEDUTA PLENARIA DELLA COMMISSIONE TEMPORANEA PER LA CINEMATOGRAFIA AVRA' LUOGO SABATO, 28 APRILE, 1945, ALLE ORE 15.00.

N.B.: Causa l'assenza del Presidente, questo protocollo non e' ancora stato approvato e sara', percio', soggetto a correzione nella prossima seduta.

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Distribuito dal Segretario.

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APO 394
PUBLIC RELATIONS BRANCH

GSB/mew

11-A/PRB

19 April 1945

Dear Mr. Linen:

At today's meeting of the Temporary Film Board which you attended, the Italian Government representatives asked that steps be taken to safeguard the raw film stocks which the Allied military authorities may find at the FERRANIA plant near Savona when this territory is liberated.

It was the view of the Board that if this stock is there when the allies arrive it should be impounded or blocked in such a way that it does not get into the black market.

It was further suggested that P.W.B. would be interested in protecting the disposition of this stock and might, therefore, take steps to determine how this could be best done.

It would be appreciated if you would take up this matter with P.W.B. headquarters to see what measures can be taken to prevent this stock from getting into the black market.

Sincerely yours,

G. STEWART BROWN
Director,
Public Relations Branch

Mr. James Linen
P.W.B.
62 Via Veneto
Roma

2705

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

Temporary Film Board Sub-Committee on Derequisitioning

Progress Report to 12 April, 1945

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

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

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

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

(a) Cine Citta', (2) the Centro Sperimentale di Cinematografia, and (3) the Stabilimenti Cinematografici Titanus.

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5. Cine Citta' is occupied jointly by the Italian Government (Italian refugee camp, capacity 6000, present occupancy around 2000) and the Displaced Persons Subcommission of AC (non-Italian displaced persons camp, capacity 2000, present occupancy 575). Derequisitioning of certain buildings in the AC area has been requested. From consultation with the Director of this Subcommission and actual inspection of the premises, this would not appear to be feasible, due to the location of installations, made at considerable cost (about L. 4000) to the Governments concerned, and the condition of other buildings available within the area. However, the Director of D.P. S/C stated that, with the opening of new camps further forward as operations progress in the North, it might be possible to relinquish the whole area in something like a month's time. Any move to obtain derequisitioning in whole or in part at present would be resisted by this Subcommission.

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

7. The Titanus premises, (Dermini Studios) are with the exception of one studio and storage space, occupied by two units, the 19th Field Survey Coy. under the Director of Survey, AFHQ, and the 14th Field Survey Map Depot under 15th Army Group. The derequisitioning of one more studio and adjoining offices would permit, according to the claims of the owners, the resumption of production. An inspection was made of the area, from which it developed that derequisitioning of the desired buildings and occupancy by the film company would be feasible only if one of the units vacated its present holdings. The 19th Field Survey Coy. maintains a complete map reproduction plant in operation in two of the main studios, with offices in one and M.T. and Q.M. Stores in two smaller outbuildings. The offices desired by the film company are used as sleeping quarters. This unit is a static formation which would require about two months to move, in view of the heavy machinery, stores, and other equipment involved. It is at present engaged on a project of considerable magnitude, confidential in character, which could not be interrupted at this time. The 14th Field Survey Map Depot occupies the remainder of the premises, the studios being used as warehouses for large quantities of sorted maps, some in racks, some arranged in piles, on the floor, as is the case with regard to the studio desired by the film company. The remainder of the area is occupied as living quarters, stores, etc. It was observed that large quantities of these maps

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covered areas no longer theatres of operations or those which could probably be served from a more convenient distribution point. At first glance it would appear that this unit could readily be moved in the space of two or three weeks or, in view of the present situation of the war, might be packed up altogether. Its continued occupancy of these premises would not appear to be justifiable on the grounds of strict military necessity.

for
W. P. EVANS
Colonel
Director
Commerce Sub-Commission

WES/jfd.

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

HEADQUARTERS ALLIED COMMISSION
APO 394
LEGAL SUB-COMMISSION

file R 11d

AC/4009/3/L. ELP/ap.
16 April 1945.

SUBJECT : Film Legislation.

TO : Mr. BROWN, Public Relations Branch.

1. I refer to your memorandum 11-A/PRB of 10 April 1945 transmitting a copy of a letter addressed to you by Mr. LIBONATI.

2. Mr. LIBONATI's letter contains the same proposals which were made orally to the Sub-Committee on Film Legislation by Mr. DE ZERBI on 9 April 1945.

3. The view of the Sub-Committee was that since further proposals of a financial nature were to be made by the Ministers of Finance and of the Treasury, comment would be withheld until the entire plan could be considered.

4. My own view is that the proposals thus far submitted are fair and equitable and that if the financial proposals are not discriminatory in relation to foreign films, we are well on the road to agreement.

5. The other Allied members are, I believe, opposed to the provision for the compulsory showing of Italian films for a 50-60 day period and want this proposal withdrawn entirely. If they persist in this view I am afraid we will find it difficult to come to an agreement.

E. L. Palmieri 2191

E. L. PALMIERI
Major,
Chairman Sub-Committee on
Film Legislation.

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HEADQUARTERS ALLIED COMMISSION
APO 394
PUBLIC RELATIONS BRANCH

GSB/mew

11-A/PRB

10 April 1945

SUBJECT: Film Legislation

TO : Maj. Palmieri

1. Attached is a copy of a letter which arrived today from Sig. Libonati regarding film legislation. The letter was delivered in person by Delt. Perrone, who said that although the proposals had not been officially approved by the entire Government he was confident they would be if the Film Board agreed to the action proposed.

2. I would appreciate it if your sub-committee on film legislation could study Sig. Libonati's letter and submit recommendations to the Film Board at its meeting on Thursday, April 19th.

G. STEWART BROWN
Director,
Public Relations Branch

Encl. (1)

LEGAL SECTION
FILE
D. C.
Chief Counsel
C. C.

10 APR 1945

2199

COPY

From U.S Embassy

R11a

ITALY

MARKET FOR AMERICAN MOTION PICTURES

A. Before the war Italy had an estimated population of 45,000,000, excluding her Colonial Empire. It was one of the most densely populated countries in Europe. There were 3 cities with more than a million in population - Naples, Rome, the capital, and Milan. Nineteen cities included from 100,000 to 1,000,000 inhabitants each, and 32 cities had from 50,000 to 100,000 population.

Italy had more than 5,000 theaters, with a total seating capacity of about 190,000. Most of the theaters were wired for sound projection. Only 80% were regularly operated and potential clients for American motion pictures. The territory south of Rome, much of it agricultural, was not a particularly good market on account of the high percentage of poverty and illiteracy. The section including, and north of, Rome was an excellent market. The people were cinema-minded, and in general had the same tastes in motion pictures as the people of our country.

More than 200 American films were imported annually before 1939, and accounted for nearly 80% of the total film revenue in Italy. From 12 to 36 copies of each American feature film were released. It was necessary to dub all foreign films into the Italian language in Italy. The ban on other than the Italian language did not apply to singing sequences or to newsreels. Original versions of foreign films might be shown in one theater in Rome, The Quirinetta, and one in Milan. The Milan theater failed to continue for lack of patronage.

During the film year 1937-38, 48 domestic films were produced. This number increased to nearly 100 films during the early years of the war. The Italian Government subsidized extensively the production of Italian films.

The production and distribution of newsreels was a government monopoly under the direction of the Istituto Nazionale LUCE, which also produced propaganda shorts. Exhibitors were required to show the LUCE newsreels and shorts. Prices were fixed by LUCE. American newsreel companies could not offer their reels in Italy nor could American newsreel cameramen photograph anything inside Italy without the express permission of the Italian Government.

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Four of the eight major American distributing companies maintained branch offices in Italy. The others sold their product to independent Italian distributors. One of the American companies maintained its own dubbing plant in Rome. The others contracted with Italian studios to dub their films.

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B. The importation of American motion pictures into Italy was stopped as a result of the establishment of the Film Monopoly, instituted by the Decree Law of September 4, 1938, effective on January 1, 1939. This Law vested the monopoly for the purchase, importation and release of foreign films in Italy in the Ente Nazionale Industria Cinematografica (ENIC), an official, government controlled corporation. The Law made it impossible for any branch of an American motion picture company to operate in Italy. All of the major American film producers and distributors refused to sell their films to the Monopoly.

Among the most important restrictions on the importation and distribution of American motion pictures, and discriminations against foreign films in favor of domestic films which existed in Italy before the war were:

1. Requirement that all foreign films be dubbed into Italian in Italy. Original versions might be shown in two theaters, one in Rome and one in Milan.

2. A basic dubbing tax of 75,000 lire per foreign film of more than 1,000 meters in length; 37,500 lire per film from 500 to 1,000 meters in length.

3. A surtax on the dubbing tax based on net rentals, which ranged from 50,000 lire on a film which grossed from 1,500,000 to 2,500,000 in net rentals to 350,000 lire on a film which grossed 6,000,000 lire in net rentals, plus 50,000 lire for each additional 500,000 lire grossed.

4. Imports of foreign films were limited to 300 per year, of which 250 might be American. This was modified by clearance agreements with European countries.

5. Producers of domestic films received two certificates to dub foreign films for every domestic feature film produced, which were sold at the fixed rate of the tax, 75,000 lire per certificate.

6. Italian theaters were required to show one Italian film for every two foreign films shown, with a minimum of five Italian films in each three-month period. Exhibitors were required to hold an Italian film at least one week.

7. Maximum percentage rentals for feature films were fixed, which had the effect of limiting prices paid for American films to those paid for Italian films, although American films could bring higher prices in a free market.

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7. Maximum percentage rentals for feature films were fixed, which had the effect of limiting prices paid for American films to those paid for Italian films, although American films could bring higher prices in a free market.

8. The monopoly of the production and release of newsreels vested in LUCE prevented the importation and release of American newsreels.

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9. The entire film industry in Italy was controlled and film regulations administrated by the Federazione Nazionale Fascista degli Industriali dello Spettacolo. Among its activities, it exerted strong pressure on Italian exhibitors to show domestic films on holidays and week-ends, the most profitable playing time; classified all films, and fixed maximum percentage rentals for each class.

10. In addition to normal censorship, political censorship was exercised by the Ministries of Popular Culture and of the Interior. It was used to limit the number of American films released.

11. Remittances in payment for American films were limited to approximately one-half of the total remittables.

C. Every Italian action which affected the importation and release of foreign films, ending with the Film Monopoly in 1939, was aimed to subsidize the national industry from the proceeds of taxation on foreign films; to increase the number of domestic films produced, and reduce drastically the number of foreign films released. Laws, taxes, censorship, and pressure by the Fascist officials were used to bring this about.

Our industry hopes for equally favorable treatment for American films in Italy to that accorded national or any other foreign films. The Italian Government should permit the unrestricted importation of American films, subject only to normal customs and censorship requirements.

It is further necessary that adequate protection be provided for remittances in payment for American films. Restrictions and taxes on these remittances should be precluded. American motion pictures should be classed as essential products and receive equally favorable treatment, in the supply of foreign exchange, to that accorded any other product imported into Italy.

(Sgd.) Carl E. Milliken
Manager
International Department
Motion Picture Producers & Distributors of America, Inc.

March 6, 1945

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CUI PRODEST?

Con D. L. del 31 marzo u. s. il Ministero del Tesoro è stato autorizzato, tra l'altro, a prelevare dal fondo di riserva per le spese impreviste dell'esercizio in corso la somma di 300 mila lire a titolo di « contributo per l'incremento di attività cinematografiche ».

Quali sono queste attività cinematografiche che lo Stato deve aiutare? E dove si vedranno? Attraverso quale produzione? A chi o a che cosa deve servire questa modesta ma non disprezzabile sovvenzione?

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John Board file

Letter from Furio Vinciguerra (President of the Epuration Commission for Journalists, Commissioner for the Ente Italiano dei Diritti d'Autore) to Major Fielden, Public Relation Branch, dated 13 Sep 44.

Dear Friend,

Here is more detailed information on Proia.

In 1924 during the political crisis caused by the Matteotti murder, he was a very active anti-Fascist and the friend of Don Sturzo's Popular Party, but as soon as he saw that danger was threatening he abandoned the Party. It was also rumoured that he was a traitor.

He went into business and worked closely with Roncoroni, a big Milanese business man, who organised the set up of Cinecittà with large-scale robberies.

After the death of Roncoroni, Proia took a prominent position in the Film industry in a far from honest way. He got the government to liquidate the firm left by Roncoroni with heavy losses. The State assumed all liabilities so that Proia found himself at the head of a going concern which immediately started paying him.

Nevertheless, at present he is in a very bad financial condition, with many bills of exchange falling due. It is for this reason that he is so anxious to obtain a privileged position in the film industry.

The only reputable person who is supporting him is Cronchi, who very likely does not know his past activities.

For more detailed information you can ask M.Z. Cianca and Remigio Cacne.

(sgd) Vinciguerra.

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Sig. Proia was one of the most prominent personalities in the Italian film industry during the Fascist Regime. Although he never had, at least openly, an official position inside the Fascist party, he was, however, closely in touch with high ranking Fascists, particularly with Freddi and Luciano De Feo, whose friendship permitted him to benefit from the particularly privileged position given by fascism to the film industry. Proia had, and still has, more or less officially, many millions invested in various film producing firms.

The fall of fascism on July 25, 1943, the Badoglio period, the German occupation, and the Allied liberation of Rome, have not in the least shaken Proia's position, which on the contrary has become stronger. Proia, availing himself of his friendship with Giuseppe Spataro (formerly Undersecretary for Press and now Undersecretary of the Presidency), who is said to have been Proia's legal adviser, has become the representative of the film producing firms, who consider him, on account of his relationships, the most suitable man for defending their interests, whatever they may be. This hope of theirs has not been deceived up to now; for Giuseppe Spataro, even at the expense of the State patrimony, has always prevented the enforcement of such legislative or executive measures which might compel film producers not only to give up some of their rights, but also to give back part of what they are unlawfully holding or receiving from credits granted them. Two examples can be given:

1. In connection with the law of 15 Nov '25, No. 2071, with the legislative Decree of Aug 20, 1914, No. 175, the terms of maturity of promissory notes and bills of exchange were suspended until Dec 31, 1944. Among the various categories which benefited from the nuove provision were film producers, debtors to the film credits section of the Banca Nazionale del Lavoro for 130 million lire, and to the Istituto Mobiliare Italiano and other financial institutes for other important sums.

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Fascism, in order to encourage the film industry, created a special section of the Banca Nazionale del Lavoro for film credits, which was to pay up to 50% of the production expenses for each film. Such payments made by means of bills of exchange, were guaranteed by the transfer of the rights of exploitation of the films so financed. Thus, should the

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main debt not be paid, producing firms were at least pledged to pay the exhibition proceeds of the financed films to the Banca del Lavoro.

But, with the decree on suspension of the terms of maturity of bills of exchange, producing firms, knowing that they could not be prosecuted legally with consequent bankruptcy, not only did not pay their main debt, which was gradually maturing, to the film section of the Banca Nazionale del Lavoro, but, moreover, taking advantage of the general confusion which made it impossible to ascertain how much was collected out of the exhibition of the financed films, stopped also paying exploitation profits to the Banca Nazionaledel Lavoro. The Banca del Lavoro, after having in vain taken action against the non-fulfilling debtors, asked the Undersecretariat for Press, headed then by Spataro, to exclude film producers from the benefit of postponed payments; film producers had not been damaged by war but on the contrary they have seen their profits on film exhibition increased by devaluation. The Banca del Lavoro pointed out that, if such a state of affairs was not put right, the film credits section was in danger of winding up, which would have meant a great loss for the State which had given the necessary capitals to the section.

But this argument had no effect because Giuseppe Spataro, after listening to film producers and particularly Proia, dropped the whole matter.

In December 1944, when the decree for the suspension of the terms of maturity of the bills of exchange was extended, the new Undersecretary for Press, Franco Libonati, repeatedly asked both the Minister of Justice, Tupini, who promoted this provision, and the Minister of the Treasury, Soleri, that, in postponing the terms of payment, the unjustifiable, advantageous position of film producers be kept in mind and the latter be excluded from it. During the first meeting of the Council of Ministers in January 1945, notwithstending the opposition of Minister Tupini, (he is a Christian Democrat like Spataro), a draft law was approved which, although extending the terms of payment of promissory notes and bills of exchange, excluded from the benefit of the extension all concerns financed by means of credits. But this law the demands of the Banca del Lavoro would have been fulfilled and the Treasury would have regained the capital invested.

But, incredible as it may seem, in the definitive draft of the provision, Minister Tupini substituted this clause with another one by which creditors who had been financially assisted

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were entitled to the refund of that part of their credits which was mature and payable every four months. This clause (given that, in the case of film exploitation, proceeds become mature and payable only when an exhibition contract is made out, which is difficult to ascertain and ad libitum of producing firms), has completely frustrated the intentions of the Council of Ministers, with serious damage to the Bank and therefore to the State, whose hopes of being refunded are diminishing in proportion to the value of the financed films which are gradually becoming out-of-date.

A new provision, suggested by the Banca del Lavoro, was submitted to the Undersecretariat for Press. According to this provision, all proceeds from exhibition contracts of films financed by the film credit section of the Banca del Lavoro were to be paid directly to the Ente Italiano per il Diritto d'Autore, which would pay the financing institutes what is due to them, and hand the remainder over to the producing firms. But this draft has not yet reached the Council of Ministers owing to the sloth of a too complacent bureocracy and ruling class.

2. Another example of the influence which Croia still has on government circles, is the fact that the provision by which the Council of Ministers was to appoint a Commission for film censorship, whose aim was to reactivate the economic and political movement linked to the film industry, is left ignored on the desk of the Undersecretary of the Presidency, Giuseppe Spataro, although it had been approved two months ago. Therefore it has not been published and has not been enforced.

It would be interesting to find out whether this Commission has been tendered by Croia.

(2)

Information supplied by reliable Italian government official.
(March 1945)

L'industriale Proia è stato durante il periodo fascista una delle figure di primo piano dell'industria cinematografica italiana. Senza aver mai assunto, almeno apertamente, una posizione ufficiale in seno al partito fascista, tuttavia egli ha mantenuto con le alte gerarchie stretti contatti, specie con il Gr.Uff.Freddi e Luciano De Feo; relazioni che gli hanno permesso di beneficiare largamente della speciale posizione di privilegio fatta dal regime all'industria cinematografica. Il Proia era, [redacted], ed è ancora, interessato, più o meno ufficialmente, per parecchi milioni, in diverse case di produzione.

Il crollo del regime fascista il 25 luglio 1943, l'effimero periodo badogliano, l'occupazione tedesca ed infine la venuta degli Alleati in Roma con il legittimo Governo italiano, non hanno minimamente intaccato la posizione del Proia, che si è anzi rafforzata. Il Proia, forte dell'amicizia di Giuseppe Spataro (già Sottosegretario alla ~~Presidenza del Consiglio~~ [illegible] e attualmente Sottosegretario alla Presidenza del Consiglio) che, pare, sia stato il suo consulente legale, è divenuto, per questa sua amicizia, l'esponente delle case di produzione cinematografica, che vedono in lui l'uomo che, per le relazioni attuali, è meglio indicato a difenderne gli interessi, quali essi siano. Nè questa loro speranza è stata sinora delusa, poichè Giuseppe Spataro, anche con grave pregiudizio al patrimonio dello Stato, ha sempre impedito che venissero adottati provvedimenti legislativi o esecutivi, tali che obbligassero la classe dei produttori cinematografici non solo a cedere qualche diritto, ma neppure a restituire parte di quanto essi indebitamente trattengono o percepiscono per crediti avuti. Si possono qui citare due esempi:

1°) Ai sensi del R.D.L. 15 novembre 1925, n.2071, con Decreto legislativo 20 agosto 1944, N.175, venne disposta la sospensione dei termini di scadenza dei vaglia cambiari e delle cambiali sino al 31 dicembre 1944. Fra le varie categorie che vennero a beneficiare del provvedi-

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Luciano De Feo; relazioni che gi[illegible]

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Il fascismo, infatti, per incrementare l'industria cinematografica aveva creato presso la Banca Nazionale del Lavoro una apposita sezione per il credito cinematografico, con il compito di finanziare le spese di produzione di ogni singolo film sino al 60% delle spese stesse. Tali finanziamenti, di natura cambiaria, erano garantiti fra l'altro dalla cessione dei diritti di sfruttamento dei films finanziati, in maniera che in caso di mancato pagamento del debito principale, la Case di produzione fossero almeno tenute a versare alla Banca del Lavoro gli incassi derivanti dal noleggio dei films sovvenzionati.

Senonchè, una volta decretata la sospensione dei termini di scadenza delle cambiali, le Case produttrici, sicure ormai di non poter essere perseguite direttamente mediante l'azione cambiaria che ne poteva produrre il fallimento, non solo non pagarono alla sezione di credito cinematografico i debiti principali che man mano venivano a scadere, ma inoltre, profittando della generale confusione che non permetteva l'accertamento degli incassi che esse seguitavano ad effettuare con il noleggio dei films finanziati, da allora non versarono alla Banca neppure i proventi di sfruttamento. Contro questo stato di cose la Banca del Lavoro, dopo aver inutilmente citato in Tribunale i debitori inadempienti, ricorse al Sottosegretariato per la Stampa e Informazioni, di cui era allora capo Giuseppe Spataro, perchè facesse escludere dal beneficio della moratoria la categoria dei produttori cinematografici, che nessun danno aveva subito a causa dello stato di guerra per i lavori portati a termine, ma che anzi aveva vista aumentare notevolmente gli incassi derivanti dal noleggio dei films a causa della svalutazione della moneta. La Banca del Lavoro fece inoltre presente che, se non si fosse posto rimedio a tale situazione, la sezione di credito cinematografico cor-

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Ma neppure questa argomentazione produsse alcun effetto, perchè Giuseppe Spataro, sentiti i produttori cinematografici, e pri=

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mo, naturalmente, il Proia, mise a tacere la questione.

Nel dicembre 1944 il nuovo Sottosegretario alla Stampa, Spettacolo e Turismo, Franco Libonati, in occasione della proroga del decreto di sospensione dei termini di scadenza delle cambiali, intervenne ripetutamente presso il Ministro di Grazia e Giustizia, Tupini, che promuoveva il provvedimento, e presso il Ministro del Tesoro, Soleri, affinchè nel prorogare la moratoria venisse tenuta presente la ingiustificata posizione di vantaggio delle case di produzione cinematografica, ed esse venissero escluse dal beneficio. Ed infatti, nel primo Consiglio dei Ministri del gennaio 1945, nonostante le resistenze del democristiano Ministro Tupini (Spataro è nella democrazia cristiana) veniva approvato uno schema di decreto che, pur prorogando e raitezzando il pagamento dei vaglia cambiari e delle cambiali, escludeva dal beneficio della proroga i finanziamenti assistiti da cessioni di crediti; con il che venivano accolte le richieste della Banca del Lavoro ed assicurato al Tesoro il reintegro dei capitali impegnati.

Ma, incredibile a dirsi, nella stesura definitiva del provvedimento, il Ministro Tupini, con impareggiabile disinvoltura, faceva scomparire tale clausola e la sostituiva con un'altra, con la quale si riconoscevano ai creditori di finanziamenti assistiti da cessione di crediti quella parte di questi matura ed esigibile ad ogni proroga quadrimestrale. Tale clausola, poichè nel caso dei proventi di sfruttamento dei films, questi divengono maturi ed esigibili solo all'atto di ogni contratto di noleggio, il che è di difficile accertamento e ad libitum delle Case di produzione, ha del tutto frustrato la deliberazione del Consiglio dei Ministri, con grave danno della Banca, e quindi dello Stato, che vedono sempre più diminuire le speranze di reintegro di mano a mano che col tempo i films finanziati vanno perdendo di valore.

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Un nuovo provvedimento, suggerito dalla Banca del Lavoro, e presentato dal Sottosegretariato della Stampa, con il quale in mancanza di meglio di stabiliva legislativamente che tutti gli incassi derivanti dai contratti di noleggio dei films finanziati dalla sezione di credito cinematografico della Banca del Lavoro o dal I.M.I., debbono essere fatti direttamente, a pena di nullità, all'En=

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te Italiana per il Diritto d'Autore-E.I.D.A.; che provvede a versare agli Istituti finanziatori quanto ad essi spettante, devolvendo alle Case produttrici il rimanente, non è sino adesso riuscito a pervenire dinanzi al Consiglio dei Ministri, per le inspiegabili lungaggini di una burocrazia e di una classe politica troppo compiacente.

2°) Un altro esempio della influenza tuttora esercitata dal Proia negli ambienti governativi, è dato dal fatto che il provvedimento con il quale il Consiglio dei Ministri disponeva la nomina delle Commissioni di censura cinematografica, destinate a vivificare nuovamente tutto il movimento economico politico legato all'industria cinematografica, benchè sia stato regolarmente approvato da oltre due mesi, giace ignorato sul tavolo del Sottosegretario alla Presidenza del Consiglio, Giuseppe Spataro, che in tal modo ne ha impedito la pubblicazione e quindi l'entrata in vigore.

In proposito, sarebbe interessante indagare se tali commissioni abbiano incontrato l'ostracismo del Proia.

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TRANSLATION

PRESIDENZA DEL CONSIGLIO DEI MINISTRI

Il Sotto Segretariato di Stato
per la Stampa, Spettacolo e Turismo.

Rome, 10th April 1945.

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Dear Stewart Brown,

I have not been able, as I would have liked very much, to forward to you and the other members of the Film Board the plan of a film law, because the definite wording of the Decree scheme still requires further studying.

However, to meet your request and the wishes of the Sub-Committee for Film Legislation, I have seen fit - for your information only - to summarize shortly here the series of proposals made to me by the organisations of the film employers and workers:

1) - Abolition of all restrictive measures on film production (D.L. 27/11/1939 n.1612 - Law 22/1/1942 n.143.)

2) - Abolition of the preventive censorship on film subjects (D.L. 24/9/1925 n.3287 and 30/11/1939 n.2125)

3) - Abolition of the laws on monopoly of foreign films (Law 9/1/1939 n. 463 and August 1940 n.404)

4) - Abolition of the prohibition of showing films dubbed abroad (R.D.L. 5/10/1939 n.1414) and of the dubbing tax.

5) - Abolition of the system of premiums and of the proportion of 1 to 2 in the showing of Italian and foreign films.

6) - Limitation of State help to the national industry to a partial rebate of the box office duties on Italian films shown and compulsion for exhibitors to reserve sixty days for the showing of Italian films.

As you will be able to note, a Law inspired by similar conceptions would be extremely liberal and favorable to the Allied film industry. It would mean passing from a system of strict monopoly and indiscriminate subvention of Italian industry to a system that instead would actually bring into effect the principles of free competition. Such provisions would be only partially attenuated by some dispositions which would not have a protective character but only the task of helping for a period limited to about 4 years, a healthy national industry to get over a critical phase which is a result of war conditions.

I dare say that, if these principles were materialized in laws, Italy would give an eloquent proof of her good will and her sincere intention to abandon eminent political criteria and to proceed

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

Dear Stewart Brown,

I have not been able, as I would have liked very much, to forward to you and the other members of the Film Board the plan of a film law, because the definite wording of the Decree scheme still requires further studying.

However, to meet your request and the wishes of the Sub-Committee for Film Legislation, I have seen fit - for your information only - to summarize shortly here the series of proposals made to me by the organisations of the film employers and workers:

1) - Abolition of all restrictive measures on film production (D.L. 27/11/1939 n.1812 - Law 20/1/1942 n.143.)

2) - Abolition of the preventive censorship on film subjects (D.L. 24/9/1925 n.3287 and 30/11/1939 n.2125)

3) - Abolition of the laws on monopoly of foreign films (Law 9/1/1939 n. 463 and August 1940 n.404)

4) - Abolition of the prohibition of showing films dubbed abroad (R.D.L. 5/10/1939 n.1414) and of the dubbing tax.

5) - Abolition of the system of premiums and of the proportion of 1 to 2 in the showing of Italian and foreign films.

6) - Limitation of State help to the national industry to a partial rebate of the box office duties on Italian films shown and compulsion for exhibitors to reserve sixty days for the showing of Italian films.

As you will be able to note, a Law inspired by similar conceptions would be extremely liberal and favorable to the Allied film industry. It would mean passing from a system of strict monopoly and indiscriminate subvention of Italian industry to a system that instead would actually bring into effect the principles of free competition. Such provisions would be only partially attenuated by some dispositions which would not have a protective character but only the task of helping for a period limited to about 4 years, a healthy national industry to get over a critical phase which is a result of war conditions.

I dare say that, if these principles were materialized in laws, Italy would give an eloquent proof of her good will and her sincere intention to abandon eminent political criteria and to proceed instead on the way of an activity inspired by purely economical criteria.

I shall be grateful to you, dear Mr. Stewart Brown, if you will be so kind as to point out in the best possible manner these proposals to the members of the Commission. I shall be very glad if our reciprocal collaboration will enable us to solve with mutual satisfaction the problem under discussion.

I make use of this occasion to forward to you my best greetings.

Signed: F. Libonati

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

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PRESIDENZA DEL CONSIGLIO DEI MINISTRI

Il Sotto Segretario di Stato
per la Stampa Spettacolo e Turismo

Roma, li 10 aprile 1945

472

Caro Stewart Brown,

Non mi è stato possibile, come era mio vivo desiderio, far pervenire a Lei ed agli altri componenti del film Board, il progetto di legge sulla cinematografia perchè la reduzione definitiva dello schema di decreto richiede ancora uno studio approfondito.

Tuttavia per venire incontro alla Sua richiesta ed ai voti della Sottocommissione legislativa ho pensato - a titolo indicativo - di riassumere brevemente qui di seguito le proposte fattemi delle organizzazioni dei datori di lavoro e dei lavoratori del cinema in questa materia:

1) - Abolizione di tutte le misure restrittive sulla produzione
(D.L. 27 nov. 1939 n. 1812 - Legge 22 genn. 1942 n. 143)

2) - Abolizione della censura preventiva sui soggetti dei films
(D.L. 24 sett. 1925 n. 3287 e 30 nov. 1939 n. 2125)

3) - Abolizione delle leggi sul Monopolio dei films esteri
(Legge 9 genn. 1939 n.463 e agosto 1940 n.404)

4) - Abolizione del divieto di proiezione dei films doppiati all'estero (R-D.L. 5 ottobre 1935 n. 1414) e della tassa di doppiaggio.

5) - Abolizione del sistema dei premi e del rapporto di uno a due nella presentazione dei films italiani e stranieri.

6) - Limitazione dell'aiuto statale all'industria nazionale nella forma del parziale rimborso dei diritti erariali sui films italiani proiettati e obbligatorietà per gli esercenti delle sale cinematografiche di riservare sessanta giorni alla presentazione di films italiani.

Come Ella avrà agio di osservare una legge che si ispirasse a simili concetti sarebbe oltre modo liberista e favorevole all'industria cinematografica alleata. Si passerebbe da un regime di stretto monopolio e di indiscriminata sovvenzione all'industria nazionale ad un sistema invece che attuerebbe di fatto i principi della libera concorrenza. Tali misure verrebbero soltanto attenuate da alcune disposizioni che non avrebbero carattere protettivo ma soltanto il compito di consentire, in un periodo di tempo limitato di circa quattro anni, ad una sana industria nazionale di superare la fase critica determinatasi in seguito agli avvenimenti bellici.

Oso affermare che, ove questi principi venissero tradotti in legge, l'Italia fornirebbe una prova eloquente della sua buona volontà e del suo

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declassified E.O. 12356 Section 3.3/NND No. 785046

Tuttavia per venire incontro alla Sua richiesta ed ai voti della Sottocommissione legislativa ho pensato - a titolo indicativo - di riassumere brevemente qui di seguito le proposte fattemi dalle organizzazioni dei datori di lavoro e dei lavoratori del cinema in questa materia:

1) - Abolizione di tutte le misure restrittive sulla produzione (D.L. 27 nov. 1939 n. 1812 - Legge 23 genn. 1942 n. 143)

2) - Abolizione della censura preventiva sui soggetti dei films (D.L. 24 sett. 1925 n. 3287 e 30 nov. 1939 n. 2125)

3) - Abolizione delle leggi sul Monopolio dei films esteri (Legge 9 genn. 1939 n.463 e agosto 1940 n.404)

4) - Abolizione del divieto di proiezione dei films doppiati all'estero (R.D.L. 5 ottobre 1935 n. 1414) e della tassa di doppiaggio.

5) - Abolizione del sistema dei premi e del rapporto di uno a due nella presentazione dei films italiani e stranieri.

6) - Limitazione dell'aiuto statale all'industria nazionale nella forma del parziale rimborso dei diritti erariali sui films italiani proiettati e obbligatorietà per gli esercenti delle sale cinematografiche di riservare sessanta giorni alla presentazione di films italiani.

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Oso affermare che, ove questi principi venissero tradotti in legge, l'Italia fornirebbe una prova eloquente della sua buona volontà e del suo sincero volere di abbandonare criteri eminentemente politici per mettersi invece sulla strada di un'attività ispirata a criteri puramente economici.

Le sarò grato, caro Mr. Stewart Brown, se vorrà illustrare nella maniera più opportuna queste proposte ai componenti la commissione, ben lieto se da una reciproca collaborazione ci sarà consentito di risolvere con soddisfazione scambievole il problema in discussione.

Mi è gradita l'occasione per inviarLe i miei migliori saluti.

F.to

(Avv. F. Libonati)

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

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

PRESIDENZA DEL CONSIGLIO DEI MINISTRI
IL SOTTOSEGRETARIO DI STATO
PER LA STAMPA, SPETTACOLO E TURISMO

Roma, li 10 aprile 1945

472

Caro Stewart Brown,

Non mi è stato possibile, come era mio vivo desiderio, far pervenire a Lei ed agli altri componenti del film Board, il progetto di legge sulla cinematografia perchè la redazione definitiva dello schema di decreto richiede ancora uno studio approfondito.

Tuttavia per venire incontro alla Sua richiesta ed ai voti della Sottocommissione legislativa ho pensato - a titolo indicativo - di riassumere brevemente quì di seguito le proposte fattemi dalle organizzazioni dei datori di lavoro e dei lavoratori del cinema in questa materia:

1°)-Abolizione di tutte le misure restrittive sulla produzione (D.L. 27 nov. 1933 n. 1612 - Legge 22 genn. 1942 n. 143)

2°)-Abolizione della censura preventiva sui soggetti dei films (D.L. 24 sett.1925 n.1237 e 30 nov.1939 n.2125)

3°)-Abolizione delle leggi sul Monopolio dei films esteri (Legge 5 gennaio 1933 n.453 e agosto 1940 n.404)

4°)-Abolizione del divieto di proiezione dei films doppiati all'estero (R.D.L. 5 ottobre 1935 n. 1414) e della tassa di doppiaggio.

5°)-Abolizione del sistema dei premi e del rapporto di uno a due nella presentazione dei films italiani e stranieri.

6°)-Limitazione dell'aiuto statale all'industria nazionale nella forma del parziale rimborso dei diritti erariali sui films italiani proiettati e obbligatorietà per gli esercenti delle sale cinematografiche di riservare sessanta giorni alla presentazione di films italiani.

Mr. STEWART BROWN
Director,
Public Relations Branch
Headquarters Allied Commission
APO 394

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Come Ella avrà agio di osservare una legge che si ispirasse a simili concetti sarebbe oltre modo liberista e favorevole all'industria cinematografica alleata. Si passerebbe da un regime di stretto monopolio e di indiscriminata sovvenzione all'industria nazionale ad un sistema invece che attuerebbe di fatto i principi della libera concorrenza. Tali misure verrebbero soltanto attenuate da alcune disposizioni che non avrebbero carattere protettivo ma soltanto il compito di consentire, in un periodo di tempo limitato di circa quattro anni, ad una sana industria nazionale di superare la fase critica determinatasi in seguito agli avvenimenti bellici.

Ciò affermare che, ove questi principi venissero tradotti in legge, l'Italia fornirebbe una prova eloquente della sua buona volontà e del suo sincero volere di abbandonare criteri eminentemente politici per mettersi invece sulla strada di un'attività ispirata a criteri puramente economici.

Le sarò grato, caro Mr. Stewart Brown, se vorrà illustrare nella maniera più opportuna queste proposte ai componenti la commissione, ben lieto se da una reciproca collaborazione ci sarà consentito di risolvere con soddisfazione scambievole il problema in discussione.

Mi è gradita l'occasione per inviarLe i miei migliori saluti.

F.to
(Avv. F. Libonati)

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HEADQUARTERS ALLIED COMMISSION
APO 394
PUBLIC RELATIONS BRANCH

GSB/mew

11-A/PRB

10 April 1945

SUBJECT: Film Legislation

TO : Maj. Palmieri

1. Attached is a copy of a letter which arrived today from Sig. Libonati regarding film legislation. The letter was delivered in person by Dott. Perrone, who said that although the proposals had not been officially approved by the entire Government he was confident they would be if the Film Board agreed to the action proposed.

2. I would appreciate it if your sub-committee on film legislation could study Sig. Libonati's letter and submit recommendations to the Film Board at its meeting on Thursday, April 19th.

G. STEWART BROWN
Director,
Public Relations Branch

Encl. (1)

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PRESIDENZA DEL CONSIGLIO DEI MINISTRI

IL SOTTOSEGRETARIO DI STATO
PER LA STAMPA, SPETTACOLO E TURISMO

Roma, li 10 aprile 1945

4/2

Caro Stewart Brown,

Non mi é stato possibile, come era mio vivo desiderio far pervenire a Lei ed agli altri componenti del film Board, il progetto di legge sulla cinematografia perché la redazione definitiva dello schema di decreto richiede ancora uno studio approfondito.

Tuttavia per venire incontro alla Sua richiesta ed ai voti della Sottocommissione legislativa ho pensato - a titolo indicativo- di riassumere brevemente qui di seguito le proposte fattemi dalle organizzazioni dei datori di lavoro e dei lavoratori del cinema in questa materia:

1°)- Abolizione di tutte le misure restrittive sulla produzione (D.L. 27 nov.1939 n.1812 - Legge 22 genn.1942 n.143)

2°)- Abolizione della censura preventiva sui soggetti dei films (D.L. 24 sett. 1925 n.3287 e 30 nov. 1939 n.2125)

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4°)- Abolizione del divieto di proiezione dei films doppiati all'estero(R.D.L. 5 ottobre 1935 n.1414) e della tassa di doppiaggio.

5°)- Abolizione del sistema dei premi e del rapporto di uno a due nella presentazione dei films italiani e stranieri.

Mr. STEWART BROWN
Director
Public Relations Branch
Head Quartiers Allied
Commission Apo 394

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6°)- Limitazione dell'aiuto statale all'industria nazionale nella forma del parziale rimborso dei diritti erariali sui films italiani proiettati e obbligatorietà per gli esercenti delle sale cinematografiche di riservare sessanta giorni alla presentazione di films italiani.

Come Ella avrà agio di osservare una legge che si ispirasse a simili concetti sarebbe oltre modo liberista e favorevole all'industria cinematografica alleata. Si passerebbe da un regime di stretto monopolio e di indiscriminata sovvenzione all'industria nazionale ad un sistema invece che attuerebbe di fatto i principi della libera concorrenza. Tali misure verrebbero soltanto attenuate da alcune disposizioni che non avrebbero carattere protettivo ma soltanto il compito di consentire, in un periodo di tempo limitato di circa quattro anni, ad una sana industria nazionale di superare la fase critica determinatasi in seguito agli avvenimenti bellici.

Oso affermare che, ove questi principî venissero tradotti in legge, l'Italia fornirebbe una prova eloquente della sua buona volontà e del suo sincero volere di abbandonare criteri eminentemente politici per mettersi invece sulla strada di un'attività ispirata a criteri puramente economici.

Le sarò grato, caro Mr.Stewart Brown, se vorrà illustrare nella maniera più opportuna queste proposte ai componenti la commissione, ben lieto se da una reciproca collaborazione ci sarà consentito di risolvere con soddisfazione scambievole il problema in discussione.

Mi è gradita l'occasione per inviarLe i miei migliori saluti

(Avv.F.Libonati)

0 2 6 1 3

-John Boord file

HEADQUARTERS ALLIED COMMISSION
APO 394

10th April 1945

CINEMATOGRAPH BOARD

Sub-Committee for Revision of Fascist Legislation

Minutes of 3rd Meeting held on 9th April, 1945 at 15.00 hours at the Under-Secretariat for Press, Via Veneto 56.

Present : Major Palmieri, A.C., Chairman
Mr. Michael Stewart, British Embassy
Mr. Ingelima, American Embassy
Mr. Emil Sedin, F.W.B.
Mr. Sidney Simmonds
Dr. Pertrone Capanna, Private Secretary to the Under-Secretary for Press.
Sig. De Zerbi, Chief of Cabinet of the Under-Secretary for Press
Miss L.A. Evans, Acting Secretary
Miss Paula B. Grabowski, Secretary

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

Minute No. 7, first sentence should read: "As a measure which might possibly be notified for use in Italy, H.E. Liberatti mentioned the new tax of 70% which France has under consideration on the box office takings of all films, whether foreign or national."

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

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

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

Sub-Committee for Revision of Fascist Legislation

Minutes of 3rd Meeting held on 9th April, 1945 at 16.00 hours at the Under-Secretariat for Press, Via Veneto 56.

Present : Major Palmieri, A.C., Chairman
Mr. Michael Stewart, British Embassy
Mr. MacLean, American Embassy
Mr. Paul Reiss, F.W.B.
Mr. Sidney Simmonds
Dr. Bertram Gapenne, Private Secretary to the Under-Secretary for Press.
Sig. De Berbi, Chief of Cabinet of the Under-Secretary for Press
Miss M.A. Evans, Acting Secretary
Miss Paula B. Ornaghi, Secretary

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

Minute No. 7, first sentence should read: "As a measure which might possibly be applied for use in Italy, U.S. Libcratti mentioned the new tax of 25% which France has under consideration on the box office takings of all films, whether foreign or national."

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

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

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

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

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

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

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

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

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Mr. Simmonds said that a [illegible] increase in the guaranteed days rather than diminishing them. Mr. MacLean expressed himself as being opposed to the suggestion of guaranteed showing time. He said he would rather see a higher percentage of subsidy granted.

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Major Palmieri then reviewed with the Italian representatives, point for point, the proposals made by them, with a view to ascertaining a tentative basis for the drafting of the new film legislation.

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

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

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

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

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

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

PRESIDENZA DEL CONSIGLIO DEI MINISTRI

IL SOTTOSEGRETARIO DI STATO

PER LA STAMPA, SPETTACOLO E TURISMO

Roma, 4.4.1945

114

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Caro Mr.Stewart Brown,

giusta gli accordi presi nella seduta plenaria del 31 marzo u.s. della Commissione Italo-Alleata per il Cinema, Le comunico che ho designato il Dr. ERRIGO Rosario, funzionario di questo Sottosegretariato, a far parte della istituenda Sottocommissione per la derequisizione degli impianti cinematografici.

Data l'importanza e le difficoltà del lavoro di detta sottocommissione non Le nascondo che da parte italiana si è ansiosi di vederla entrare presto in funzione.

In attesa di una Sua cortese comunicazione in proposito Le invio i miei migliori saluti

---

Mister STEWART BROWN
Director
Public Relation Branch
Head Quartiers Allied
Commission Apo 394

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

HEADQUARTERS ALLIED COMMISSION
APO 394
PUBLIC RELATIONS BRANCH

11 6 aprile 1945.

Eccellenza,

in seguito alla Sua del 4 aprile e agli accordi presi nella seduta del 31 marzo u.s. della Commissione Italo-Alleata per il Cinema, ho preso nota della Sua nomina del Dott. ERRIGO Rosario, funzionario del Sottosegretariato della Presidenza del Consiglio dei Ministri, a far parte della Sottocommissione per la derequisizione degli impianti cinematografici.

Il nome del designato è stato commicato al Colonello Evans, Presidente della Sottocommissione stessa.

Le prego di gradire, Eccellenza, i miei migliori saluti.

G. Stewart Brown.

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S.E. V. LITTORIATI,
Sottosegretario di Stato per la Stampa, Spettacolo e Turismo,
Via Veneto 56, ROMA.

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

WD

TO: Chief Commissioner
(Through Executive Commissioner)

The attached letter is for your approval and signature.

G. STEWART BROWN
Director, PRB

2-April-45

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S/c letter signed. +

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P.R. Br.

Letter to P.M. Bonomi, dated 4 Apr 45, signed by Chief Comm, is returned for dispatch

Office, E.C.
5 Apr. 45.

E. Thorden.
MAJOR.

2187

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

11-A/PHB

4 April 1945

My dear Mr. Prime Minister:

In reply to your letter of 28 March I am informed by P.W.B. and the United States Office of War Information that they are making every effort to conclude the proposed arrangements as soon as possible.

The difficulty, it seems, is that a portion of the space in question is held by Allied military units and not by P.W.B. or O.W.I., and it is a question of adjusting these difficulties before the contract can be signed.

Both P.W.B. and O.W.I. assure me that they are anxious to settle the matter as soon as possible but as military exigencies are involved a little patience will be necessary.

Yours very truly,

/s/ Ellery W. Stone

ELLERY W. STONE
Rear Admiral, USNR
Chief Commissioner

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

Distribution:
CC Files (1)
EC Files (2)
PHB Files (1)

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

Translation

The President of the Council of Ministers
ICJ

Rome, 28 March 1945

Dear Admiral,

In accordance with the agreements made by the Allied Authorities and the 'Istituto cinematografico Luce', last February, the Istituto should have recuperated most of the premises of Via di S. Susanna on March 15th.

In accordance with the same agreements, the Istituto would have let two stories of the building to the U.S. Office of War Information, the maximum delay being fixed by common agreement on June 30th, 1946.

To this end was drafted a regular contract which ought to have been signed before March 15th.

Nevertheless, the contract hasn't yet been completed, and the Istituto has therefore not been able to recuperate the premises entirely, for four rooms only have been put at its disposal, while it seems that the telephone sets are being removed from all the premises which, should have been requisitioned and given back to the Presidency of the 'Istituto Luce' in accordance with the said agreements.

As that state of things greatly prejudices the activity which the Institute seems to resume, I shall be most grateful if you will kindly see that the above mentioned premises may be handed back without further delay.

I remain,

Yours very truly,

U. I. Donomi

Admiral Ellery W. Stone
Chief of the Allied Commission
Rome

e.c.

E.C. DISTN - APR 2 1945

ACTION - P.R. BRANCH
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COPY

IL PRESIDENTE
DEL CONSIGLIO DEI MINISTRI

Roma, 28 marzo 1945

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Caro Ammiraglio,

in seguito ad accordi intercorsi tra le Autorità Alleate e l'Istituto cinematografico Luce nello scorso febbraio, l'Istituto stesso avrebbe dovuto con il 15 marzo rientrare in possesso di buona parte dei locali di via S. Susanna.

Sempre in base ai predetti accordi l'Istituto avrebbe ceduto in affitto due piani della palazzina allo U.S. Office of War Information con un termine massimo che venne stabilito di comune accordo fino al 30 giugno 1946.

Venne a tale scopo redatto regolare contratto che avrebbe dovuto essere firmato prima del 15 marzo.

Senonchè il contratto stesso non è stato ancora perfezionato e l'Istituto non ha quindi potuto prendere l'intero possesso dei locali, in quanto solo quattro stanze sono state messe a sua disposizione, mentre risulta che nel frattempo vengono tolti gli apparecchi telefonici da tutti i locali che, in base agli accordi predetti avrebbero dovuto essere dorequisiti e consegnati alla Presidenza dell'Istituto Luce.

Poichè tale stato di cose intralcia notevolmente l'attività che l'Istituto intenderebbe riprendere, La pregherei di voler fare in modo che la consegna dei locali, dei quali sopra è cenno, possa aver luogo senza ulteriori ritardi.

Molti cordiali saluti

f.to T. Bonomi

Al Sig. Ammiraglio
Ellery W. STONE
Capo Commissione Alleata
R O M A

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HEADQUARTERS ALLIED COMMISSION
APO 394
PUBLIC RELATIONS BRANCH

G3B/ob

11a/PRB

3 April 1945

Dear Sig. Libonati:

This is in reply to your letter of 28 March to the Chief Commissioner.

The Temporary Film Board at its meeting on Saturday, March 31, agreed that the Italian Government might invite a representative of the Ministry of Industry, Commerce and Labor to attend the meetings of the Temporary Film Board as a technical adviser or observer. I hope, therefore, that at the next meeting of the Temporary Film Board on April 12 you will bring a representative from the Ministry of Industry, Commerce and Labor.

Sincerely yours,

G. STEWART BROWN,
Director,
Public Relations Branch.

Sig. Francesco Libonati
Sottosegretariato per la Stampa
e le Informazioni
56, Via Veneto
Roma.

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Restricted

HEADQUARTERS ALLIED COMMISSION
APO 394
PUBLIC RELATIONS BRANCH

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

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

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

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

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

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

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

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Mr. Michael Stewart, British Embassy.
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Maj. E.I. Palmieri, A.C.
Mr. James Linen, P.W.B.
Mr. Paul Radin, P.W.B.
Mr. Alex. Mackendrick, P.W.B.
H.E. F. Libonati, Under- Secretary for Press, Entertainments & Tourism.
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At the second meeting, the laws which had been set aside for further study were taken up. Maj. Palmieri asked H.E. Libonati to explain his position so that the Committee could consider what recommendations to make in respect of those laws.

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

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

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[illegible], Foreign Affairs, and National Education.

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

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

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

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

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

III. The Sub- Committee on Film Legislation was, therefore, in a position to recommend to the Temporary Film Board a list of laws which could be suggested for abrogation. Furthermore, it was desirable that the Board furnish the Sub-Committee with precise data regarding the programme for the Italian film industry since it would be difficult to formulate proposals for legislation without the data. Major Palmieri suggested that, failing this, it might be necessary for the Sub-Committee to present two separate sets of proposals, one from the Italian side, and one from the allied side. He hoped, however, that this could be avoided since it would involve a loss of considerable time and effort.

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

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

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

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

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

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

11. REPORT OF SUB-COMMITTEE ON BLOCKED FILMS.

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

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

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

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

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11a

To : Mr. Mackendrick

From: Mr. Titchener

31st March 1945.

Attached are copies of some correspondence on Luce material given to the Jugoslavs, which has just been passed to me.

I think we should do our utmost to get it back from Jugoslavia, and I would be grateful if you could take action on this, by bringing it to the attention of the Temporary Film Board. P.W.B. should then initiate the return of the material, or whoever is so directed by the Film Board.

for Lanham Titchener.

Copies to: Mr. G. Stewart Brown, P.R.C., A.C. —
Mr. Michael Stewart, P.A., British Embassy.

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COPY

To : Mr. John Reyner, PWB Rome

From: Mr. Sidney Bernstein, MOI London W.3006/9/1

17th January 1945.

Steven Pallos sent Mr. Nolbandov, MOI, a copy of a letter he wrote on December 22nd to Mr. Ralph Murray, PWB, AFHQ. The letter gave details of all Jugoslav material still available in the LUCE Library in Rome, and listed items from it that Pallos, on the authority of Mr. Edmas, had delivered to the Jugoslav Legation in Rome. The material was then transferred to the Jugoslav MOI in Belgrade, to be used in connection with a film on the war in Jugoslavia.

Some of the material wanted it appears, is negatives as well as positive form, and this would seem to indicate that the vital importance of keeping a key negative or lavender of every subject had not been fully appreciated. The material in question is of historic value. In connection with it we must consider ourselves as custodians, so that key negatives or lavenders may always be available to any organisation that may wish to make films on this or similar subjects.

Only last July, we are informed, Colonel Gillette, USA Army Pictorial Service, shipped the bulk of the material in the Luce Library to Washington. We were not consulted before this shipment was made, though we are entitled by mutual agreement to key negatives or lavenders of all such material: and we are now endeavouring to obtain such key negatives or lavenders from Washington, so far without success. This sort of problem is very difficult to remedy, but very easy to avoid. Will you please speak to those who should be spoken to.

SIDNEY BERNSTEIN

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COPY

To : Mr. Steven Pelios, PWB Rome

From: Miss Beryl Salmon, MOI London

F.3006/9/1

17th January 1945.

LOST MATERIAL GIVEN TO JUGOSLAVS

Further to your letter to Mr. Ralph Murray, dated 23rd December, with regard to the above material, and to Mr. Malbrodovic's letter to you dated January 11th, Mr. Bernstein asks me to enquire whether key negatives or lavenders are available in Rome of the following material, in spite of its having been given to the Jugoslav Legation in Rome, either in positive or negative form.

Date	Reynaud	Subject
1940	No. 142	Hungarian troops in Jugoslavia (pos)
1940	No. 142	Downfall in Jugoslavia (pos)
1940	No. 142	Ljubljana (pos)
1940	No. 193	Frontier Croatian-Montenegro Treaty (pos) (?)
1940	No. 147	Victor Emmanuel's visit to Montenegro (pos)
1940	No. 147	Pavelic reviews the troops (pos)
1941	No. 171	German bombing on Jugoslavia (pos)
1940	No. 128	German troops enter Bulgaria (pos)
1940	No. 92	German troops enter Rumania (pos)
1939	No. 1380	Military review in Jugoslavia (neg and pos)
1937	No. 1181	Military review at Kube (neg and pos)

Should key negatives or lavenders of the above material not be available in Rome, Mr. Bernstein asks you to do all you can to obtain them. Perhaps you will be kind enough to let me know about this as soon as possible.

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HEADQUARTERS ALLIED COMMISSION
APO 394
PUBLIC RELATIONS BRANCH

G3B/ab

31 March 1945

11a/PRB

SUBJECT : Recommendation of Temporary Film Board

TO : George Edman, Head,
PWB Liberated Italy HQ
(attn James Linen)

1. The Temporary Film Board at its meeting 31 March approved the following recommendations concerning the unblocking of films currently blocked from distribution by P.W.B.

" a) It is recommended that the Psychological Warfare Branch be relieved of the responsibility for blocking certain films from distribution in Italy south of the Army Control Line. Such responsibility shall cease on a date to be determined by the Temporary Film Board.

" b) It is recommended that on that date all blocked films at present held by PWB shall be turned over to the custody of the appropriate Italian authority which will hold them, pending application for their distribution.

" c) It is recommended that on the same date all Italian film distributors and exhibitors should be informed that films hitherto blocked by PWB will be considered for release with the exception of those in the categories listed below. Before such films can be shown, individual applications must be filed with and approved by the appropriate Italian authority.

" d) The exceptions referred to above are the following :

1. Films or parts of films which display anti-democratic bias, national antagonism or race prejudice.

2. Films which, because of their origin or the personnel participating in the production, seem unsuitable for release at the present time.

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

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

2. It would be appreciated if you would submit these recommendations to PWB Headquarters, AFHQ for concurrence.

C. STEWART BROWN,
Director,
Public Relations Branch.

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AGENDA FOR TEMPORARY FILM BOARD MEETING,
March 31.

I. Request of Italian government to have fifth member of Board representing Ministry of Industry, Labor and Commerce.

II. Report of Sub-Committee on Film Legislation - Maj. PALMIERI

III. Report of Sub-Committee on Blocked Films - Mr. MacKENDRICK

IV. Derequisitioning of Italian Film Property (Studios and Theatres)
A. Shall sub-committee be appointed?

V. Other Business

VI. Next Meeting.

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HEADQUARTERS ALLIED COMMISSION
APO 394
PUBLIC RELATIONS BRANCH

30 March 1945

TEMPORARY FILM BOARD

Sub-Committee for Revision of Fascist Legislation

Minutes of 2nd meeting held on March 28th, 1945 at 11.00 hours at the Under-Secretariat for Press, Via Veneto 56.

Present : Major Palmieri, A.C., Chairman.
Mr. Michael Stewart, British Embassy
Mr. MacLean, American Embassy
Mr. Paul Reilin, P.W.B.
H.E. F. Libonati, Under-Secretary for Press, Entertainments and Tourism
Sig. Perrone Capanna, Private Secretary to the Under-Secretary for Press
Sig. De Berbi, Chief of the Cabinet of the Under-Secretary for Press
Miss M.A. Evans, Acting Secretary.

5. The Minutes of the last meeting were approved with the following corrections : Min. 1, para. 3. "H.E. Libonati replied that the Italian government is agreed, in theory, to abrogate all existing Fascist laws..." Min. No. 3(b)-delete the words "and foreign" at end of para.

6. FINANCING ITALIAN FILM INDUSTRY. Major Palmieri asked the Italian government what course they proposed to take about the laws set aside for further study at last week's meeting, in order that a preliminary report could be prepared for the meeting of the Temporary Film Board on March 31st.

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H.E. Libonati replied it was his opinion that, in view of the impoverished state of the Italian film industry at present, financial support in some form or other must be extended to the industry for a few years at least. On being asked by the Chairman for how long he considered such help should be given, H.E. Libonati replied for about three or four years, during which time it would not be either possible or practicable to make more than about 30 or 35 films annually.

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Via Veneto 56.

Present : Major Palmieri, A.C., Chairman.
Mr. Michael Stewart, British Embassy
Mr. MacLean, American Embassy
Mr. Paul Reain, F.W.B.
H.E. F. Libonati, Under-Secretary for Press, Entertainments and Tourism
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The Chairman's question, continued Sig.Libonati, is closely bound up with the problem of how to finance the new film industry in order to get it on its feet again. In theory the Italian government is willing to abrogate all Fascist laws, provided, however, new ones are made to substitute them.

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7. NEW FILM LEGISLATION ADOPTED IN FRANCE. As a measure which might possibly be modified for use in Italy, H.E. Libonati mentioned the new tax of 7½% which France has just levied on the box office takings of all films, whether foreign or national. This money is passed to a fund to subsidize French film companies in proportion to the success already attained by the various companies. A copy of this new law would be forthcoming at the next meeting for examination.

Mr. Stewart and Mr. MacLean expressed the opinion that it might be mistaken policy to impose a direct tax of this kind in Italy. H.E. Libonati asked the allied members if they would make some concrete proposals for subsidizing the Italian film industry at the next meeting.

8. MONOPOLY OF NEWS FILMS Ref: Minute No. 3(f). Asked by the Chairman whether he considered it advisable to maintain the LUCE monopoly of news reels, H.E. Libonati replied that, as LUCE was an experienced, going concern, and there is a great shortage of raw materials, it would be preferable to allow one firm only (LUCE) to make news films for some time to come, without, of course, forming a monopoly.

Mr. Stewart said it would be unfair to the smaller companies to prohibit them from making news reels if they desired, especially as these are the cheapest and simplest kind of film to produce. It was then agreed that authorization to make news films would be granted to all applicants. It was further agreed that there would be be no opposition to foreign news films being made in Italy.

9. OBLIGATORY SHOWING OF NEWS OR EDUCATIONARY FILMS IN ITALY. Ref. Minute No. 3 (g). It was agreed that film houses are to be allowed to show any news films they pleased. As far as the showing of educationary films is concerned, H.E. Libonati said he must discuss the matter with the Ministry of Education. Major Palmieri and Mr. Stewart expressed themselves against the obligatory showing of documentary or scientific films, under the terms of the existing law.

The committee agreed to propose the abrogation of the law which made compulsory the showing of war news reels.

10. TECHNICAL SCHOOL FOR THE TRAINING OF FILM ARTISTS AND TECHNICIANS. Ref. Minute No. 3(h).

H.E. Libonati suggested the abolition of this technical school and the enlargement of the existing School of Dramatic Art to embrace sections for film acting and also radio annunciation.

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11. The Chairman said he would make a report on the decisions of this Sub-Committee to present to the Temporary Film Board at the next meeting on March 31st.

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11a

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

" 1. It is recommended that the Psychological Warfare Branch be relieved of the responsibility for blocking certain films from distribution in Italy south of the Army Control Line. Such responsibility shall cease on a date to be determined by the Temporary Film Board.

" 2. It is recommended that on that date all films at present held blocked by PWB shall be turned over to the custody of the appropriate Italian authority which will hold them, pending application for their distribution.

" 3. It is recommended that on the same date all Italian film distributors and exhibitors should be informed that films hitherto blocked by PWB will be considered for release with the exception of those in the categories listed below. Before such films can be shown, individual applications must be filed with and approved by the appropriate Italian authority.

" 4. The exceptions referred to above are the following:

a) Films or parts of films which display anti-democratic bias, national antagonism or race prejudice.

b) Films which, because of their origin or the personnel participating in the production, seem unsuitable for release at the present time.

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

2452

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

28/3/45

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

PRESIDENZA DEL CONSIGLIO DEI MINISTRI

IL SOTTOSEGRETARIO DI STATO

PER LA STAMPA, SPETTACOLO E TURISMO

Roma, 28.3.1945

MAR 28 RECD

Egregio Ammiraglio,

mi viene autorevolmente segnalata l'opportunità di ammettere a far parte della Commissione Cinematografica un rappresentante del Ministero dell'Industria, Lavoro e Commercio in vista dei problemi di carattere tecnico attinenti alla industria cinematografica che formeranno oggetto di discussione della Commissione stessa.

Sarei, pertanto, molto grato alla S.V.Ill.ma se vorrà accogliere la proposta suindicata che corrisponde alla necessità di coordinare tra il mio Sottosegretariato, il Ministero suddetto e la Commissione i lavori già iniziati.

Voglia gradire, egregio Ammiraglio, i sensi del mio più cordiale omaggio

All'Ammiraglio STONE
Capo della Commissione Alleata

R o m a

2451

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

PRB

Translation

The Presidency of the Council of Ministers
The Undersecretary of State for Press

Rome, 23.3.1945

Dear Admiral,

My attention was drawn on the fact that it would be advisable for a representative of the Ministry of Industry, Labour and Commerce to be a member of the Film Commission in view of the problems of a technical character connected with the film industry, which will be debated by the said Commission.

I shall therefore be most grateful to you if you will agree to this proposal which answers to the need of linking my Undersecretariat, the above mentioned Ministry, the Commission, with the works which have already been started.

I remain, my dear Admiral,

Yours sincerely,

S. F. Libonati

Admiral Stone
Chief Commissioner
Allied Commission
Rome

e.o.

EC DIST - 29 MAR 45

ACTION: P.R. Bd.
INFO: Chief Commr
Ex. Commr
Econ Sec

2450

HEADQUARTERS ALLIED COMMISSION
APO 394
PUBLIC RELATIONS BRANCH

27 March 1945

TEMPORARY FILM BOARD

SUB-COMMITTEE FOR REVISION OF FASCIST LEGISLATION

Minutes of first meeting held on March 24th, 1945 at 16.00 hours at the Under-Secretariat for Press 62, Via Veneto.

Present : Major Palmieri, A.C., Chairman
Mr. Michael Stewart, British Embassy
Mr. MacLean, American Embassy
Mr. Paul Radin, P.W.B.
H.E. F. Libonati, Under Secretary for Press, Entertainments & Tourism.
Sig. Perrone Capanna, Private Secretary to the Under-Secretary for Press.
Sig. De Zerbi, Chief of the Cabinet of the Under-Secretariat for Press.
Miss M.A. Evans, Acting Secretary.

1. METHODS TO BE ADOPTED. Major Palmieri had with him a prepared list, which was subsequently read, of the most important Fascist laws which he considered should be proposed for immediate repeal. Fascist laws dealing with film legislation numbered in all about 60. In view of the complexity of these laws, Mr. MacLean suggested it would be preferable and would save much time to begin by repealing all such laws and subsequently only consider for retention those which the Italian government considered necessary for the rehabilitation of the film industry.

Mr. Stewart proposed that the work of this sub-Committee be divided into two stages, 1) to abolish existing Fascist laws, and 2) to propose new ones.

H.E. Libonati replied that the Italian government is agreed, in theory, to abrogate all existing laws, provided constructive new laws are proposed to substitute them. The problem, he said, is not only an industrial but also a social one. Consideration must be

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H.E. Libonati replied that the Italian government is agreed, in theory, to abrogate all existing laws, provided constructive new laws are proposed to substitute them. The problem, he said, is not only an industrial but also a social one. Consideration must be given to the various categories of workers, artists, producers, technicians, etc. involved in the resumption of the film industry.

No decisions can be made in this respect, said Sig. Perrone Capanna, without consulting the Ministries of Finance and Industry, and the Presidency of the Council, as many financial and industrial problems are involved. It was agreed that these points would be borne in mind but that the first duty of this committee was to eliminate the more obstructive Fascist laws.

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2. LAWS PROPOSED FOR ABROGATION. The Committee then proceeded to examine the laws proposed for repeal by Major Palmieri.
It was agreed by the Sub-Committee that the following laws be proposed for immediate repeal to the Temporary Film Board.

a) Decree Law No. 1812 of 27 Nov. 39, stating that anyone wishing to enter the film producing industry must obtain a nulla osta from the Federazione Nazionale Fascista degli Industriali dello Spettacolo.

b) Decree Law No. 3287 of 24 Sep. 23, referring to government approval of films. All film copies and scenaios had to be submitted for approval first to the Ministry of the Interior and then to the Ministry of Popular Culture.

c) Decree Law No. 2125 of 30 Nov. 39. Before work on any film was started it was necessary to procure a nulla osta from the Ministry of Popular Culture.

d) Decree Law of 13 June 35. No. 1085 establishing an obligatory ratio of 1 to 2 (since 1941 of 1 to 1) in the number of Italian and Foreign films to be shown in each cinema.

e) Decree Law No. 1389 of 4 Sep. 38, conferring the State monopoly of foreign films on the E.N.I.C., and successively (Decree Law No. 404 of 4 Apr. 40) on the Ente Nazionale Acquisti Importazioni Pellicole Estere.

A propos of (d), H.E. Libonati stressed the fact that for some considerable time to come the Italian film industry would be at a disadvantage compared to the American, and that therefore some form of protection should be extended to the Italian industry.

3. It was further agreed that the following laws should be made the object of further study and discussion :

a) Decree law No. 143 of 22 Jan 42 prescribing a special permission from the Ministry of Popular Culture in order to qualify for government film bonuses.

b) Decree Law No. 1061 of 16 Jun 38, modified by the Laws of 2 Oct 40, No. 1492; 17 Aug. 41, No. 1131; 22 Jan 42, No. 143; and 24 Mar 42, No. 420, establishing various categories of government bonuses for Italian and foreign films.

c) Decree Law of 24 Sep 23, No. 3287 regarding censorship of Italian and foreign films. No foreign or Italian film could be shown in Italy, or exported, before being censored. This law also decreed that minors under 18 could be excluded from the showing of certain films.

d) Decree Law No. 1143 of 13 Jun 35 authorising credits for

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d) Decree Law No. 1143 of 13 Jun 35 authorising credits for film companies at the Banca Nazionale del Lavoro and, later, at the Istituto Mobiliare Italiano.

e) Decree Law No. 1414 of 5 Oct 33, modified by Decree Laws No. 1083 of 13 Jun 35; No. 692 of 27 May 40; and No. 1725 of 25 Nov 40, prohibiting the showing in Italy of films over 1000 meters long which had been dubbed abroad, and instituting a heavy tax on all films dubbed in Italy.

f) Decree Law No. 1985 of 5 Nov 25, instituting the LUCE news films and granting this Institute the State monopoly of the distribution of news and educational films.

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g) Decree Law of 16 Nov. 41 sanctioning the obligatory showing of news or documentary films made by LUCE or other authorised companies against payment of a fixed percentage of the intake.

h) Decree Law No. 419 of 24 Mar 42 regarding the constitution of a technical school for the training of film artists and technicians.

4. Major Palmieri stated that the next meeting would be convened on Wednesday next, March 28, at 11.00 at 62, Via Veneto.

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

R A P P O R T O

SULLA LEGISLAZIONE ITALIANA NEL SETTORE CINEMATOGRAFICO

1923 - 1943

CAPITOLO I

PRODUZIONE DI FILM

Sezione I

Esercizio delle imprese di produzione

1. Decreto 27 novembre 1939 n. 1612 che approva una norma corporativa che subordina ad un nulla osta della Federazione Nazionale Fascista degli Industriali dello Spettacolo l'esercizio delle attività industriali di produzione di film.
2. Legge 22 gennaio 1942 n. 141, che prescrive una speciale autorizzazione ministeriale per le ditte che vogliono produrre pellicole cinematografiche da ammettere al godimento dei premi governativi.

Sezione II

Censura preventiva della produzione

3. R.D. 24 settembre 1923 n. 3287 (Regolamento per la vigilanza governativa sulle pellicole cinematografiche) che sottopone all'art.2 alla revisione governativa - prima del Ministero dell'Interno e successivamente del Ministero della Cultura Popolare - "i copioni e gli soggetti" dei film.
4. Legge 30 novembre 1939 n.2125 che istituisce un nulla osta preventivo del Ministero per la Cultura Popolare per l'inizio della lavorazione dei singoli film.

Sezione III

Censura dei film italiani ed esteri

5. R.D. 24 settembre 1923 n.3287 che dispone che nessuna pellicola italiana od estera puo' essere proiettata all'interno o esportata senza essere stata prima sottoposta alla revisione governativa (a quell'epoca del Ministero dell'Interno). Dalla proiezione possono essere esclusi i minori di anni 18. Successivamente la revisione (censura) dei film fu trasferita al Sottosegretariato per la Stampa e la Propaganda, trasformato poi in Ministero per la Cultura Popolare, presso il quale funzionavano quattro Commissioni di I grado, presiedute da un funzionario del predetto Ministero e composte da funzionari di altri quattro Ministeri, e una Commissione di appello, pure [illegible]

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

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PRODUZIONE DI FILM

Sezione I

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Sezione IV

Proiezione obbligatoria delle pellicole italiane.

6. Legge 13 giugno 1935 n.1085 (artt. 1 e 2) che stabilisce un rapporto obbligatorio (prima 1 a 2 e poi dal 1941 1 a 1) fra il numero dei film italiani ed il numero dei film stranieri che possono essere proiettati annualmente in ogni sala cinematografica.

Sezione V

Premi governativi

7. R.D. 16 giugno 1938 n.1061, modificato ed integrato dalle leggi 2 ottobre 1940 n.1492, 17 agosto 1941 n.1131, 22 gennaio 1942 n.143 e 24 marzo 1942 n.420, che istituiscono le seguenti tre categorie di premi a favore dei produttori di pellicole spettacolari nazionali.

   a) premio base del 12% degli incassi lordi e premi aggiuntivi del 15%, del 20% e del 25% degli incassi lordi compresi fra L. 2.500.000 e L. 10.000.000 realizzati in quattro anni di produzione nei cinematografi del Regno.

   b) premio del 10% del controvalore in lire italiane delle divise estere incassate dai produttori di film italiani esportati all'Estero.

   c) un premio da prelevarsi su un fondo annuo di 4 milioni di lire per le pellicole aventi particolari "qualità etiche" e "pregi artistici".

Con la sovra menzionata legge del 24 marzo 1942 tali premi venivano estesi anche ai film prodotti da industriali italiani in stabilimenti situati all'estero quando il Governo avesse riconosciuto tale produzione di interesse nazionale ai fini economici o artistici.

Sezione VI

Credito cinematografico

8. Legge 13 giugno 1935 n.1143 che autorizza la costituzione di una Sezione Autonoma per il Credito Cinematografico presso la Banca Nazionale del Lavoro, per la concessione di anticipazioni a favore dei produttori di pellicole nazionali. Nel 1941 questo sistema delle anticipazioni (finanziamenti) a favore della produzione cinematografica fu affidato anche all'Istituto Mobiliare Italiano.

CAPITOLO II

IMPORTAZIONE E NOLEGGIO

2445

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Declassified E.O. 12356 Section 3.3/NND No. 178506

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CAPITOLO II

IMPORTAZIONE E NOLEGGIO

2445

Sezione I

Tasse di doppiaggio

9. R.D.L. 5 Ottobre 1933 n. 1414, modificato con la legge 13 giugno 1935 n. 1083 e dalle leggi 27 maggio 1940 n.692 e 25 novembre 1940 n.1725, che vietano la proiezione nel Regno di film esteri ad in-

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treccio di lunghezza superiore ai 1.000 metri, il cui doppiaggio sia stato eseguito all'Estero, ed istituiscono una tassa di concessione governativa sul doppiaggio, che era prima di L. 35.000 e poi aumentata fino a L. 75.000, con sovrattasse da L. 20.000 a L. 140.000 per i film che realizzano incassi superiori a Lire 2.500.000.-

Ogni produttore di pellicola nazionale, in base a queste leggi, ha diritto a due buoni di doppiaggio per ogni pellicola prodotta in Italia; essi hanno cioè il diritto di doppiare senza pagamento di tasse due film esteri per ogni film prodotto in Italia.

Sezione II

Monopolio dell'importazione

10. R.D.L. 4 settembre 1938 n.1389 istituiva il Monopolio dell'acquisto importazione e distribuzione di film esteri, affidandone la gestione all'E.N.I.C. Con la successiva legge del 4 aprile 1940 n.404 la gestione del Monopolio fu affidata all'Ente Nazionale Acquisti Importazioni Pellicole Estere - E.N.A.I.P.E., che poteva concedere ad Agenti nazionali e a Sub-Agenti regionali il permesso di distribuire (noleggiare) le pellicole estere importate obbligatoriamente per il suo tramite.

CAPITOLO III

ESERCIZIO DI SALE CINEMATOGRAFICHE

11. R.D.L. 5 febbraio 1940 n.419 che subordina la costruzione e l'adattamento di immobili per proiezioni cinematografiche al preventivo nulla-osta del Ministero della Cultura Popolare, sentito il parere di una Commissione a carattere corporativo, in relazione sovratutto al numero di locali già esistenti in ciascun Comune.

12. Legge e Regolamento di P.S. (Testo Unico tuttora in vigore) che prevedono una serie di norme per la vigilanza sui locali di pubblico spettacolo ai fini dell'incolumità pubblica, dell'igiene, dell'ordine pubblico, ecc.

CAPITOLO IV

CINEMATOGRAFIA DI ATTUALITA' E CULTURALE

Sezione I

Istituto Nazionale LUCE

13. R.D.L. 5 novembre 1925 n.1985 che istituisce l'Istituto Nazionale [illegible] avente lo scopo di "diffondere la cultura

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

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CAPITOLO IV

CINEMATOGRAFIA DI ATTUALITA' E CULTURALE

Sezione I

Istituto Nazionale LUCE

2144

13. R.D.L. 5 novembre 1925 n.1985 che istituisce l'Istituto Nazionale LUCE, Ente pubblico avente lo scopo di "diffondere la cultura popolare e l'istruzione generale per mezzo della cinematografia e della fotografia". In effetti al LUCE venne affidata l'esclusività delle riprese delle "attualità", di cui si sancì la proiezione obbligatoria (giornale LUCE) in tutte le sale cinematografiche del Regno. Nel 1938 (R.D.L. 30 settembre 1938 n.1780) al LUCE venne affidato dal Ministero dell'Educazione Nazionale anche il compito della produzione di film didattici, con la creazione di una speciale Cineteca autonoma per la cinematografia scolastica.

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Declassified E.O. 12356 Section 3.3/NND No. 778506

Sezione II

Pellicole culturali e documentarie

14. D/M. 15 novembre 1941 che sanzisce la proiezione obbligatoria delle pellicole a corto metraggio aventi carattere documentario (turistici,,musicali, artistici, scientifici, di propaganda) prodotte dall'Istituto LUCE o da ditte private autorizzate, con il pagamento da parte dei gestori di cinematografi di una percentuale obbligatoria dell'incasso.

Sezione III

Centro Sperimentale di Cinematografia

15. Legge 24 marzo 1942 n.419 che conferì al Centro Sperimentale di cinematografia, creato fin dal 1934, personalità giuridica. Il compito del Centro è duplice : formare, attraverso regolari corsi didattici, nuovi quadri di attori, registi e tecnici, e promuovere esperienze per il miglioramento tecnico e studi di carattere artistico nel settore cinematografico.

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

11-11

HEADQUARTERS ALLIED COMMISSION
APO 394
PUBLIC RELATIONS BRANCH

284/R1/PRB

March 21, 1945.

Press Release - Immediate.

Creation of a temporary Allied-Italian Film Board to facilitate the revival of an epurated Italian film industry, was announced today by the Allied Commission.

The Board, which met for the first time today under the chairmanship of Rear Admiral Ellery W. Stone, Chief Commissioner of the Allied Commission, has equal representation from the Italian Government, P.W.B. and the Allied Commission. The British and American Embassies were represented by observers.

Since the arrival of the Allies in Italy, the production and distribution of films in Italy has been controlled by P.W.B. The Temporary Film Board is charged with laying down the principles under which these functions can be transferred back to the proper Italian agencies.

Admiral Stone in opening the meeting recalled that all of the old Fascist measures discriminating against foreign films were still on the books although not actually enforced. He said it should be one of the duties of the Board to recommend revision of these "unfair and discriminatory measures" to the Italian Government.

2542

The Chief Commissioner said in part: "The former Italian Fascist regime created a state-financed motion picture industry which by a series of unfair and discriminatory measures soon made competition impossible for foreign companies. Taking advantage of its monopolistic position the industry became riddled with

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2442

The Chief Commissioner said in part: "The former Italian Fascist regime created a state-financed motion picture industry which by a series of unfair and discriminatory measures soon made competition impossible for foreign companies. Taking advantage of its monopolistic position the industry became riddled with corruption and graft at the expense of the Italian tax payer. Through its films it preached hatred and war in an effort to overthrow and conquer democratic and peace loving countries of the world.

"We trust the new Italian Government will not tolerate such a condition to occur again and will see to it that these unfair

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

Fascist measures are immediately revoked and free competition is again restored. It will be one of the duties of this Board to effect the transfer of the film industry back into Italian hands in such a way that we will be assured this will nothappen again.

"I hope the Board can be really temporary. Its main task should be to lay down, in agreement with the Italian Government, the principal conditions under which the production, review and distribution of films, Italian and foreign, shall be transferred from the control of P.W.B. to the Italian Government. In my opinion the Italian Government should form a Film Commission composed of non-Fascist members representing the Government, the various elements of the industry and the public, to carry out the recommendations of the Temporary Film Board."

PASSED FOR PUBLICATION BY FIELD PRESS CENSOR

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

0308

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

R11A

AGENDA

I. Election of General Secretary

a) Armour or Redin, PWB

II. Representative of Italian Film Exhibitors on Board?

III. Problems Facing Board:

a) Revision of Fascist film legislation

b) Review of films blocked by PWB and recommendations on future system of review

c) De-requisitioning of Italian film property

d) Creation of Italian Film Commission

IV. Fascist Film Legislation

a) Nomination of sub-committee on legislation

Maj. Palmieri as Chairman
Two Italian Government representatives
Armour or Redin
Mr. McLean, American Embassy
Mr. Jefferson, British Embassy

V. Sub-Committee on Review of Films Currently Blocked and to be Produced in Future

a) Armour or Redin, PWB

b) Italian Government representative

VI. De-requisitioning of Italian Film Property

a) Shall special sub-committee be appointed to study report on this problem?

VII. Date of Next Meeting

103091

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

March 19, 1945

SUBJECT: Notes for Chief Commissioner, Meeting of Film Board
March 21, 1100 hours.

R 11 A

I am happy to open the first meeting of the Allied-Italian Temporary Film Board.

As you all know the Allied Commission was instructed by Allied Force Headquarters to set up such a Board, with equal representation from the Italian Government, P.W.B. and A.C. There has been some inevitable delay in doing this but I am happy the Board is now constituted and ready to begin its work.

The task before you gentlemen is not an easy one. The problems to be considered are complex. The former Italian Fascist regime created a state-financed motion picture industry which by a series of unfair and discriminatory measures soon made competition impossible for foreign companies. Taking advantages of its monopolistic position the industry became riddled with corruption and graft at the expense of the Italian tax payer. Through its films it preached hatred and war in an effort to overthrow and conquer Democratic and peace-loving countries of the world.

We trust the new Italian Government will not tolerate such a condition to occur again and will see to it that these unfair Fascist measures are immediately revoked and free competition is again restored. It will be one of the duties of this Board to effect the transfer of the film industry back into Italian hands in such a way that we will be assured this will not happen again.

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

" I hope the Board can be really TEMPORARY. Its main task should be to lay down, in agreement with the Italian Government, the principal conditions under which the production, review and distribution of films, Italian and foreign, shall be transferred from the control of P.W.B. to the Italian Government. In my opinion the Italian Government should form a Film Commission composed of non-Fascist members representing the Government, the various elements of the industry and the public, to carry out the recommendations of the Temporary Film Board. "

Gentlemen, I wish you success in your work. But before you begin you should elect a Chairman and a Secretary. May I hear your pleasure for Chairman?

0311

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

19 Marzo 1945.

Oggetto: Appunti per l'Alto Commissario, Conferenza della Commissione cinematografica, 19 Marzo, ore 11.00.

R 11 A

Sono lieto di inaugurare la prima reunione della Commissione temporanea italo-alleata per la cinematografia.

Come loro Signori sanno, la Commissione Alleata ha avuto istruzioni dal quartier generale delle Forze Alleate di constituire questa commissione formata da un egual numero di rappresentanti del governo italiano, del P.W.B. e dell'A.C. La constituzione di questa commissione ha inevitabilmente preso del tempo ma sono contento che ora sia effettuata e sia pronta ad iniziare i suoi lavori.

Il compito che si prepara per loro signori non è facile. I problemi da esaminare sono complessi. L'ex-regime fascista creò un'industria cinematografica finanziata dallo Stato la quale, con una serie di provvedimenti preferenziali e discriminatori, rese in breve tempo impossibile la concorrenza delle compagnie straniere. Valendosi della sua posizione monopolistica, questa industria divenne il centro della corruzione alle spese del contribuente italiano. Essa fu, per mezzo dei suoi film, istigò all'odio e alla guerra contro le nazioni democratiche e amanti della pace.

Confidiamo che il nuovo governo italiano non tollerà che un tale stato di cose si ripeta e provvederà affinchè questi metodi fascisti siano immediatamente revocati e che la libera concorrenza sia ripristinata. Uno dei compiti di questa commissione sarà quello di effettuare il trasferimento della industria cinematografica dal controllo del P.W.B. a quello italiano in modo tale che noi ci possa essere certi che queste preferenze non si verifichino più.

Spero/

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Spero che questa commissione sia veramente temporanea. Suo compito principale dovrebbe essere di elaborare in linea generale, d'accordo con il governo italiano, il modo con cui la produzione, la distribuzione e l'esame dei films, tanto italiani che stranieri, passi dal controllo del P.W.B. a quello del governo italiano. A mio avviso il governo italiano dovrebbe costituire una commissione per il film composta di rappresentanti non fascisti del governo e dei vari elementi della industria e del pubblico, col compito di attuare le proposte fatte dalla Commissione Temporanea per la cinematografia.

Egregi Signori, le auguro che la loro opera sia coronata dal successo. Se crede di incominciare ora sembra opportuno eleggere un presidente e un segretario. Hanno loro Signori qualche suggerimento da fare per la nomina del presidente?

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

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HEADQUARTERS ALLIED COMMISSION
APO 394
LEGAL SUB-COMMISSION

ELF/pa.
19 Mar 45.

AC/4013/L.

SUBJECT : Temporary Film Board.

TO : G. STEWART BROWN, Director Public Relations Branch.

1. I have examined the draft of the Administrative Memorandum prepared by your predecessor and attached to your communication of 17 March 1945 (11-A/PRB).

2. The memorandum does not accurately reflect the policy set forth in the directive from AFHQ, nor is it consistent with the procedure tentatively adopted by the Temporary Film Board pursuant to the instructions of Admiral STONE.

3. Unless you have some reason to the contrary, I suggest that it will serve no useful purpose to draft an Administrative Memorandum at this time. Moreover I believe the meeting to be held on 21 March 1945 will obviate any necessity for it.

E. L. PALMIERI,
Major,
Acting Chief Counsel,
for Chief Legal Advisor.

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

HEADQUARTERS ALLIED COMMISSION
APO 394
PUBLIC RELATIONS BRANCH

GSB/mew

11-A/PRB

17 March 45

SUBJECT: Film Board

TO : Major E. L. Palmieri
Legal Sub-Commission

1. On December 15 my predecessor, Maj. Fielden, prepared a draft of an Administrative Memorandum on the creation of the Temporary Film Board, a copy of which is attached herewith.

2. I would appreciate it if you would look over the Administrative Memorandum in the light of developments and suggest how it should be revised to meet the new situation.

3. Para (b) should be altered as follows:

(1) Public Relations Branch
(2) Commerce Sub-Commission
(3) Legal Sub-Commission

Para (c) should be amended to read as follows:

"Psychological Warfare Branch will be represented by three persons."

Para (d) should read "three" instead of "two".

4. I would like your opinion as to whether para 2 should be modified somewhat or left as originally drafted on the basis of the directive from AFHQ. At the request of the informal meeting the other day I discussed the matter with Acting President Macmillan and he instructed me to go ahead with plans for the Temporary Film Board without asking for a new directive from AFHQ.

G. STEWART BROWN
Director, PRB

Encl. (1)

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

RESTRICTED
ALLIED COMMISSION
TEMPORARY FILM BOARD

ADMINISTRATIVE MEMORANDUM)
:
NUMBER)

15 December 1944.

1. (a) A Temporary Film Board has been created comprised of representatives of the following:

(1) Italian Government
(2) Allied Commission
(3) Psychological Warfare Branch

(b) Allied Commission will be represented by the following:

(1) Political Section
(2) Public Relations Officer

(c) Psychological Warfare Branch will be represented by the following:

(1) Policy Section
(2) Film Section

(d) Italian Government will nominate two suitable members.

2. The function of the Board will be to set up and control non-Fascist Italian film producing industry. The PWB will continue to handle the distribution of all films until such time as the Temporary Film Board has formulated plans for the handling of commercial films.

3. Until such plans have been formulated the Board will control the censorship of films and the issue of all licenses for the production of films in Italy. It will also regulate all questions touching the requestioning of premises, equipment and raw material.

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

HEADQUARTERS ALLIED COMMISSION
APO 394
PUBLIC RELATIONS BRANCH

GSB/mew

11-A/PRB

16 March 1945

My dear Avv. Libonati:

Confirming my conversation with Dott. Carlo Perrone Capano this morning, the first meeting of the Temporary Film Board will be held in the conference room of the Allied Commission Headquarters at 1100 on Wednesday, March 21.

Admiral Stone, Chief Commissioner of the Allied Commission, will preside at the opening session. Will you please inform your representatives of this new date for our first meeting?

Sincerely yours,

G. STEWART BROWN
Director,
Public Relations Branch

Avv. Francesco Libonati
Sottosegretariato per la Stampa
e le Informazioni
56 Via Veneto
Roma

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GSB:

Attached are the minutes of the Film Board mtg. Libonati called Maj. Bergin to say that he would be out of town on Saturday and therefore would like to have you call him about setting another date. I have notified all the people about the cancellatic of the mtg. on Saturday.

mew

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

PRESIDENZA DEL CONSIGLIO DEI MINISTRI
Sottosegretariato
PER LA STAMPA, SPETTACOLO E TURISMO

Roma, li 13 marzo 1945

11/365

Gentilissimo Sig. Stewart Brown,

S.E. Libonati mi incarica di pregarLa di voler rinviare la riunione per il cinema, prevista per sabato 17 corr., alla settimana prossima.

Il Sottosegretario é spiacente di doverLa importunare, ma, dovendo egli recarsi con il Presidente del Consiglio giovedì a Cassino e poi a Napoli per regolare urgenti questioni di stampa, si trova nella pratica impossibilità di essere di ritorno a Roma per la data precedentemente fissata.

Ho già provveduvo ad informare di questo contrattempo il Suo sostituto che gentilmente ne ha preso nota.

Con distinti saluti mi creda

Dev

(Carlo Perrone Capano)

Sig. Stewart BROWN
Pubblic Relations Branch
Chief of the A.C.
Via Vittorio Veneto

R O M A

2132

CONFIDENTIAL

MINUTES OF AN INFORMAL MEETING HELD IN MR. STEWART BROWN'S OFFICE

AT 11 O'CLOCK ON SATURDAY 10th MARCH 1945.

Present:

Mr. Stewart Brown, A.C. — Chairman
Colonel Evans, A.C.
Major Palmiero, A.C.
Mr. MacLean, American Embassy
Mr. Jefferson, British Embassy
Mr. Linen, C.W.I.
Mr. Edman, P.W.B.
Mr. Titchener, P.W.B. — Secretary

1. It was agreed that Mr. Macmillan would be approached on whether the SACMED recommendation creating a Temporary Film Board, whose main function was to set up and control an epurated Italian film producing industry, was in keeping with the declared Allied policy as stated in the "New Deal".

2. Whilst awaiting Mr. Macmillan's re-definition of the terms of reference of the Temporary Film Board, action would be taken for formulating an Allied-Italian Film Board similar to the A.P.B.

3. The Temporary Film Board would be made up of four Italian members, including a representative from the Government, the producers, the workers and the exhibitors, and six Allied members, threefrom P.W.B. and three from A.C., Mr. Stewart Brown to act as Chairman. Mr. Titchener to be General Secretary until such time as Mr. Armour or someone else could be appointed.

4. The main function of the Temporary Film Board would be to constitute a joint Allied and Italian Film Board.

5. It was also agreed that the Temporary Film Board would examine the existing Italian legislation. Major Palmiero was to form a sub-commission to examine the legislation and make recommendations to the Temporary Film Board for drafting the terms of reference for the joint Allied and Italian Film Board.

6. It was agreed that the Temporary Film Board should examine the machinery of censorship and licensing of film production and film distribution.

Other points which arose at the meeting were as follows:- 2421

7. It was felt that an Italian censorship and licensing authority should be independent of state control and that its members should be drawn from prominent anti-Fascist figures.

8. The American authorities would view with disfavour any restriction on the

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

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..Mr. Edman, P.W.B.
..Mr. Titchener, P.W.B. Secretary

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Other points which arose at the meeting were as follows:- 2431

7. It was felt that an Italian censorship and licensing authority should be independent of state control and that its members should be drawn from prominent anti-Fascist figures.

8. The American authorities would view with disfavour any restriction on the importation of Allied films into Italy, and in fact, state film monopoly was inconsistent with freedom of expression.

9. It was agreed that in future no license should be necessary to start production on a film.

10. The next meeting was called for on Saturday next, 17th March at 11.00 in Room 32, A.C. building. The Italian representatives would be invited to attend.

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11a

CONFIDENTIAL

1st October, 1944.

To: The Head of P.W.B., A.F.H.Q.
From: The D.P.W.C., P.W.B., Italy.

SUBJECT: PWB plan for setting up a Temporary Film Board.

I. Film activities in Italy up to the present time:

PWB has been that branch of AFHQ charged with instilling in the Italian people - through the media of press, radio, film, etc. - greater effort in the war against the common enemy and in the reconstruction of a democratic, healthy Italy.

Recognizing the film as a weapon towards achieving these ends, AFHQ at the outset of the Italian campaign designated PWB as the agency to control and distribute all motion pictures publicly shown within the liberated areas and to produce itself such films as might aid the Allied efforts, military and reconstructive.

Specifically, as of the date of this report, this has meant:

(a) PWB has authorized the re-opening of any and all civilian motion picture houses within the liberated areas.

(b) PWB has reviewed all seized films of Italian or foreign origin and, of these, released certain unobjectionable films.

(c) PWB has reviewed and distributed all motion pictures provided by OWI and MOI.

(d) PWB facilitated the booking, in one instance, of a Russian film.

(e) PWB has reviewed and distributed all shorts and newsreels, particularly the joint British-American weekly newsreel

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(f) PWB has, at the request of Hq. AAI and AC., and the Italian Government, undertaken the production of several documentaries. One of these has been already completed, a propaganda film on the "Granai del Popolo" campaign, and has been distributed by PWB. Others are in production.

II. New Development:

A. It may be seen from the above that PWB has, until now, been the sole Allied agency concerned with film activities in Italy.

With the liberation of Rome, an important Italian film-making centre, and with the establishment of the Italian Government in Rome, new factors have developed:

(a) Private individuals have applied for licenses to begin the production of films.

(b) Representatives of British, American and Russian film companies have inquired into the longterm booking of film made outside Italy.

(c) Officials of the Italian Government, specifically the Under-Secretary for the Press, have expressed their desire to assume some measure of control in the production, review, distribution and licensing of motion pictures. 2429

B. PWB is mindful of its current military assignment in the motion picture field. The film, like the press and the radio, is a weapon to be employed in the Allied war effort in Italy. But PWB also recognizes that motion pictures are a commodity and that various broad commercial and economic aspects have already arisen, beyond the scope of PWB. Therefore, while continuing to fulfil its own task through the

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an agency capable of dealing with the new problems and issues on a broader basis.

III. Proposed Temporary Film Board.

A. PWB recommends the immediate setting up of a Temporary Film Board to be composed of equal representation from AC., PWB and the Italian Government.

B. This Board, it should be emphasized, is to be a temporary one, to handle the following immediate and pressing needs:

(a) It should examine the means at hand of restoring in some degree Italian film production in order to provide employment and to strengthen public morale by means of Italian-made films.

(b) It should, if it deems such production advisable, be the interim agency to grant licenses to a limited number of individual film producers.

(c) It should examine the existing plant and finances of the former State controlled film companies: Cinecittà, S.A. Cines, ENIC and LUCE, and recommend to the Italian Government the best means of eliminating them or of re-establishing them on a privately-owned basis, divorced from State control.

(d) Before granting licenses as in (b) above, the temporary board shall examine the applicants on the basis of findings presented by the Epuration Commission.

(e) It shall be the first fact finding body to keep the

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(d) Before granting licenses as in (b) above, the temporary board shall examine the applicants on the basis of findings presented by the Epuration Commission.

(e) It shall be the first fact finding body to keep the Allied Governments informed of the film situation in Italy. The need for a factual survey is already apparent.

(f) For the present time PWB shall continue to handle the distribution of commercial films until such time as plans

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have been formulated by the Temporary Board for transfer of these activities to private Italian Commercial agencies.

C. It has been suggested that the Allied Embassies be represented on the Temporary Board. This is not deemed advisable in view of the domestic nature of the problems outlined above. The British, American and Russian Embassies should, however, be invited to send observers to Board Meetings.

IV. General Considerations:

PWB has no responsibility pertaining to the commercial aspects of the Italian film industry or the Italian film market, indeed, PWB has vigorously avoided any such involvement. As custodian of film activities during the past year, we feel it is worth noting the following points:

(a) PWB hopes to leave in the hands of some later bodies, Italian or Allied-Italian, opportunities for continuing to some degree the campaigns for the rehabilitation and democratic re-education of the Italian people. PWB is anxious that such work, through the medium of the motion picture, should not be too abruptly discontinued and that it should not fall into the hands of a body which might misuse it. The Italian Government might eventually be invited to set up some Advisory Committee, composed of representatives from the Government ministries, from educational circles outside the Government, etc., to direct the further use of the motion picture for documentaries, educational shorts and so on.

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(b)

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(b) Some measure of revival of the Italian film industry would appear to be essential as a means of solving unemployment and raising the morale of the Italian people. In broad principle, it would also appear essential that the production and distribution of Italian films and the distribution of outside films should be completely removed from Government control and put on a free commercial basis. An equitable balance between foreign and domestic films should be reached without the artificial barriers raised in the past by the Fascist regime.

John Rayner,
D.B.W.O., P.W.B., Unit No.12.

Attached herewith Appendix I.

Distribution: Mr. G. Edman, A.D.P.W.O.
A.C.
P.W.B., Film Section.
O.W.I., Washington.
M.O.I., London.
File.

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

Appendix I.

SITUATION OF THE ITALIAN MOVIE INDUSTRY AT 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 Newareels.

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.A.I.P.E. under the vigilance of the two interested Ministries 2425 (Treasury and the Ministry of Popular Culture). The G.E.F.I. had control of the export of films division of Italian production.

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Declassified E.O. 12356 Section 3.3/NND No. 778506

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(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.

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The receipts of the Movie Houses followed in fact this rhythm:-

1937	525	million	liras
1938	586	"	"
1939	579	"	"
1940	679	"	"
1941	906	"	"
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.C.

ii. Destruction by bombing of many agencies with annexed 2124 deposits of pictures.

iii. Fall of incomes owing to bombing, alarms and curfew.

iv. grave penury of un-exposed films, as well as for the

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1940	679	"	"
1941	906	"	"
1942	1275	"	"

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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.

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ii. Destruction by bombing of many agencies with annexed 2124 deposits of pictures.

iii. Fall of incomes owing to bombing, alarms and curfew.

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

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HEADQUARTERS ALLIED COMMISSION
APO 394
PUBLIC RELATIONS BRANCH

GSB/mew

11-A/PRB

10 March 45

My dear Mr. Civitella:

In reply to your letter of February 27, we have no objection to your proposal.

Sincerely yours,

G. STEWART BROWN
Director,
Public Relations Branch

Sig. Carlo della Posta di Civitella
Agenzia Cinematografica Internazionale
Corso d'Italia 19
Rome

2233

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ALLIED FORCE HEADQUARTERS
[illegible]
PSYCHOLOGICAL WARFARE BRANCH
ITALIAN THEATRE HEADQUARTERS
P.W.B. UNIT No. 12 U.S.A.P.O. 512

3 March 1945

Mr. G. Stewart Brown, Director
PRO
Hq. Allied Commission

Subject: Agenzia Cinematografica Internazionale

Dear Stewart:

Replying to yours of the 28th, PWB certainly has no objections. It might be wise to have the operation reviewed by the Film Board.

Sincerely,

GEORGE W. ELMAN, HEAD
PWB (LIBERATED ITALY) HQ.

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

HEADQUARTERS ALLIED COMMISSION
APO 394
PUBLIC RELATIONS BRANCH

11/PRB

28 February 1945.

SUBJECT : Agenzia Cinematografica Internazionale

TO : Mr. George Edman, Head,
PWB (LIBERATED ITALY) HQ.

Dear George,

I am attaching herewith correspondence received from Signor Carlo Civitella.

Before taking any action I would appreciate the comments of your film people. The question at issue is whether the Commission should formally state at this time that it has no objection to the plan or whether it should submit the request to the Film Board when it begins to function?

Yours

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Encl.

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Mr. Atuart B vn
Public Relations Officer
Allied Commission,
Rome

Rome 27/2/'45

My dear Mr. Brown:

Following our telephone conversation today, I enclose herewith a prospectus of A.C.I. (Agenzia Cinematografica Internazionale) and a letter sent to the Italian Ministry of Information and Tourism on 15 February 1945.

The above mentioned Ministry informed me that our request will be approved when we present assurances that the Allied Commission has no objection to the plan.

Inasmuch as there are many organizational preparations to be made, we would appreciate your reply, as soon as possible.

Very truly yours,

(Sgd) Carlo Civitella

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II A

Roma 15 Febbraio 1945.

Spett. Sottosegratariato
Spettacolo e Turismo.

ROMA

Ci pregiamo portare a conoscenza di codesto On/Sottosegretariato l'avvenuta costituzione dell'Agenzia Cinematografica Internazionale, costituita dai Sigg.: Dott. Mario Serandrei e Sig. Carlo della Posta di Civitella, con sede in Roma, Corso d'Italia 19, avente per oggetto la pipresa delle attualita in Italia, e per l'edizione di undocumentario cinematografico di avvenimenti internazionali.

Tale attivita verra iniziata quando verra a cessare quella attualmente svolta dal P.W.B. Film Production.

Preghiamo pertanto codesto On/Sottosegretariato di voler concedere L'autorizzazione per effettuare tali riprese.

(Sgd) Carlo della Posta di Civitella

Mario Serandrei

2 - 9

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COPY

AGENZIA CINEMATOGRAFICA INTERNAZIONALE

Corso d'Italia 19 - Roma
Tel.865030

A Newsreel Company has been formed by some of the Italian executives and technicians now working in P.W.B. Film Production Section, with the intent of carrying out the production of Newsreel covering events in Italy.

Joint Directors of the new company "Agenzia Cinematografica Internazionale" are Sig. Carlo Civitella and Sign. Mario Serandrei. Sig. Civitella is now Production Supervisor in P.W.B. Film Section and Sig. Serandrei is Cutter in the same. The other technicians are the best available for this particular activity, as can be easily checked through P.W.B.

This organization will start to function as soon as P.W.B. Film Production Section closes.

Furthermore, the Company proposes to edit for Italy the "CINEGIORNALE" that will be a complete newsreel reviewing foreign material, as well as Italian.

An agreement with one of the most important Italian Film Concerns is already being negotiated for the distribution of the "CINEGIORNALE" throughout Italy.

This is, in brief, the working programme the Company has in mind. Any further details or eventual arrangements will be discussed with the greatest pleasure with any Government or private Concern that may be interested in the above.

AGENZIA CINEMATOGRAFICA INTERNAZIONAL
the Joint Directors.

Rome, 19th February 1945.

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HEADQUARTERS ALLIED COMMISSION
APO 394
PUBLIC RELATIONS BRANCH

GSB/mew

11-A/PHB

10 March 1945

My dear Sig. Libonatii

We would like to hold the first meeting of the Temporary Film Board on Saturday, March 17 at 11 a.m. in conference room number 31 on the ground floor of the Allied Commission Headquarters.

We hope this is convenient for you and that you will invite the other Italian representatives to be present.

Sincerely yours,

G. STEWART BROWN
Director,
Public Relations Branch

Avv. Francesco Libonati
Sottosegretario per la Stampa
Via Veneto 52
Rome

2117

CONFIDENTIAL

ITALIAN FILM INDUSTRY - REVISION OF LEGISLATION

Note: It has not been possible to make a thorough study of all laws issued by the Fascist regime and affecting the film industry. The points listed below should, therefore, be taken as general examples, and not as an exhaustive list of laws and decrees requiring revision.

1. Legislation which should be eliminated from the Statute Book.

(a) Legislation requiring that a Ministry of Popular Culture authorisation must be issued before production is started on a film.

(b) Legislation establishing monopolies. e.g. monopoly on newsreels vested in Luce, and compulsory showing of Luce newsreels in all cinemas. Monopoly on importation of foreign films vested in ENAIPE. Monopoly on exportation.

(c) Any legislation excluding persons of Jewish race from the film industry. (This has probably already been removed by general abrogation of racial laws.)

2. Legislation, the revision of which should be discussed.

(a) Legislation making it illegal to show in Italian cinemas foreign films not dubbed in Italy.

(b) Legislation establishing severely restrictive taxation on foreign films dubbed in Italy and shown in Italian cinemas.

(c) Legislation establishing heavy bonuses for Italian film production.

(d) All legislation establishing any form of state censorship or control over the distribution and exhibition of foreign films.

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

The points listed below should, therefore, be taken as general examples, and not as an exhaustive list of laws and decrees requiring revision.

1. Legislation which should be eliminated from the Statute Book.

(a) Legislation requiring that a Ministry of Popular Culture authorisation must be issued before production is started on a film.

(b) Legislation establishing monopolies, e.g. monopoly on newsreels vested in Luce, and compulsory showing of Luce newsreels in all cinemas. Monopoly on importation of foreign films vested in ENAIPE. Monopoly on exportation.

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10th March 1945.

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

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

CONFIDENTIAL

From PWB

Points Suggested by P.W.B. for Discussion at Meeting of Italian Film Board

1. Revision of the SACMED direction of 15th December 1944.

(a) Para 2 (2nd sentence) - The distribution of films by PWB was a temporary measure until the Italian Film Board was formed.

(b) Para 3 (1st sentence) - The Italian Film Board should regulate censorship which is now being exercised by Italians. A censorship code should be drawn up in consultation with the Allies.

2. De-Fascistisation of the Statute Book in order to regulate Allied activities. (Particularly, revision of those laws governing newsreel and other ex-Fascist film monopolies such as Luce.)

3. All questions concerning the future of Fascist library stock, the requisitioning of premises and equipment, and the future of impounded Fascist films produced by Fascist collaborators and artists but without political content. Also the question of Allied access to Fascist film material for documentary purposes.

4. Official Italian films should be distributed through PWB offices.

5. Suggested Delegates for Italian Film Board: It was agreed that exhibitors should not be members of the Board.

9th March 1945.

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HEADQUARTERS ALLIED COMMISSION
APO 394
PUBLIC RELATIONS BRANCH

11A/PUB 8 marzo 1945

Gent.mo Marchese,

Sono lieto di comunicarLe che, avendo esaminato la Sua lettera del 27 corr. con i colleghi del P.W.B., questi ultimi si sono dichiarati pronti a cooperare con il Suo ufficio, con tutti i mezzi di cui dispongono, alla realizzazione del film da Lei proposto.

Pertanto La pregherei di mettersi direttamente in contatto con il Sig. A. MacKendrick, Direttore della Sezione Produzione cinematografica del P.W.B.

Voglia gradire l'espressione dei miei migliori sentimenti.

G. STEWART BROWN
Director,
Public Relations Branch

Gent.mo Marchese A. Medici Tornaquinci
Sottosegretario di Stato
Ministero dell'Italia Occupata
Roma

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

HEADQUARTERS ALLIED COMMISSION
APO 394
PUBLIC RELATIONS BRANCH

GSB/mew

11-A/PRB

8 March 1945

Dear Sig. Medici-Tornaquinci:

I have discussed your letter of February 27 with PWB. They will be glad to cooperate in any way they can with your office in the preparation of the proposed fidm.

To this end, it is suggested that you get in touch with Mr. A. MacKendrick, head of the Film Production Section of PWB.

Sincerely yours,

G. STEWART BROWN
Director,
Public Relations Branch

Sig. A. Medici-Tornaquinci
The Undersecretary of State
Ministry of Occupied Italy
Italian Government
Rome.

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

5 March 1945

Mr. G. Stewart Brown, Director
PHQ
~~HQ~~ Allied Commission

Dear Stewart:

Subject: Film Material

In reply to your query of March 2, may I say that PWB will be glad to cooperate any way it can with the Under-Secretary of State, Mr. Tornaquinci. Will you ask him to consult Mr. MacKendrick, head of our film production section?

Sincerely yours,

George W. Elman
GEORGE W. ELMAN, HEAD
PWB (LIBERATED ITALY) HQ.

cc: Mr. MacKendrick
Mr. Titchener
Mr. Linen
Mr. Nief

2112

FYI — This will bear watching.
RE

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HEADQUARTERS ALLIED COMMISSION
APO 394
COMMERCE SUB-COMMISSION

Tel.556 WES/jfl/eie

Ref. AC/5082/Commerce 8 March 1945

SUBJECT : Temporary Film Board

TO : Economic Section

1. Reference is made to a letter of the Public Relations Branch of 2 Mar.'45 addressed to the Executive Commissioner, ref 11-A/PRB on the above subject suggesting the replacement of the Political Section on the Temporary Film Board by Commerce S/C and requesting a decision as to whether Commerce Subcommission or Public Relations Branch should act as a clearing house in setting up the board and on subsequent matters submitted thereto.

The Economic Section has been approached by the Executive Commissioner for comments as to whether (1) it agrees to participation of Commerce Subcommission as recommended in para. 2 (a) and (b) of the letter above referred to, and (2) as to whether there is anyone present in Commerce Subcommission with the necessary qualifications to sit on the proposed board.

2. From examination of the PRB File R.11-(A), it would appear that the principal problems to be dealt with by the proposed board are as set forth below. There is indicated in each case the Staff Section or Subcommission within the purview of which it would appear to fall.

(1) Unblocking of frozen films:
Political Section (now replaced by Embassies).
Public Relations Branch.

(2) De-requisitioning of premises and facilities of the film industry:
Industry Subcommission (channel to Industrial Coordination Committee).

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(3) Rehabilitation of the technical phase of the film industry:
Industry Subcommission.

(4) Import of raw materials for the local film industry:
Industry Subcommission.

(5) Importation of foreign films for commercial purposes:
Commerce Subcommission

(6) Rehabilitation of commercial film distribution in Italy:
Commerce Subcommission.

(7) Film legislation:
Legal Subcommission,
Public Relations Branch.

From the above, it would appear that the majority of the problems which the film board will be called upon to undertake fall within the purview of either Industry Subcommission or Public Relations Branch, the presence of the latter on the board, being, of course, a foregone conclusion. In those two instances, i.e. items 5and 6 above, in which it has been suggested that Commerce Subcommission might properly be concerned, the first, importation of foreign films for commercial purposes, may be assumed to be of only minor importance at this juncture in view of the unlikelihood of funds being made available by the Italian Government for such purpose on any considerable scale in the near future.

In the second case, Commerce Subcommission would act in an advisory capacity, without actually assuming a major role in the activities of the board. The conclusion, therefore, of this Subcommission is that Industry Subcommission, rather than Commerce Subcommission, is the one indicated for membership.

3. With reference to the query as to the presence of personnel in the Commerce Subcommission with the necessary qualifications or background, it should be stated that no officer in this Subcommission has any knowledge of or

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

experience in the film industry. It should be further stated that, if it should be decided that Commerce Sub-commission should accept membership on the board and assume responsibility therefor to the extent suggested by the letter of the Public Relations Branch under reference, such participation would undoubtedly require the full time of a qualified officer who would have to be assigned to this Subcommission especially for that purpose.

W. P. EVANS
Colonel,
Director,
Commerce Sub-Commission

Copy to : Industry Sub-Commission
Public Relations Branch

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HEADQUARTERS ALLIED COMMISSION
APO 394
PUBLIC RELATIONS BRANCH

GCB/mew

11-A/PRB

7 March 45

SUBJECT: Temporary Film Board

TO : Gen. E. E. McKinley, Vice President, Economic Section
Col. R. R. Wilmer, Director, Legal Sub-Commission

1. On 15 November AFHQ invited the Allied Commission to set up a Temporary Film Board composed of equal representatives from AC, the Italian Government and PWB.

2. The Chief Commissioner has instructed me to call the first meeting of the Film Board to get it started on its work. In view of the abolition of the Political Section, the Chief Commissioner has decided that the AC will be represented on the Board by the Commerce Sub-Commission, the Legal Sub-Commission and the Public Relations Branch.

3. The Italian Government and the PWB are nominating three representatives each. The American and British Embassies will be represented by observers.

4. The first meeting of the Temporary Film Board will be held on Saturday, March 10, at 1100 hours in room 31 on the ground floor of Headquarters, AC. You are invited to send a representative from your Sub-Commission.

G. STEWART BROWN
Director,
Public Relations Branch

Cc: Mr. Halfort

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HEADQUARTERS ALLIED COMMISSION
APO 394
PUBLIC RELATIONS BRANCH

11A

GSB/mew

11-A/PRB

6 March

SUBJECT: Film

TO : Capt. A. F. Braydon
Public Relations Officer

1. In reply to your memorandum of February 28, PWB says they would like us to send the film to the PWB Film Section 17 Via Santa Susanna where it will be screened and put in storage until the future of all Fascist film material is settled.

G. STEWART BROWN
D. P. R. B.

Subject: Film.

To: Director, Public Relations Branch,
H.Q., A.C.

1. In accordance with instructions I have today sent 4 parts of the film "Land, sea and air" to the P.W.B. film unit, 17, Via Santa Susanna.

2. I have obtained a receipt for same.

A.F.Braydon,
Captain,
Officer in charge Mess.

Political Correspondents' Mess,
5, Via Romagna, ROME.

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HEADQUARTERS ALLIED COMMISSION
APO 394
PUBLIC RELATIONS BRANCH

11 A

GSB/mew

11-A/PRB

6 March

SUBJECT: Film

TO : Capt. A. F. Braydon
Public Relations Officer

1. In reply to your memorandum of February 28, PWB says they would like us to send the film to the PWB Film Section 17 Via Santa Susanna where it will be screened and put in storage until the future of all Fascist film material is settled.

G. STEWART BROWN
D. P. R. B.

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ALLIED FORCE HEADQUARTERS
[illegible]
PSYCHOLOGICAL WARFARE BRANCH
ITALIAN THEATRE HEADQUARTERS
P.W.B. UNIT No. 12 U.S.A.P.O. 512

3 March 1945

Mr. G. Stewart Brown, Director
PRO
HQ. Allied Commission

Dear Stewart: Subject: Film in French -"Earth, Sea and Sky"

Replying to yours of the 28th February, I think the film should be sent to Via Santa Susanna, PWB Film Section, to be screened and put in storage until the film board is functioning. At that time, the future of all Fascist material will be settled, I suppose.

Sincerely,

GEORGE W. ELMAN, HEAD
PWB (LIBERATED ITALY) HQ.

2405

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HEADQUARTERS ALLIED COMMISSION
APO 394
PUBLIC RELATIONS BRANCH

11/PRB

28 February 1945

SUBJECT : Film in French - "Earth, sea and sky".

TO : Mr. George Edman, Head,
PWB (LIBERATED ITALY) HQ.

I have received the following memo from Captain Braydon of our office :-

" I wish to report that 4 reels of a cinematograph film in French, entitled "Earth, sea and sky" were recently found under a staircase at the former Manchukuo Embassy now being used as a mess for political correspondents. The film has an estimated length of 1,000 metres and appears to deal with the activities of the "Fiat" Company and the 'Dopolavoro' organised by the company in Fascist days.

May instructions be given for the disposal of the film please."

Would PWB be interested in having this film?

G. STEWART BROWN
Public Relations
Director.

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ALLIED CONTROL COMMISSION

INTER-OFFICE MEMORANDUM

FILE No. P CM/9

SUBJECT: Cinematograph Film

February 28 1945

TO : Director of Public Relations,
H.Q., Allied Commission.

I wish to report that 4 reels of a cinematograph film in French, entitled "Earth, sea and sky" were recently found under a staircase at the former Manchukuo Embassy now being used as a mess for political correspondents. The film has an estimated length of 1,000 metres and appears to deal with the activities of the "Fiat" Company and the 'Dopolavoro' organised by the company in Fascist days.

May instructions be given for the disposal of the film please.

A.F. BRAYDON,
Captain,
Officer in charge Mess.

5, Via Romagna,
ROME.

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11 A

G. Stewart Brown, Esq.,
Director, P.R.O. AC.

Subject: Temporary Film Board

Your letter 11-A/PRB of March 7th to General McKinley.

2. The British Embassy will be represented at the meeting on March 10th, in the absence of Mr. Stewart in the United Kingdom, by Mr. Jefferson.

7th March 1945.

(A. S. HALFORD)
Asst. Political Adviser

2402

0357

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

HEADQUARTERS ALLIED COMMISSION
APO 394
PUBLIC RELATIONS BRANCH

GSB/mcw

11-A/PIB

2 March 45

SUBJECT: Temporary Film Board

TO : Executive Commissioner

1. As requested, herewith file on Film Board with pertinent documents flagged. These include the AFHQ authorization to create the Board, the Aide Memoire to Prime Minister Bonomi and Maj. Fielden's draft administrative circular.

2. The following questions were raised at this morning's staff meeting:

a. In view of the abolition of the Political Section, who should replace the Political Section on the Board? I recommend that the Commerce Sub-Commission take the place of the Political Section. I further recommend that the representative of the Commerce Sub-Commission be a well-qualified officer who knows something about the film industry. With reference to the Political Section it is my understanding that although the Section will not have a member on the Board, it will arrange to have observers from both the British and American Embassies who deal with film problems present at meetings to advise the AC members on the Board.

b. Should the Commerce Sub-Commission or PIB act as the clearing house in setting up the Board and on subsequent matters submitted to the Board? I recommend the former if the right person is available. In my opinion, the job will require virtually the full time of one person and I do not wish to take it on to the detriment of my other duties.

c. The Italian Undersecretary for Press and Propaganda has asked that the membership of the Board be increased from six to nine to permit three representatives from the Italian side. This would permit them to have a representative of (a) the Government; (b) the association of film producers; and (c) the association of film workers. I see no objection to this proposal, but it raises the question as to the third representative from the Allied Commission. In the event it is decided to increase the Board to nine, I suggest the Legal Sub-Commission appoint a representative.

3. PWB informs me they are ready to appoint their representatives and are anxious for an initial meeting of the Board, at an early date. I join

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in urging that the Board be constituted without delay. In view of his interest, it would be appropriate if the Chief Commissioner called the first meeting and launched the Board on its work. If not, would you be willing to do it?

G. STEWART BROWN
Director,
Public Relations Branch

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11

Roma, 26.2.1945

PRESIDENZA DEL CONSIGLIO DEI MINISTRI

IL SOTTOSEGRETARIO DI STATO

PER LA STAMPA, SPETTACOLO E TURISMO

285

Egregio Sig. BROWN,

rispondo alla Sua gentile del 20 corr. per ringraziarLa dell'interessamento che Ella ha dichiarato di voler spiegare per risolvere il problema della ripresa dell'attività cinematografica italiana, nel modo più opportuno e con la migliore sollecitudine.

La costituzione di una Commissione competente per lo studio dei problemi cinematografici è vivamente attesa negli ambienti governativi ed industriali.

Le ricambio con tutta cordialità i Suoi saluti

Sig. G.Stewart BROWN
Public Relations Director
Palazzo Corporazioni
A.C.

R o m a

2359

HEADQUARTERS ALLIED COMMISSION
APO 394
PUBLIC RELATIONS BRANCH

11/PRB 25 February 1945.

SUBJECT : TEMPORARY FILM BOARD

TO : Mr. Michael Stewart, Press Attaché,
British Embassy.

Attached is copy of the Directive from AFHQ Political Committee asking us and PWB to establish a Film Board.

Also attached is copy of draft dated 15 December containing the terms of reference of the Board, which was submitted on 17 January to the Prime Minister in the form of an Aide-Memoire.

G. STEWART BROWN
Public Relations Director.

Encl: 2

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

6-3-45 11(A)

FILM SITUATION IN ITALY

Legal

The Italian government has not yet abrogated the laws which forced the principal American film companies to halt operations in Italy on December 31,1938.

One group of film laws set up a monopoly (e.g. "New Norms for the Exercise of the Monopoly for the Acquisition, Importation and Distribution of Motion Picture Films from Foreign Countries",no. 404 of April 4,1940 published in the Official Gazette number 119 of May 22,1940). The second group of laws imposed restraints and discriminations of several types. Among these were a discriminatory dubbing tax,a requirement to dub films in Italy,prizes to local producers from money collected from American film companies, a prohibition against the showing of films in any language except Italian,a requirement that Italian cinemas show one Italian film for each one from abroad,compulsory showing of newsreels made by LUCE and other propaganda shorts made by that company and other producers,a ban on foreign newsreels and political censorship of all films.

The transfer of additional authority to the Italian government on March 1,1945 has further complicated the problem because the PWB distribution of American and British pictures may not now be enjoying the immunity which it had under Allied military government.

All legislation directed against foreign films should be eliminated. Special legislation provisions regarding films should be limited to a normal and fair import duty and an equitable tax on theatre admissions. In all other matters motion picture companies should be subject merely to the general regulations and taxes on all firms which do business in Italy.

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'Film Board'

If the new Film Board can hasten a clarification of the legal situation, it will perform a useful service. The task is long over-due. The PWB has only a limited supply of British and American films and most of them will be needed in the North of Italy at the time of liberation of that area.

The composition of the Film Board, from the Italian side, is already subject to serious criticism. The exhibitors' association, the distributors' association and the association of production workers were all invited by S.E. Libonati to name a candidate for the Film Board. The nominations from the producers-distributors and the production workers were accepted; the nomination from the exhibitors' association was passed over and no representation has been given to exhibitors on the Italian end of the Film Board.

This is obviously a serious omission from the Italian viewpoint and also from the standpoint of the Allied films. The operators of Italy's 5,000 cinemas are the ones in the industry in closest touch with the public and they must have an adequate supply of product. Many more Italians work in exhibition than in any other branch of the industry. From the viewpoint of the Allies the absence of exhibition representation means that the voice of the customers will not be heard. The Italian members of the Film Board represent production workers who see in foreign films competition and the viewpoint of the Italian distributing companies is somewhat similar, tempered by the hope that a free market might make it possible for them to obtain some American films for distribution.

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Personalities

Italian:

S.E. Libonati- Sottosegretario per la Stampa, lo Spettacolo ed il Turismo. - Member of Liberal Party - a lawyer - not familiar with motion picture affairs.

Alfredo Proia- Producer-distributor representative on Film Board- head of Generalcine, company which handles Italian films and also American pictures of RKO Radio - member of Christian Democratic Party.

- Guarini- Production workers' representative on Film Board - Member of Communist Party - husband of actress Isa Miranda - film director (Reported to have written in 1939 or 1940 articles for Italy paper Film highly critical of American motion pictures.)

S.E. Spataro- Secretary of the Council of Ministers- Christian Democrat Party- formerly in job now held by Libonati - For years an associate of Proia.

S.E. Tupini- Minister for Just ice- Christian Democrat- (Sooner or later the Justice department may have its say on the film legislation.)

Cesare Navone- Head of the exhibitors' association-- a branch of Associazione Industriali dello Spettacolo.

Eitel Monaco- Former director general for film industry in ministry of popular culture. - for years a legal official in fascist film set up - currently lawyer for producer-distributors association and also does some work for the exhibitors association- member of the Christian Democrats - he knows the fascist film laws perhaps better than anyone.

2295

- Gualino- Industrialist and head of Lux films (producers & distributors) - a reported rival of Proia for leadership of the producers-distributors association.

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Personalities (Cont.)

Luigi Gedda- Head of the Centro Cattolico Cinematografico- which reviews all films for moral content, also producers some religious films- Close film contacts with the Vatican.

Mario Zama- Managing director for Warner Bros, the first former representative to be officially rehired by one of the American motion picture firms.

American:

Reginald Armour- OWI film head for Europe; former manager in Europe for RKO Radio Pictures.

Lt. Pilardi Levi- American head of PWB Film Section- a native Roman who worked in Italy for 20th Century-Fox and Metro-Goldwyn-Mayer; emigrated to the U.S. and was in the cotton business; transferred from Air Corp work to PWB Film Section in North Africa.

Mr. Livengood- Commercial attache at the U.S. Embassy - familiar with the film situation having followed it during the critical period before the war in Italy.

Mr. MacLean- Consul General for Milan; at present looking after film matters at U.S. Embassy.

2394

British:

Stephen Pallos- British head of PWB Film Section - a native Hungarian - for many years associate with Alexander Korda.

Lt. - Moore- Reported as Pallos' successor at PWB Film Section. (Pallos is supposed to be going to Hungary)

March 6,1945

0365

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HEADQUARTERS ALLIED COMMISSION
APO 394
PUBLIC RELATIONS BRANCH

GSB/mew

11-A/PRB

2 March 45

SUBJECT: Temporary Film Board

TO : Executive Commissioner

1. As requested, herewith file on Film Board with pertinent documents flagged. These include the AFHQ authorization to create the Board, the Aide Memoire to Prime Minister Bonomi and Maj. Fielden's draft administrative circular.

2. The following questions were raised at this morning's staff meeting:

a. In view of the abolition of the Political Section, who should replace the Political Section on the Board? I recommend that the Commerce Sub-Commission take the place of the Political Section. I further recommend that the representative of the Commerce Sub-Commission be a well-qualified officer who knows something about the film industry. With reference to the Political Section it is my understanding that although the Section will not have a member on the Board, it will arrange to have observers from both the British and American Embassies who deal with film problems present at meetings to advise the AC members on the Board.

b. Should the Commerce Sub-Commission or PRB act as the clearing house in setting up the Board and on subsequent matters submitted to the Board? I recommend the former if the right person is available. In my opinion, the job will require virtually the full time of one person and I do not wish to take it on to the detriment of my other duties.

c. The Italian Undersecretary for Press and Propaganda has asked that the membership of the Board be increased from six to nine to permit three representatives from the Italian side. This would permit them to have a representative of (a) the Government; (b) the association of film producers; and (c) the association of film workers. I see no objection to this proposal, but it raises the question as to the third representative from the Allied Commission. In the event it is decided to increase the Board to nine, I suggest the Legal Sub-Commission appoint a representative.

3. PWB informs me they are ready to appoint their representatives and are anxious for an initial meeting of the Board, at an early date. I join

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in urging that the Board be constituted without delay. In view of his interest, it would be appropriate if the Chief Commissioner called the first meeting and launched the Board on its work. If not, would you be willing to do it?

G. STEWART BROWN
Director,
Public Relations Branch

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The Chief Commissioner,
Allied Commission.

Attached, as requested, are extracts from our File on the Films situation including an Aide-Memoire prepared by the PRD on 5 January for verbal discussion with the P.M.

To my knowledge the proposed meeting between you and the P.M. did not in fact take place, and the Film question has therefore remained pending.

It would be appreciated if the matter could be raised by you with the P.M. this afternoon as a number of urgent queries cannot be dealt with until a Film Board has been definitely established.

16 February 1945.

G. STEWART BROWN
Public Relations Director.

PRO:-
Aide-Memoire (under your minute-sheet) was left by C.C. with Sir J. Barnes 17-1-45.
J.A. Quayle Major
22-2-45.

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PRO

Please carry on & publish the memorandum — ensure that it is after right kind Admin, Executive or Gen.

175/29/xii

Legal S/C.

This file explains itself. The Adjutant-Gen has left a General order is necessary. If so is correct, will you take the necessary steps?

Dec 30.

L Amery.
Major DSR

TO PRO.

File returned herewith without action as requested

2299

Maj Gen Ismay KCB CBE

3 Jan 45

COS. The C.C. has now decided to speak to the P.M. I attach aide-memoire

L Amery.

5/1

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COS

Please see this file. Gen Hill notice that PWB have approved this proposed terms of reference.

[illegible] 26/12.

Chief Commissioner. CC 1245 26/12/44

Pages 4 and 5 submitted. I do not agree with PWB or PRO regarding the deletion of the word "epurated". Epuration is implicit in any function carried out by the present Italian Government. I entirely agree with para 6 of the PRO's note: unless the Board is kept small it will never function.

[illegible]

Brigadier,
Chief of Staff.

26.Dec.44

COS

I propose "non-Fascist" in lieu of "epurated". Epuration is covered by existing law & I do not propose to create another body for this purpose!

27/12

PWD
CC

CC agree. Will Gen Hill discuss with PM?

[illegible] 27/xii.

CC 1261
DEC 29 1944

Cofs No.

PWD 28/12

PRO

0370

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Allied Commission Temporary Film Board
for discussion with the Prime Minister.

Many requests have been made by the Italian Government for a reactivation of the Italian Film Industry. Such reactivation is equally desired by the Allied Commission. Experience has shown, however, that the problems arising in regard to such reactivation are manifold and complex. For instance, the requisitioning of premises and equipment is a matter over which many Army Units must be consulted, and in some cases alternative accommodation found: the transfer of premises from PWB to private or parastatal organizations needs careful adjustment: the supply of films by PWB cannot be interrupted until it has been decided to what extent and within what time limits Italian films can be supplied to fill the gap : the question of future imports and manufacture has to be studied in order to ensure the industry's future : and agreement has to be reached in matters of control and censorship while hostilities continue.

In view of the difficulties which have arisen during the past few months and the lack of a central direction through which decisions can be given, the Supreme Allied Commander has directed that a temporary Commission should be set up, having equal representation from the Italian Government, the A.C. and the PWB, to regulate the industry until such time as ordinary commercial procedure can be reestablished and to make recommendations regarding the general set-up of the industry.

It is proposed that the membership of the Commission should be limited to six, with power to co-opt such technical advisers or sub-committees as may seem desirable. The Italian Government will therefore nominate two members to the Commission: the Psychological Welfare Branch will have representatives from its (a) Policy Section and (b) Film Section ; the Allied Commission from its (a) Political Section and (b) Public Relations Branch.

The function of the Board will be to set up and control Non-Fascist Italian film producing industry. The PWB will continue to handle the distribution of all films until such time as the Temporary Film Board has formulated plans for the handling of commercial films.

Until such plans have been formulated the Board will control the censorship of films and the issue of all licenses for the production of films in Italy. It will also regulate all questions touching the requisitioning of premises, equipment and raw material.

It is suggested that the Temporary Film Commission be established by the Italian Government as soon as possible in order to avoid any further delay in reactivating the industry in so far as war conditions permit.

2289

3 Jan 44

10371

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HEADQUARTERS ALLIED COMMISSION
APO 394
PUBLIC RELATIONS BRANCH

11/PRB 23 December 1944.

SUBJECT : Temporary Film Board

TO : Chief Commissioner (Through Chief of Staff)

I attach a copy of the proposed terms of reference for the Temporary Film Board, in English and Italian. These have now been approved by PWB which does not, however, concur with your deletion of the word "epurated". Mr. Edman wishes me to point out that this would emasculate the AFHQ order, and in his opinion would be dangerous. I agree with him.

You wished to discuss these terms with the Prime Minister. May I suggest the following points for that discussion :

(1) It should be verbal. I need not remind you that Spataro is now at the Presidenza del Consiglio and his influence on film activities has not been a very happy one. If this matter goes through his hands I am afraid he may try to plant special representatives on the Board.

(2) It should be stressed that the Board is temporary, as its name implies, and will be dissolved by you as soon as a more satisfactory stage is reached in the industry.

(3) The Board will NOT be a technical one. It will, as in the case of the Allied Publications Board, co-opt experts or appoint technical sub-committees as and when necessary: but its main function will be to settle the outstanding questions which mainly regard requisitioning of premises and equipment, permits to make new films or exhibit old ones, untreezing, allocation and possibly importation of raw material, censorship of films and the co-ordination of interested parties.

(4) At present, the conflicting claims of interested parties (e.g. PWB, Allied Army Film Units of various nationalities, Italian film companies, requisitioning authorities such as

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(4) Contd.

Rome Area Command, and foreign companies) are so manifold that it is virtually impossible to reach agreement on any point. The Board will provide the channel for such agreement.

(5) The film industry will obviously have an immense effect on the growth and tendency of Italian opinion. The Film Board will probably come in for sharp criticism; two ways of avoiding it are to see that (a) the Italian representatives are young - because the film isn't an old man's job, and (b) that one of them represents the Left, which will kick continually at the Board if it is not represented.

(6) The membership could be extended to 9 or 12 if the Italian government desired. But a large Board will work slowly, and our experience of APB suggests that a small Board, co-opting experts when necessary, is preferable.

LIONEL FIELDEN
Major
Public Relations
Director.

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COPY 3

ALLIED FORCE HEADQUARTERS
PSYCHOLOGICAL WARFARE BRANCH
Italian Theatre Headquarters
P.W.B.Unit No. 12 U.S.A.P.O. 512

23 December 1944

Subject : Film Board

TO : Major Lionel Fielden, Hq. Allied Commission, Rome

FROM : George W. Edman, A.D.P.W.O. Italy.

Dear Lionel :

Many thanks for helping to sort out the Film Board business.

I most certainly concur with the terms of reference, except for the suggested alteration. To delete the word "epurated" in Paragraph 2, line 2, means emasculating the order. Would you be good enough to point out to Admiral Stone that in my opinion it would be dangerous not to have this definition. After all, if it were not for Fascist elements, or our fear of these elements, we would have practically no reason for setting up a temporary film board. There may be some reason back of the Admiral's suggestion which I know nothing about, but certainly, on the face of it, I should want the word "epurated" to stand.

Sincerely yours,

(sgd)
GEORGE W. EDMAN
A.D.P.W.O. Italy

2386

cc: Mr Rayner

By Hand.

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RESTRICTED
ALLIED COMMISSION
TEMPORARY FILM BOARD

15 December 1944.

ADMINISTRATIVE MEMORANDUM)
:
NUMBER)

(authorized by AFHQ?)

1(a)A Temporary Film Board has been created comprised of representatives of the following:

(1) Italian Government
(2) Allied Commission
(3) Psychological Warfare Branch

(b) Allied Commission will be represented by the following:

(1) Political Section (Substitute Economic Sub Commission?)
(2) Public Relations Officer

(c) Psychological Warfare Branch will be represented by the following:

(1) Policy Section
(2) Film Section

(d) Italian Government will nominate two suitable members.

2. The function of the Board will be to set up and control the Italian film producing industry. The PWB will continue to handle the distribution of all films until such time as the Temporary Film Board has formulated plans for the handling of commercial films.

3. Until such plans have been formulated the Board will control the censorship of films and the issue of all licenses for the production of films in Italy. It will also regulate all questions touching the requestioning of premises, equipment and raw material.

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SEGRETO
COMMISSIONE ALLEATA
COMITATO TEMPORANEO PER LA CINEMATOGRAFIA

15 dicembre 1944

MEMORANDUM AMMINISTRATIVO)
NUMERO)

1(a) E' stato creato un Comitato Temporaneo per la Cinematografia formato da rappresentanti di :

(1) Governo italiano
(2) Commissione Alleata
(3) Psychological Warfare Branch

(b) La Commissione Alleata sarà rappresentata da due membri rispettivamente della

(1) Sezione Politica
(2) Ufficio Stampa

(c) Il Psychological Warfare Branch sarà rappresentato da due membri rispettivamente della

(1) Sezione Direttive
(2) Sezione Cinematografica

(d) Il Governo italiano nominerà due membri appropriati.

2. La funzione del Comitato è quella di creare e controllare una industria di produzione cinematografica italiana non fascista. Il PWB continuerà ad occuparsi della distribuzione di tutti i film fino a che il Comitato non avrà stipulato un progetto per la distribuzione dei film commerciali.

3. Fintanto che questo progetto non sarà stipulato il Comitato controllerà la censura dei film e la concessione di tutti i permessi di produzione di film in Italia. Il Comitato regolerà inoltre tutte le questioni attinenti alla requisizione di locali, ai macchinari e alle materie prime.

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COPY

TOP SECRET

AFHQ Political Committee

32nd Meeting 15 Nov 44

EXTRACT

6. MOTION PICTURE POLICY FOR ITALY

(Paper No. PC(44) 128)

THE COMMITTEE had before them a paper stating that PWB had been directed by the Psychological Warfare Sub-Committee to invite the Allied Commission to start a temporary film board, whose main function would be to set up and control an epurated Italian film producing industry, and inviting the Committee's endorsement of this action.

MR. BARNES explained that at the present time it would be impossible for private companies to function in ITALY as they lacked both the means of importing films and transport facilities for them in ITALY. He also pointed out that PWB control was necessary in order to ensure that news reels and other films of propaganda value were shown.

COMMODORE STONE believed that as in the case of news agencies it was now time the Italians were given some measure of control. In particular, he considered that it was improper that PWB, a propaganda agency, should control picture houses and the film producing industry which were commercial enterprises.

MR. MACMILLAN pointed out that the problem under discussion differed from that of the press and news agencies. It was only possible for the Italian people to have films because the British and U.S. Governments made these and transport for them available through the medium of PWB. He felt, therefore, that the Allied Government were entitled to some control.

THE SUPREME ALLIED COMMANDER:

Endorsed the policy agreed by the Psychological Warfare Sub Committee and directed that PWB and the Allied Commission take action in accordance with Paper No. PC(44) 128 of 2nd November 1944.

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ALLIED FORCE HEADQUARTERS

PC (44) 128
2nd November 1944

CONFIDENTIAL
COPY NO 45

POLITICAL COMMITTE
MOTION PICTURE POLICY FOR ITALY

Note by Secretary

1. Since the Armistice PWB has been the sole medium for the procurement of films for liberated ITALY and for their physical delivery to picture houses.

2. It is now considered desirable: -

(a) That a Temporary Film Board be started whose main function would be to set up and control an epurated Italian film producing industry. It would consist of equal representation from the Allied Commission, PWB and the Italian Government.

(b) That PWB should continue to handle the distribution of all films until such time as plans have been formulated by the proposed Temporary Board for the handling of commercial films by Italian private agencies.

3. PWB has accordingly been directed by the Psychological Warfare Sub-Committee to invite the Allied Commission to set up a Temporary Film Board for the purposes outlined above.

4. The Political Committee is invited to take note of and endorse the above action.

/a/ ? ?
for J.H. LASCELLES,
Colonel
SECRETARY.

2382

DISTRIBUTION

	COPY NO.
Supreme Allied Commander	1
Deputy Supreme Allied Commander	2
Commander-in-Chief, Mediterranean	3-4
Air Commander-in-Chief, Mediterranean	5-11
COMNAV NAW	12-13
Chief of Staff	14
Chief Administrative Officer	15
Deputy Chief of Staff	16

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Declassified E.O. 12356 Section 3.3/NND No. 785046

1. Since the Armistice PWB has been the sole medium for the procurement of films for liberated ITALY and for their physical delivery to picture houses.

2. It is now considered desirable: -

(a) That a Temporary Film Board be started whose main function would be to set up and control an epurated Italian film producing industry. It would consist of equal representation from the Allied Commission, PWB and the Italian Government.

(b) That PWB should continue to handle the distribution of all films until such time as plans have been formulated by the proposed Temporary Board for the handling of commercial films by Italian private agencies.

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4. The Political Committee is invited to take note of and endorse the above action.

/a/ ? ?
for J.H. LASCELLES,
Colonel
SECRETARY.

2282

DISTRIBUTION	COPY NO.
Supreme Allied Commander	1
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Air Commander-in-Chief, Mediterranean	5-11
COMNAV NAW	12-13
Chief of Staff	14
Chief Administrative Officer	15
Deputy Chief of Staff	16
U.S. Political Advisor	17-19
British Resident Minister	20-22
Director, PWB	23
Secretary, General Staff	24
G-1 (A)	25
G-1 (B)	26
G-2	27-28
G-3	29-30

(over)

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

JOPM

19 February 1945

1/PRB

My dear Mr. Prime Minister,

Your letter of 13th February and the attached Memorandum has been discussed with the appropriate officials at PWB.

We are informed by PWB that they are anxious, in view of the imminent liquidation of the major part of their operations in Government-controlled Italy, to derequisition part or all of the films, equipment and space of the Istituto Nazionale LUCE as soon as it can be arranged. To this end they would appreciate the opportunity of having an early meeting with representatives of LUCE, the Under-Secretary for Press & Information and members of the Allied Commission to effect such arrangements, which might possibly involve a rental of certain space and equipment for a period of time.

In view of the willingness of PWB to expedite this matter, will you please instruct the Under-Secretary for Press & Information to contact the Public Relations Branch of this Commission with a view to arranging the meeting.

Yours sincerely,

Ellery W. Stone
Rear Admiral, USNR,
Chief Commissioner.

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Copy

HEADQUARTERS ALLIED COMMISSION
APO 394
PUBLIC RELATIONS BRANCH

11/PRB

19 Febbraio 1945

Eccellenza,

Con riferimento alla Sua del 9 corr., N° Prot.194, Le inviamo qui acclusa copia della lettera scritta dall'Ammiraglio Stone a S.E. Bonomi.

Voglia gradire i miei migliori saluti

G. STEWART BROWN
Public Relations Director

A S.E. F. Libonati
Sottosegretario per la Stampa, lo Spettacolo e il Turismo
Via Veneto, 52

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

//

C O P Y

Tel.: 289

Ref/9257/GOS. 15 Feb.1945

SUBJECT : Attached letter from PM Bonomi.

TO ; Public Relations Branch.

1. Attached letter 105/XXVIII/16 dated 13 Feb 45 from PM Bonomi is passed to you for appropriate action.

2. Will you please prepare and submit reply there to for the signature of the Chief Commissioner.

(sgd.)
Chief Staff Officer
To the Chief of Staff.

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Copy

Translation

The President of the Counoil of Ministers

h. 105/XXVIII/16 Rome, 13 February 1945

Dear Admiral,

I submit to your examination the enclosed memorandum sent to me by the President of the 'Istituto Nazionale Luce'.

This memorandum asks for the restitution of the material which has been taken by P.W.B., and for the derequisition of part of the premises of the building n. 17, in Via S. Susanna, to establish the offices of the Institute.

I shall be most grateful for whatever informations you will be able to give me on this subject, and I remain,

Truly yours,

(sgd) I. Bonomi

Admiral Ellery W. Stone
Chief Commissioner of the Allied Commission
ROME

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Translation

MEMORANDUM

When P.W.B. requisitioned in June 1944 the premises occupied by the Istituto Nazionale Luce in via D. Susanna, N. 17, the technical equipment was impounded as well as all the photocinematographic archives of the Luce.

The said archives, containing the films made by the Istituto from 1931 till 1944, were examined by Colonel Gillett, who ordered all the war material of the Luce news-reels from 1939 to 1944 to be sent to Washington, as well as all the short films of fascist and war propaganda, even those of a former period.

Only material of a touristic, geographic, industrial, instructive, sporting character remains in the archives, with the exclusion of fascist propaganda and war subjects.

When the "Film Production Section" under Mr. A. Mackendrick, was formed in Via Bellini N. 27, part of the archives (about 1400 cases) were transferred in the said seat and put at the disposal of the Section which used some parts of them inserting them in some short, films it produced.

As the Section is being dissolved, the Istituto wouldn't like this material to get lost, now that the reasons why it has been impounded no longer exist; it would seriously prejudice its future activity; the Istituto asks that orders should be given for its immediate restitution.

The same regulation has already been issued by the Allied Commission for the Archives of the 'Cineteca Didattica', which were kept by the Istituto, and the restitution of which has already been granted, with the exception of a few short propaganda films.

We trust that the Allied Commission will take in kind consideration the request for the restitution of all the cinematographic and photographic archives, which are essential for the future activity of the organization, which is being reorganized with the help of the Government, and in the rehabilitation of which the Government is directly interested. 2377

With the request concerning the Photocinematographic Archives, we also ask for the de-requisition of the technical and office equipment, of the vehicles belonging to the "Luce" and of at

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

.st part of the premises of the building n. 17, in Via S. Susanna, to establish the offices of the Istituto which are at present in insufficient premises, formerly used as warehouse.

We communicate that the whole material (technical and office material), isn't in the above mentioned premises of Via S. Susanna, n. 17; part of it, the list of which we enclose, has been transferred in Via Bellini, N. 27, while the rest (mostly typewriters and contometers) are now in other offices of P.W.B. which we cannot possibly locate.

Rome, 5 February 1945

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PRESIDENZA DEL CONSIGLIO DEI MINISTRI

Il Sottosegretario di Stato

PER LA STAMPA E LE INFORMAZIONI

194 leg.

Magg. Lionel FIELDEN
Public Relations Branch
A.C.-Via V.Veneto
Palazzo delle Corporazioni

R O M A

Si trasmette l'accluso promemoria con il quale l'Istituto Nazionale Luce si rivolge alla Commissione Alleata per ottenere il rilascio dell'archivio cinematografico e fotografico appartenenti al detto Istituto e la derequisizione del materiale tecnico e di ufficio e degli automezzi che sono stati trasferiti in altri uffici, e si prega di voler cortesemente esaminare detta richiesta fornendo notizie al riguardo.

Si ringrazia

2375

(Avv. F. Alibonetti)

Roma, li 9 Febbraio 1945

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P R O M E M O R I A

All'atto della requisizione operata nel giugno 1944 dal P.W.B., dei locali occupati dell'Istituto Nazionale Luce in via di S.Susanna n.17, fu posto il fermo, oltre che sui macchinari tecnici, anche su tutto l'archivio fotocinematografico del Luce.

Detto archivio, contenente le riprese effettuate dall'Istituto dal 1931 al 1944, venne a suo tempo esaminato dal Colonnello Gillet, il quale dispose l'invio a Washington di tutto il materiale di guerra dei giornali Luce editi dal 1939 al 1944, e di tutti i cortometraggi di propaganda fascista e di guerra, anche di epoca antecedente.

E' rimasto così soltanto nell'archivio il materiale di carattere turistico, geografico, industriale, didattico, sportivo e vario, con esclusione quindi dei soggetti di guerra, e di propaganda fascista.

Costituitosi a via Bellini n.27 la "Film Production Section", alle dipendenze di Mr. A. Mackendrick, una parte dell'archivio (circa 1400 scatole) fu trasferita in detta sede a disposizione della Sezione stessa, che ne ha utilizzato alcuni brani per la inserzione in corti metraggi di sua edizione.

Poichè è in corso lo scioglimento della Sezione, l'Istituto si preoccupa che tale materiale, essendo cessati gli scopi per i quali ne era stato disposto il fermo, possa andare disperso con grave nocumento per la sua future attività, e prega pertanto perchè vengano date disposizioni per la sua immediata restituzione.

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

Analogo provvedimento è già stato preso dalla Commissione Alleata per quanto riguarda l'Archivio della Cineteca Didattica, che era stato conservato presso l'Istituto, e del quale, su richieste del Ministro della Pubblica Istruzione, è già stato dato il benestare alla riconsegna, escludendosi soltanto alcuni cortometraggi di propaganda.

Si confida che la Commissione Alleata vorrà prendere in benevolo esame la richiesta di rilascio di tutto l'archivio cinematografico e fotografico, poichè questo è indispensabile per la futura attività di lavoro dell'Ente che, con l'appoggio del Governo, si sta riorganizzando, ed alla ripresa del quale il Governo ha diretto interesse.

Unitamente alla riconsegna dell'Archivio Fotocinematografico, si chiede anche la derequisizione di tutto il materiale tecnico e di ufficio, e degli automezzi appartenenti al Luce, e di almeno una parte dei locali dello stabile di via S.Susanna n.I7, per consentire l'impianto degli uffici dell'Istituto,attualmente costretti in angusti locali, già adibiti a magazzini.

Si segnala tuttavia che non tutto il materiale tecnico e di ufficio trovasi tuttora nei predetti locali di via S.Susanna I7, ma parte di esso, e precisamente quello di cui all'elenco allegato, è stato trasferito in via Bellini n.27, mentre altro (particolarmente macchine da scrivere e calcolatrici) trovasi presso altri uffici del P.W.B., che non è possibile precisare.

Roma, 5 Febbraio 1945

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DISTINTA DEL MATERIALE FOTOCINEMATOGRAFICO IN CONSEGNA ALLA SECTION FILM = Via Bellini n.27

N. I Macchina Debrie L. N° 6455 con :

n. I obbiettivo Pan Tachar 2,3 Fl=28 m/m n. 25434
" I " " " 2,3 F= 40 m/m " 14522
" I " " " 2,3 F= 50 m/m " 19292
" I " " " 2,3 F= 75 m/m " 22979
" I " " " 2,3 F=I00 m/m " I9422
" I " Astro 5 F=200 m/m " I6670
" 6 magazzini da I20 metri
" I parasole con portafiltri
" I manovella per macchina
" I motorino Debrie n.272396 da 24 Volts
" I loupe Debrie n.354
" I viseur Optis m.34 n.9
" I iride da 9e m/m
" I cassetta in cuoio per macchina ed accessori
" I cassetta per magazzini (in cuoio)
" I cavalletto Debrie
" 3 manovelle per cavalletto
" I cassettina in cuoio per macchina Kinamo
" I sacco nero per caricamento della pellicola
" 4 secche per magazzini da I20 metri
" I cuffia completa per cavalletto

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N. I Macchina Siecta n.206 con :

n.I obbiettivo Pan Tachar 2,3 F= 40 m/m n.II99I
" I " " " 2,3 F= 50 m/m " I3434

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n.I obbiettivo Pan Tachar 2,3 F= 75 m/m n. 12705
" I " Astro 5 F=200 m/m " 20086
" I " " 5 F=400 m/m " 21248
" I luopa Slecta
" I viseur Slecta
" I portafiltri
" 2 parasoli
" I motore Slecta
" I manovella per macchina
" I cassetta in legno rivestita di cuoio per macchina
" I cassetta in legno rivestita di cuoio per magazzini
" 2 magazzini da m.120
" I cavalletto Slecta con cuffie.

N. I Macchina Askania N.85372 con :

n.I obbiettivo I:3,5 F= 35 m/m n. IC24856
" I " Tessar I:3,5 F=75 m/m n.412761
" I " Pan Tachar I,8 F= 28 m/m n.22322
" I " Cooke Taylor 3 3/4 ingh. F/2-5 n.157045
" I " Tessar I/3,5 F= 105 m/m n.777900
" I parasole con portafiltri
" I motorino Askania n.327051
" 8 magazzini da n.120
" I manovella per macchina
" 5 filtri
" I cassetta per macchina ed accessori
" I telescopio Askania n.94239 (telemetro)
" I rallenty per fotogrammi n.98959 (raccordo)
" I raccordo per rallentatore n.99418
" I blocco rallentatore n.98351 con flessibile
" I mirino n.92150
" I testa per rallentatore e manovella.

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N. I Macchina Benedetti N.025 con :

n.I obbiettivo Astro Pan Tachar I,5 F= 35 m/m n.30806
" I " " " " I,8 F= 50 m/m " 30599
" I " " " " I,8 F= 75 m/m " 31683
" I loupe
" I manovella per macchina
" 6 magazzini da m.60
" I busta in cuoio per macchina ed accessori.

N. I Macchina Novedo con :

n.I obbiettivo Pan Tachar 2,3 F= 35 m/m n. 27935
" I " " " 2,3 F= 50 m/m " 28468
" I " " " 2,3 F= 75 m/m " 29711
" 4 filtri con astuccio
" 4 magazzini da 120 metri
" I manovella per macchina
" I busta in cuoio per macchina ed accessori

N. I Macchina Le Blay n.01 con :

n.I obbiettivo Kinoptik I:2 F= 28 m/m n.761
" I " " I:2 F= 40 m/m " 868
" 4 magazzini 30 metri
" I busta in cuoio per macchina ed accessori

N. I Macchina Kinamo N.23462 con:

n.I obbiettivo Tessar n.987366
" I parasole
" 9 magazzini da 25 metri
" I busta in cuoio per macchina ed accessori
" I loupe

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n.I oculare per loupe
" I peraluce Askenie mod. grande
" I peraluce per macchina Novado
" I peraluce per macchina Benedetti
" I magazzini per Le Blay
" 4 mafazzini per Le Blay
" 4 megazzini per Kinamo
" I obbiettivo Astro Pan Tacher F= 2,3 250 m/m n.33524
" I busta in cuoio per macchina fotografica 9 x I2
" 4 proiettori da 2.000 Watt completi di lampade
" 2 proiettori da I.000 Watt " " "
" 2 lucciole da I.000 " " " "
" 4 proiettori da 5.000 Watt completi di cavi e lampade
" 9 matasse di cavi gommati
" I lampada da 5.000
" I quadro di comando
" 8 cavalletti per proiettori
" 3 scatole di derivazione (B2)
" 6 scatole per giunte
" 6 matasse di cavi gommati
" 4 spezzoni di cavi gommati
" 6 rosine con cavi gommati
n.II40 scatole di repertorio di guerra e generico
n. 82 scatole di negativi di documentari.

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

HEADQUARTERS ALLIED COMMISSION
APO 394
PUBLIC RELATIONS BRANCH

11/PRB 7 February 1945.

SUBJECT : Film Quotas

TO : Chief Commissioner through Chief of Staff.

The attached letter, written by Lieut. Levi of the PWB films section to Proia, President of the Film-renters Association, has recently come to my notice. This letter was written on September 7. You will see, therefore, that, without any authorisation except an arrangement between Levi and Proia, a quota system is more or less operating. There is, as I see it, no particular harm in this at the moment, particularly because Italian films are few and far between; but I would like to use this example to draw your attention to what I think is a dangerous state of affairs.

We have recently, at meetings about PWB, discussed PWB control of film distribution and production. Actually no control exists. Except by occasional raids on cinemas or producing houses PWB cannot exercise control. The Italian film industry is in a bog of corruption and intrigue, and deals are going on which may prejudice the whole future. I would urge you again to get a Film Board established without delay.

LIONEL FIELDEN
Major
Public Relations Director.

Encl : 1

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TRANSLATION

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.

Sig. Comm. Alfredo PROIA
Presidente dell'Associazione
dei Noleggiatori Italiani
ROMA

At the beginning of the new film season this Film Section recognizes the claim of Italian Film Renters to exhibit their own unexhibited films in Rome.

We have therefore decided, in cordial collaboration and in accordance with the requirements of this Film Section, to limit our own showings in Rome pre-views so that such pre-views will include two Allied films to one Italian film chosen from among the various Italian renters.

This of course with the consent of the interested parties, with whom Italian renters will have to negotiate for production in free competition including our own requirements, always keeping to the arrangement of two films to one.

Kindly inform the directors of all renting establishments.

Lt. P. Levi
PWB Film Section.

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(Copia)

Allied Forse Headquarters
Information and Censorship Section
PSYCHOLOGICAL WARFARE B R A N C H
Italian Theatre Headquarters
P.W.B.Unit N°12 U.S.A.F.O.512

Roma, 7 settembre 1944

Al Sig. Comm. ALFREDO PROIA
Iresidente dell'Associazione
dei Noleggiatori Italiani

R o m a

Con l'inizio della nuova stagione cinematografica questa Film Section si è resa perfettamente conto della necessità delle case di noleggio italiane di dover programmare le proprie pellicole inedite nella città di Roma.

In una atmosfera quindi di assoluta collaborazione e compatibilmente, naturalmente, con le esigenza di questa Film Section, abbiamo deciso di limitare la nostra attività per ciò che si riferisce alla programmazione di nostri films nei locali di prima visione di Roma in maniera tale che tale programmazione avvenga in rapporto di due sole pellicole di produzione alleata contro una pellicola scelta tra le diverse case di noleggio italiane.

Quanto sopra naturalmente con il pieno consenso degli esercenti interessati, presso i quali le case di noleggio andranno a svolgere le trattative per la propria produzione in regime di libera concorrenza anche per ciò che si riferisce ai nostri confronti, tenendo però presente sempre il rapporto di uscita nella misura di due a uno.

Vi preghiamo pertanto a voler far conoscere a tutti i Direttori generali di tutte le case di noleggio quanto Vi abbiamo comunicato con la presente ed a volercene dare conferma.

fto.Lt.P.Levi
P.W.B.-Film Section

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Copies Minutes of meetings are on N.Y. file

EXTRACT FROM MINUTES OF MEETINGS HELD ON JAN 12, 15 and 17

TO DISCUSS UN RUSSELL PARKES' PAPER

7. Area Reconstruction.

INTEGRATED TEAM.

FAO to retain responsibility until arrangements can be made for the Embassies, A.C. or Private Distribution to take over.

Agreed that FAO should retain responsibility until private distribution could be established by the Italian Government (Policy to be laid down by Italian Government).

AT ANY RATE.

As at present. If there is no recommendation to the contrary the system should remain.

Agreed.

10. Area Reduction.

DISTRIBUTION.

Proposal consists of: (1) The Italian Government should be requested to reduce the number of distribution centres. (2) Instructions will be issued to AC and FAO to recommend that a small number of centres should retain responsibility for various areas, as they become ready to take over.

Agreed that this was a matter for the Italian Board. This must retain responsibility for newsprint and should not Italian Economic Board could set Italian Economic Policy.

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EXTRACT FROM MINUTES OF MEETING HELD AT A.C. ON JAN 17, 1945.

Film Distribution. After some discussion it was decided that film distribution would remain in PWB hands until private distribution could take over. Mr. Stewart said the matter might be reviewed in 3 months' time in the light of the transport situation. This was agreed.

Speaking on this point Admiral Stone said he did not understand how some agents of private companies can get over here and others can't?? Mr. Stewart said some came in as War Correspondents etc. Admiral Stone said this was a though problem. Mr. Hopkinson said he had laid it down that there should be no visitors, but he would investigate possibilities of changing this.

Film Production. Mr. Linon said it was decided at other meeting that Civil Board should consider this matter. Admiral Stone said: "Right, and it is understood that AC does NOT plan to take over". Mr. Linon said newsreel should remain with PWB for the present. Agreed. Mr. Stewart said matters of censorship (except military) licensing and control should go to the Italian Govt. Admiral Stone agreed.

EXTRACT FROM MINUTES OF MEETING HELD AT A.C. ON JAN 12th 1945.

17. As to films, they had an organisation of 300 people for distribution, but this cost nothing as payment for it was taken from film receipts. They could turn over to AC or anyone else a smoothly functioning organisation.

18. He thought that production could be taken over by the A.C.: the main PWB activity was to make Italian trailers for the newsreels sent from overseas.

Mr Barnes said the film distributing unit could also come under AC as a self contained unit. PWB could carry on with the production of films until A.C. could take over.

Major Fielden said that he did not think AC need 'take over'; it was simply a question, where documentary AC films were concerned of asking an Italian Company to make them. That could be done tomorrow, if materials were available. Newsreels would be more complicated.

Mr Barnes said he would like to hand over newsreels to the Italian Govt.

Mr. Lunen said that that would be difficult. The newsreels sent out here were owned by British and American Companies who would not easily surrender their rights.

Mr. Stewart said that the question of transport for distribution would be difficult. Was PWB going to surrender their transport?

Mr. Barnes said that they had no transport - they had to scrounge.

2363

Mr. MacMillan said that he thought AC should take over the PWB film responsibilities as soon as it could be arranged.

Mr. Barnes objected that that might leave the PWB with the baby for many months.

Brigadier Lush assured Mr. Barnes that AC would play fair.

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17. Film Distribution :-

AC Italy : PWB to retain responsibility until arrangements can be made for the Embassies, AC of Private distributors to take over.

A.F.H.Q. : As at present. Mr. Eman to make recommendations as to the division of staff between the two Headquarters.

18. Film Production :-

AC Italy : Production consists of : (1) the regular Italian newsreel, (2) documentaries and shorts in support of AC propaganda. PWB recommends that it should retain responsibility for both services until AC can arrange to take over.

A.F.H.Q. : Not applicable.

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

HEADQUARTERS ALLIED COMMISSION
APO 394
PUBLIC RELATIONS BRANCH

11/PRB

23 December 1944.

SUBJECT : Temporary Film Board

TO : Chief Commissioner (Through Chief of Staff)

I attach a copy of the proposed terms of reference for the Temporary Film Board, in English and Italian. These have now been approved by PWB which does not, however, concur with your deletion of the word "epurated". Mr. Edman wishes me to point out that this would emasculate the AFHQ order, and in his opinion would be dangerous. I agree with him.

You wished to discuss these terms with the Prime Minister. May I suggest the following points for that discussion :

(1) It should be verbal. I need not remind you that Spataro is now at the Presidenza del Consiglio and his influence on film activities has not been a very happy one. If this matter goes through his hands I am afraid he may try to plant special representatives on the Board.

(2) It should be stressed that the Board is temporary, as its name implies, and will be dissolved by you as soon as a more satisfactory stage is reached in the industry.

(3) The Board will NOT be a technical one. It will, as in the case of the Allied Publications Board, co-opt experts or appoint technical sub-committees as and when necessary: but its main function will be to settle the outstanding questions which mainly regard requisitioning of premises and equipment, permits to make new films or exhibit old ones, unfreezing, allocation and possibly importation of raw material, censorship of films and the co-ordination of interested parties.

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(4) At present, the conflicting claims of interested parties (e.g. PWB, Allied Army Film Units of various nationalities, Italian film companies, requisitioning authorities such as

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(4) Contd.

Rome Area Command, and foreign companies) are so manifold that it is virtually impossible to reach agreement on any point. The Board will provide the channel for such agreement.

(5) The film industry will obviously have an immense effect on the growth and tendency of Italian opinion. The Film Board will probably come in for sharp criticism; two ways of avoiding it are to see that (a) the Italian representatives are young - because the film isn't an old man's job, and (b) that one of them represents the Left, which will kick continually at the Board if it is not represented.

(6) The membership could be extended to 9 or 12 if the Italian government desired. But a large Board will work slowly, and our experience of APB suggests that a small Board, co-opting experts when necessary, is preferable.

LIONEL FIELDEN
Major
Public Relations
Director.

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ALLIED FORCE HEADQUARTERS
XXXX

0402

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

SEGRETO

15 dicembre 1944

(ALLEGATO INTERPRETIVO)

SUBJECT

1(a) E' stato creato un Comitato Tripartito per la Cinematografia formato da rappresentanti di :

(1) Governo Italiano
(2) Commissione Alleata
(3) Psychological Warfare Branch

(b) La Commissione Alleata sarà rappresentata da due membri rispettivamente della

(1) Sezione Politica
(2) Ufficio Stampa

(c) Il Psychological Warfare Branch sarà rappresentato da due membri rispettivamente della

(1) Sezione Direttive
(2) Sezione Cinematografica

(d) Il Governo Italiano nominerà due membri appropriati.

2. La funzione del Comitato è quella di creare e controllare una industria di produzione cinematografica italiana non-fascista ~~apolitica~~. Il PWB continuerà ad occuparsi della distribuzione di tutti i film fino a che il Comitato non avrà stipulato un progetto per la distribuzione dei film commerciali.

3. Fintanto che questo progetto non sarà stipulato il Comitato controllerà la censura dei film e la concessione di tutti i permessi di produzione di film in Italia. Il Comitato regolerà inoltre tutte le questioni attinenti alla requisizione di locali, ai macchinari e alle materie prime.

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

HEADQUARTERS ALLIED COMMISSION
APO 394
PUBLIC RELATIONS BRANCH

11/PRB 20 December 1944

SUBJECT : Film Board

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

Dear George,

You already have a copy of the terms of reference drawn up by Gnudi, Mackendrick and myself. The Chief Commissioner has now agreed to these with one alteration, viz. deletion of the word "epurated" in Para 2, line 2. He wishes to have "PWB concurrence". I am not sure what this involves, but will you please take the necessary steps as soon as possible. I know you agree with me that we should waste no time in getting this Board established.

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Letter 630/C.19 dated 23 Nov from Sottosegretariato per la Stampa dubbing of foreign films.

Translation of 1.

D-COS CAS for C.A.F.-3-

~~Chief Commissioner (through Chief of Staff)~~

I should be grateful for your opinion as to whether you regard this as "exclusivity". It is a nice point. The law is still in force and unless we repeal it it would seem that the Italian Government could, in theory at least, veto films dubbed by the PWB.

Lionel Fielden.

LIONEL FIELDEN,
Major,
Public Relations Director.

25 Nov 44.

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

TRANSLATION

PRESIDENZA DEL CONSIGLIO DEI LINISTRI
Sottosegretariato per la Stampa e le Informazioni.

23 Nov 1944.

Subject : Films dubbed abroad

To: THE ALLIED COMMISSION
Public Relations Branch

As you know, foreign films dubbed abroad in the Italian language are now being included in film programs in Italy. This is contrary to the law at present in force. In fact the Decree Law of 5.10.1933, No. 1414, substituted by Decree Law No. 320 of 5.2.1934, forbids the showing of non-national cinematographic films dubbed abroad in the Halls of the Realm.

This Order was suggested by literary and artistic motives as well as by the necessity to safeguard the economic interests of the Nation.

On the other hand, dubbing by Italian studios was much appreciated abroad and gave employment to numerous workers who are out of jobs at present.

It will be appreciated if you will kindly look into the possibility - in accordance actually with a law at present in force - of confirming the ban on showing films dubbed abroad in Italian in view of the above-mentioned considerations.

Thanking you in advance for your reply.

Sgd. SPATARO.

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

RII. (1)

MEN/ST

Presidenza del Consiglio dei Ministri

Sottosegretariato per la Stampa e le Informazioni

Ufficio Spettacolo 23 NOV 1944

n.di prot. 630/C.19

Oggetto: Programmazione film doppiati all'estero.-

ALLA COMMISSIONE ALLEATA
PUBLIC RELATIONS BRANCH

= R O M A =

Come è noto si è iniziata in Italia la programmazione di film esteri doppiati all'estero in lingua italiana. Ciò è in contrasto con le disposizioni di legge tutt'ora vigenti. Infatti il R.D.L. 5=10=1933, n.1414, convertito nella legge 5=2=1934 n.320, vieta la proiezione nella sale del Regno delle pellicole cinematografiche non nazionali doppiate all'estero.

Questa disposizione fu suggerita da motivi letterari ed artistici oltre che dalla necessità di tutelare gli interessi economici della Nazione.

D'altra parte il doppiaggio degli stabilimenti italiani era molto apprezzato all'estero e dava lavoro a numerose maestranze che attualmente sono disoccupate. 2354

Si prega di voler esaminare la possibilità, in applicazione del resto di una legge tutt'ora in vigore, di confermare il

.....

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

Chief Commissioner.

Attached is submitted for your information/signature/approval.

Administration memo. (A.C.) based on Secretary's
ruling regarding setting up of Film Board. I have
omitted the word 'efficient' on page 2.

MV(16/XII

PRO.
Action as approved by CC. MV(16/XII

CC 1177
DEC 18 1945

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

CC 1006
27/11/44

25th November 1944.

-1-

Letter dated 23 November from Sottosegretariato per la Stampa

-2-

Chief Commissioner (thru Chief of Staff) M.F. 26/11

The letter at 1 from Spataro states that he is setting up a Film Censorship Board and also a Board of Appeal against censorship in accordance with directives approved by the Council of Ministers. He asks me to designate representatives of AC to both.

I am not sure how matters now stand regarding the temporary film board - which presumably might take over all such functions. I would however be grateful for your views as to whether AC should have a representative - necessarily Italian speaking, of course, and only, according to Spataro's letter, as an "observer" - or whether we should leave such functions to the PWB censors.

Lionel Fielden.

LIONEL FIELDEN,
Major,
Public Relations Director.

25 Nov 44

C of S-
Pls see me with minutes of Pol. Mtg. at which SHAEF(ED) gave ruling on this. Two cc
27/11

P.A. Please file the papers.
MF 28/11

C of S
Sir, Minutes of Pol Mtg are at 16 v Paper no P.C.(44)28
referred to above is at 17.
Lt Col 3/12.

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P.A. Draft a minute PRO based on 12 & 16
MF 11/12

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

(1)

CC

Presidenza del Consiglio dei Ministri

Sottosegretariato per la Stampa e le Informazioni

Roma, 23 Novembre 1944

Al Maggiore FIELDEN
Public Relations Branch
= ROMA =

Questo Sottosegretariato deve provvedere alla costituzione delle Commissioni di revisione cinematografica di 1° grado e di appello, secondo le norme recentemente approvate dal Consiglio dei Ministri.

La prego, pertanto, di voler designare, giusta le precedenti intese, il rappresentante della Commissione Alleata che interverrà, in qualità di osservatore, sia presso la Commissione di 1° grado sia presso la Commissione di appello.

In attesa di un cortese riscontro, La ringrazio vivamente

2252

G. Gualtieri

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

COPY

TOP SECRET

AFHQ Political Committee
32nd Meeting

15 Nov 44

EXTRACT

6. MOTION PICTURE POLICY FOR ITALY

(Paper No. PC(44) 128)

THE COMMITTEE had before them a paper stating that PWB had been directed by the Psychological Warfare Sub-Committee to invite the Allied Commission to start a temporary film board, whose main function would be to set up and control an epurated Italian film producing industry, and inviting the Committee's endorsement of this action.

MR. BARNES explained that at the present time it would be impossible for private companies to function in ITALY as they lacked both the means of importing films and transport facilities for them in ITALY. He also pointed out that PWB control was necessary in order to ensure that news reels and other films of propaganda value were shown.

COMMODORE STONE believed that as in the case of news agencies it was now time the Italians were given some measure of control. In particular, he considered that it was improper that PWB, a propaganda agency, should control picture houses and the film producing industry which were commercial enterprises.

MR. MACMILLAN pointed out that the problem under discussion differed from that of the press and news agencies. It was only possible for the Italian people to have films because the British and U.S. Governments made these and transport for them available through the medium of PWB. He felt, therefore, that the Allied Governments were entitled to some control.

2350

THE SUPREME ALLIED COMMANDER:

Endorsed the policy agreed by the Psychological Warfare Sub Committee and directed that PWB and the Allied Commission take action in accordance with Paper No. PC(44) 128 of 2nd November 1944.

TOP SECRET

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

HEADQUARTERS ALLIED COMMISSION
APO 394
PUBLIC RELATIONS BRANCH

11 (51)

11/1/PRB

12 November 1944.

Motion Picture Industry

The AC agrees that, in view of the parastatal nature of large sections of the Italian film industry, the failure of the Sotto-segretariato per la Stampa to epurate these sections of Fascist elements, and the large financial interests involved, as well as the complex questions of exclusive contracts and protective tariffs, a temporary Film Board as proposed by PWB is desirable. The AC considers however that there is a danger of such a Board being perpetuated into a Board of Control which would be entirely opposed to the declared intentions of the United Nations and in disharmony with the general policy of the handing-over of responsibility to Italian jurisdiction. The AC therefore recommends that such a temporary Film Board, if set up, be authorized to operate and make recommendations for a period not exceeding two months from the date of its establishment, such period being in the view of AC ample to ensure that the essential steps for epuration and defascistization are taken.

0412

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COPY.

ALLIED COMMISSION
R O M E

To: Commodore Ellery W. Stone,
Chief Commissioner.

From: Mr. Macmillan.

I have read these papers with interest.

(1) Films. With regard to the Film Board, it was agreed that this should be set up, so the matter is settled. I agree that we should not stay in it too long and that we should keep an eye on its development from that point of view. As I understand it, the Film Board will only deal with reorganizing Italian film production. The distribution of British and American films will continue to be handled by P.W.B. I can see no alternative to this, since they have to be financed, imported and distributed by some non-profit making agency and this seems the only one available. At a later stage no doubt the import of British and American films can be negotiated directly between the British and American Embassies and the Italian Government, as Mr. Stewart now suggests, but this involves a more advanced situation than now exists.

(2) News Agencies. If I remember rightly, it was left at S.A.C.'s meeting that the Commission and P.W.B. should try to reach some kind of compromise on this. I shall, alas, be unable to take part in it as I shall be away. For my part, I should be in favour of allowing the private News Agencies to start up in Italy on some date fixed, e.g., January 1st, and I should also agree to stimulating the Italians to set up an Agency of their own, but it would be merely a matter of our giving them friendly advice on this.

2251

17th November, 1944.

COPY
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K 386

ALLIED FORCE HEADQUARTERS

PC (44) 128
2nd November 1944

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COPY NO 45

POLITICAL COMMITTEE
MOTION PICTURE POLICY FOR ITALY

Note by Secretary

1. Since the Armistice PWB has been the sole medium for the procurement of films for liberated ITALY and for their physical delivery to picture houses.

2. It is now considered desirable :-

(a) That a Temporary Film Board be started whose main function would be to set up and control an epurated Italian film producing industry. It would consist of equal representation from the Allied Commission, PWB and the Italian Government.

(b) That PWB should continue to handle the distribution of all films until such time as plans have been formulated by the proposed Temporary Board for the handling of commercial films by Italian private agencies.

3. PWB has accordingly been directed by the Psychological Warfare Sub-Committee to invite the Allied Commission to set up a Temporary Film Board for the purposes outlined above.

4. The Political Committee is invited to take note of and endorse the above action.

/s/ ? ?
for J.H. LASCELLES,
Colonel
SECRETARY.

2348

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Chief of Staff	14
Chief Administrative Officer	15

0413
Declassified E.O. 12356 Section 3.3/NND No. 785016

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Colonel
SECRETARY.

2348

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Director, PWB	23
Secretary, General Staff	24
G-1 (A)	25
G-1 (B)	26
G-2	27-28
G-3	29-30

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(52)

COPY

ALLIED FORCE HEADQUARTERS

Inter Service and Political Secretariat

1st November 1944

MEMORANDUM TO : Acting Chief Commissioner, Allied Commission.

COPIES TO : U.S. Political Adviser
British Resident Minister
AC of S G-2
AC of S G-5
Chief, INC
Director, PWB

SUBJECT : Policy regarding Italian News, Films and Broadcasting.

In accordance with the wishes of Brigadier General McChrystal, Chairman, Psychological Warfare Branch Sub-Committee, it is proposed to deal as follow with your letter of 23rd October to AC of S G-5 :-

News Agencies and Films. Papers No PC (44) 127 and 128 will be placed on the agenda for the next Political Committee meeting. It is noted that there is no major divergence of opinion on these subjects and it is thought that Commodore Stone will be able to raise any relevant points at the meeting.

Broadcasting. It is understood that PWB propose to submit the Allied Commission's views, together with their own comments, to a forthcoming meeting of the Psychological Warfare Sub-Committee.

2247

/s/ ? ?
for J.H. LASCELLES,
COLONEL.

0416

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(47)

HEADQUARTERS ALLIED COMMISSION
APO 394
PUBLIC RELATIONS BRANCH

PRB/RA "

October 28th, 1944

Dear Jon,

The attached is rather a sorry story, and points the moral of some things you said last evening !

I don't know of course what the facts really are: but they seem to call for decisive action by somebody quickly.

Yours

(Sgd)

LIONEL FIELDEN,
Major,
Public Relations Director.

Mr. J. Winifie,
ACC Liaison Officer,
PWB
Via Veneto 62.

2346

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ALLIED FORCE HEADQUARTERS

K 373

PsWSC (44) 17
26th October 1944

COPY NO. 24

PSYCHOLOGICAL WARFARE SUB COMMITTEE

US AGENCIES' VIEWS ON THE FUTURE ORGANISATION OF ITALIAN PRESS, PUBLISHING, RADIO AND FILM INSTITUTIONS

Note by Director, PWB

The Office of War Information has transmitted to PWB by cable, quoted below, recommendations to AFHQ agencies dealing with the future organisation of Italian press, radio, film and publishing institutions.

The recommendations represent the composite views of the Associated Press, United Press, International News Service, American Newspaper Publishers Association, Book Publishers Bureau, National Association of Broadcasters and spokesmen for the American film industry.

It is recognised by PWB that the Italian Government will write its own laws. The views of the American agencies are presented by PWB solely for the information of AFHQ and for purpose of guidance should the advice of AFHQ agencies be sought by the Italian Government.

"It is agreed unanimously that the problem breaks down into two parts, specific legislation which can only create favourable climate for free interchange of ideas and industry self-discipline which must implement legislation.

2345

Legislation: 1. All American industries represented would like seeing guarantees of our bill of rights simply written into Italian law with specific stipulation that parliament may not legislate nor may crown promulgate any statute whatsoever shortening freedom of press and speech. 2. All would like seeing guarantees against unreasonably discriminatory taxes and/or quotas on non-Italian communications services, radiophotos and news pictures, voice radio broadcasts, press association files, books, newspapers, magazines, phonograph recordings and motion pictures written into Italian law. 3. All would like seeing guarantees of access to Italian common carriers equal - i.e. wireless posts telephone and telegraph for nationals of all countries at uniform rates written

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ITALIAN PRESS, PUBLISHING, RADIO AND [illegible]
TUTIONS

Note by Director, PWB

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ANPA and press associations specifically requested following: 1. Guarantees by law of equal and unhampered access to news sources for accredited representatives of any nationality throughout Italy and her possessions. 2.Laws prescribing Italian monopolies whether private or government in gathering and disseminating news, advertising and circulation fields. 3. Laws providing that no publication available to the public generally may be chiefly owned - i.e. no individual,group or corporate entity whose primary business

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is not journalism can own 51 percent of stock. 4. Laws directing Italian publications to establish fixed advertising rates and to set up body similar to audit bureau of circulation in US to make public semi-annually sworn net paid circulation statistics. 5. Laws specifying that publications are not obligated to grant news column space to advertisements. 6. Laws abolishing tariffs on newsprint. 7. Laws requiring that by 1950 40 percent be least of any publications revenue which must derive from paid advertising and 40 percent be least from paid subscriptions and/or newsstand sales. 8. Opposition of all newspaper spokesmen to licensing journalists, as in France.

Book publishers desire any required legislation to pave way for reciprocal treaty between Italy and US covering copyright.

Radio industry desires legislation guaranteeing right of Italian Nationals to listen freely to American broadcasts from any source.

Motion picture industry desires legislation guaranteeing US companies right to compete with motion picture industry any other country, including Italy only on quality of product and servicing, without any artificial restrictions.

Legislative rules: Urge strongly that Italian representatives of above covered industries send qualified delegates this country to study American practices, with view of establishing their own internal rules and restraints.

In the opinion of the several persons canvassed in industry, states and Congress, precedent with formal delegations of industry representatives being sent this country by Italy for conference with their opposite numbers, would greatly facilitate understandings now being reached worldwide".

2344

The above views were received by PWB from the Office of War Information, with the request that they be submitted to AFHQ.

(intd) R.B.

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Director, PWB	2-3

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7. Laws requiring [illegible] publications revenue which must derive from paid advertising and 40 percent be least from paid subscriptions and/or newsstand sales. 8. Opposition of all newspaper spokesmen to licensing journalists, as in France.

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Enclosure (49)

HEADQUARTERS
ALLIED CONTROL COMMISSION
PUBLIC SAFETY SUB COMMISSION
SECURITY DIVISION
A.P.O. 394

Ref : SD/140.12

24 October, 1944

Subject : Italian Film Officials.

To : Director, Public Relations Branch

1. With reference to letter PRO/PII, dated 30th September 1944 from the Director, Public Relations Branch requesting information on the above, enquiries have been made with the following results:

2. (a) FABBRI, Avv. Gustavo. Born at Forli' on 10/1/1882. Formerly a member of the Directorate of Societa' Esportazione dell'Industria Tessile Viscosa (Textile Manufacturers). From 1937 to 1944 he was kept under observation by Questura Agents as it was reported he frequented a cafe in Rome used by anti-Fascist Groups and he is said to have associated with BARTARELLI Enrico and Avv. MICELLI PICARDI, both leaders of underground organisations. The management of his firm was requested on several occasions to dismiss him owing to his anti-fascist sentiments. He was not inscribed in the Fascist Party and it appears that he was always opposed to the late regime. It has been announced that he has now been appointed Commissario of E.N.I.C. (Ente Nazionale Industrie Cinematografiche) by the Minister of Press and Propaganda.

(b) VERROCCHI, Dott. Olindo. Born at Berlinpoli on 12/4/1888. A lawyer who came to Rome in 1920. From 1938 he was watched by the Questura as a member of the Socialist Party.
Subject was well known as a critic of prominent Fascists and the racial laws introduced against the Jews. In 1939 he contributed articles to the newspaper "Il Piccolo di Trieste" and to the "Stirpe di Roma" which was owned by the ex-Fascist Minister ROSSONI, with whom VERROCCHI was on good terms, this is explained by the fact that before ROSSONI became a Fascist he was a staunch supporter of the Socialists. The newspaper referred to was non-political. Recent correspondence shows that VERROCCHI was a close associate of NENNI, the present leader of the Socialist Party. He was appointed President of "Istituto Nazionale Luce" on 13/10/44.

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(c) EROSIO, Valentino. Born at Turin on 25/2/1902. In 1941 he was appointed Manager of Campagna Italiana Cinematografica Lux Film. He was never inscribed in the Fascist Party. The Fascists regarded him as an Anti-Fascist and from 1941 onwards he was the subject of observation by the Questura.

(d) CLIVA, Guido. He was inscribed in P.N.F. on 29/10/32, and was doubtless an enthusiastic Fascist, this was amply demonstrated by his actions towards the studio staff in dismissing those who did not hold a Fascist membership card.
MONCORONI appointed Guido CLIVA as Director General of "Cinecitta'". This organisation was created by Carlo PONCORONI, a director of "SAICAM" port

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

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(c) BROSIO, Valentino. Born at Turin on 25/2/1902. In 1941 he was appointed Manager of Campagna Italiana Cinematografica Lux Film. He was never inscribed in the Fascist Party. The Fascists regarded him as an Anti-Fascist and from 1941 onwards he was the subject of observation by the Questura.

(d) OLIVA, Guido. He was inscribed in P.N.F. on 29/10/32, and was doubtless an enthusiastic Fascist, this was amply demonstrated by his actions towards the studio staff in dismissing those who did not hold a Fascist membership card.
RONCORONI appointed Guido OLIVA as Director General of "Cinecitta'". This organisation was created by Carlo RONCORONI, a director of "SICAM", port constructors, a prominent Fascist and wealthy man who had no difficulty in raising the necessary capital from the various Fascist controlled banks. Subject was also appointed Director of "General Cine", an organisation who imported American films and distributed them throughout Italy, they also produced films using the studios at Cinecitta' . OLIVA therefore, under these circumstances, dealt with himself in arranging rentals etc. between "Cinecitta" and "General Cine".
OLIVA was born at Agnone, Prov. Campobasso, and when he took over the appointment at "Cinecitta'" in 1935 or 1936, he had only limited means, but in 1937 or 1938 he purchased a villa at Frascati for 1.000.000 lire and an appartment at Via Milizia 1, Rome, for his German mistress Greta GONDA. His salary as General Director of Cinecitta' was 7.000 lire per month and 5.000 lire as General Director of "General Cine". ./.

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It is suggested that OLIVA's main income was derived from gratuities which he received from the various firms renting studios and generally doing business with "Cinecitta'".
It is further reported that the three restaurants at "Cinecitta'", managed by a certain VALENTINI, also provided funds for OLIVA.
He was a close friend and collaborator of the various Ministers of Popular Culture, including CIANO, PAVOLINI, the present Secretary of the Republican Fascist Party; ALFIERI, at one time Italian Ambassador in Berlin and POLVERELLI. He readily accepted the friends and female acquaintances of these persons and gave them important positions in the film world.
OLIVA's chief executives were:

(i) Enzo CUCULI, an officer of the M.V.S.N. and the Chief of the Discipline Office at "Cinecitta'.
(ii) PAOLLO Mario, responsible for staff.
(iii) Miss DOSIO, Chief of Administration Office.

On 25th July 1943 he organised the workers of "Cinecitta' and took part in a mass demonstration at the Quirinale to celebrate the fall of Fascism and to show loyalty to the Italian Monarchy. In October 1943 he was arrested on the instructions of the Republican Fascist Government for his part in the demonstration, and detained in Regina Coeli until 2nd January 1944. His release was probably due to the efforts of POFFANO, the Vice President of "Cinecitta".
It seems that OLIVA is a man who changes from one to another in order to further his personal security and has no degree of loyalty to anyone other than himself. There has been comment in practically all sections of the Rome Press against the re-appointment of OLIVA and POFFANO to E.N.I.C. (National Institute for Film Industry), owing to their publically known Fascist background.

(e) CALVINO, Vincenzo. Born at Naples on 26/12/1893 and at present living at 169, Viale Regina Margherita. He was inscribed in P.N.F. on 26/8/1930, and was an officer in the organisation for disabled members of the M.V.S.N. On 5th April 1935, CIANO appointed him Director of the Italian Film Section of the Ministry of Press and Propaganda, prior to this he was at the Ministry of Finance. An indication of CALVINO's association with high Fascist officials is to be found in a personal letter sent by CIANO to THOAN DI REVEL, the then Minister of Finance, asking that CALVINO be placed at the disposal of the former. In 1936 he visited Germany and in 1937 he was in France. He was made a member of the Discipline Commission at the Ministry of Popular Culture on 15/1/1940, by PAVOLINI, the present Secretary of the Republican Fascist Party. In April 1943 he became Inspector of Film Credit at the Banca Nazionale del Lavoro and the following month was appointed Head of the Italian Film Section and a member of the Epuration Committee at the Ministry of Press and Propaganda. Prior to the fall of Fascism he was a close friend and associate of FREDDI the present Director of the Republican Film Industry. There is some comment on his re-appointment as it is suggested he lacks the necessary technical knowledge for such a post and his previous Fascist associations are generally well known.

D342

(f) POFFANO, Angelo. Was a member of the Directorate of "Cinecitta" as the representative of the Ministry of Finance. When FREDDI went to the North of Italy POFFANO acted as his substitute. During the German occupation POFFANO, with others, permitted the removal of much of the plant belonging to "Cinecitta". He was a Fascist and received a Commendatore of the Crown of Italy for

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

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(i) Enzo CIUCCI, an officer of the M.V.S.N. and the Chief of the Discipline Office at "Cinecitta".
(ii) PERILLO Mario, responsible for staff.
(iii) Miss DOSIO, Chief of Administration Office.

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2342

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(g) BENOTTI, Francesco. Was a Councellor of the Federazione Nazionale Fascista degli Industriali dello Spettacolo (Fascist Federation of Producers of Public Exhibitions) and a member of the National Committee of Film Producers under the Presidency of FREDDI. He was also a member of the National Committee of Film Exhibitors.

(h) CAPITONE, Umberto. No trace of this person can be found amongst the more prominent officials of the Italian film Industry.

(i) VICENTINI, Luigi. Born at Ferrara on 24/12/1907. Up to 1942 was employed at the Istituto Immobiliare (Buildings Institute), he was then to Lubiana

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where he remained until 1943. He does not appear, from enquiries made, to have any important Fascist or political background.

3. It will thus be seen that:

OLIVA Guido
CALVINO Vincenzo
POMPANO Angelo

were all deeply involved in the Fascist doctrines and suggest that the Italian Government be advised against them holding similar positions in the re-organized Italian Film Organisation.

JOHN W. CHAPMAN,
Colonel J.A.G.D.,
Director Public Safety,
Sub Commission.

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

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

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EWS/dfe R11 (46)

A/CC COO.7-1

23 October 1944

MEMORANDUM TO: G-5 Section, Allied Force Headquarters, APO 512.

1. The question has recently arisen of what the attitude of the ACC should be to various proposals which are being put forward on the Italian side as well as by PWB for the re-establishment of independent Italian Agencies to operate a news agency or agencies, a system of broadcasting, and the film industry.

2. The scope of the Allied Control Commission is laid down in Article 37 of the Armistice in which it is "charged with regulating and executing the present Instrument" (i.e. the Armistice) " under the orders and general directions of the Allied Commander-in-Chief". Directly pertinent Articles of the Armistice are Articles 16 and 30 which read as follows:-

"SIXTEEN: No radio or telecommunication installations or other forms of intercommunication ashore or afloat under Italian control, whether belonging to Italy or any nation other than the United Nations, will transmit until directions for the control of these installations have been prescribed by the Allied Commander-in-Chief. The Italian authorities will conform to such measures for control and censorship of press and of other publications, of theatrical and cinematograph performances, of broadcasting, and also of all forms of intercommunication as the Allied Commander-in-Chief may direct. The Allied Commander-in-Chief may, at his discretion, take over radio, cable and other communication stations."

"THIRTY: All Fascist organisations, including all branches of the Fascist Militia (MVSN), the Secret Police (OVRA) and Fascist Youth Organizations will, in so far as this is not already accomplished, be disbanded in accordance with the directions of the Allied Commander-in-Chief. The Italian Government will comply with all such further directions as the United Nations may give for abolition of Fascist Institutions, the dismissal and internment of Fascist personnel, the control of Fascist funds, the suppression of Fascist ideology and teaching."

3. In applying these Articles to a news agency or agencies, a system of broadcasting, or the film industry, it is convenient to divide the problem into two parts:-

a. The control of output, whether of news, broadcast programs or films, to conform with the general propaganda requirements of the Allied

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Commander-in-Chief. PWB and Censorship have under Article 16 dealt with this and other aspects and will no doubt continue to do so, so long as permitted by the Allied Commander-in-Chief.

b. The other side of the question is the structure of the machine by which news or programs or films are put over. At the moment, the actual position is that PWB run a monopolistic news service called the United Nations News Service; that they have taken over the EIAR Italian Broadcasting System but have come to an agreement with EIAR in June last to leave administration (excluding programs) in the hands of that Italian Corporation; that the Italian Film Industry is at present at a standstill as regards production and that all films shown are either approved old stock, importations from Allied sources, or films produced locally under PWB supervision.

4. The principal question that arises for the future is whether the Italians should be entirely free to set up or continue whatever types of institutions they elect for news agencies, a broadcasting system, or a film industry. Before taking each in turn, the legal opinion of the Allied Control Commission is that, aside from matters affecting the military, our rights under the Armistice to intervene are restricted to Article 30, that is, the abolition of Fascist Institutions. Provided that this is done we are advised by the Chief Legal Adviser that the Armistice does not of itself give us the right to require the establishment of any particular structure.

5. News Agencies. In this case, the only existing news agency being the Allied United Nations News Service, the application of Article 30 does not apply. The Italians are, therefore, free so far as the Armistice is concerned to set up any form of news agency or agencies that they think fit provided that they do not create a "Fascist Institution." In view of the composition of the present Government, this can presumably be ruled out and there is nothing in the Armistice to prevent the Italian Government from authorising the establishment of Italian news agencies nor from deciding as they wish the question of how much, if any, of the mechanism or personnel of the United Nations News Service should be taken over as released by PWB. Irrespective of any Armistice right, the Allied Control Commission feel strongly that the Allies should resist any attempt to establish exclusive contracts by whatever agency is set up by the Italians or others. This applies not only to the gathering and dissemination of local news for local consumption but also to the gathering of local news for foreign consumption and dissemination of foreign news within Italy.

6. Broadcasting System. As the Charter of EIAR was granted by the Fascist Government in November 1927 the question of the applicability of of Article 30 does arise. The personnel should not only be defascistized

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in accordance with the Government decree for defascistization, but also the question arises whether the Corporation is a "Fascist Institution" within the meaning of Article 30, and, if so, what shall be done. As to that, EIAR is itself a subsidiary of the Government controlled holding company, IRI, for both of which the Italian Government have already appointed commissari. The existence of one broadcasting organization controlled by the Government does not of itself make the organization a Fascist Institution. It is rather the manner of its legal format and the manner in which it is conducted. It is the view of ACC that their role in this matter should be a negative one, i.e. to prevent the Italians from continuing or establishing a Fascist Institution. We understand this obligation in the following sense: If on examination the documents creating EIAR or IRI or regulating the activities or functions of these two organizations are found to contain politically undemocratic restrictions, such restrictions should be removed; and likewise the documents, if not sufficiently broad, should be amended to give the greatest freedom from control by any particular party. Apart from this obligation it is not up to us to force any particular structure of broadcasting systems upon the Italian authorities. No doubt they may seek, or PWB may offer, recommendations on what the structure should be, but these would be recommendations and not instructions.

7. Films. Much the same arguments apply to the future structure of the film industry since a large part of the film industry is run by various subsidiaries of governmentally controlled combines. In the opinion of the Control Commission our attitude should be the same as in the case of the broadcasting system, with the same protection against commercial monopolistic practices as was recommended in para 5 above.

8. I shall be grateful for instructions.

Sgd
TILLERY W. STONE
Commodore, USNR
Acting Chief Commissioner.

cc: British Resident Minister, AFHQ
U.S.Political Adviser, AFHQ
U.S.Representative, AAI
British High Commissioner
PWB-Attention Mr. J. Rayner

Political Section - ACC
Chief of Staff Section
'A' Files
F.P.O.

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PUBLIC RELATIONS BRANCH
ALLIED CONTROL COMMISSION

3 Oct 44

PRB/R11

SUBJECT : ITALIAN PRESS, RADIO and FILM INDUSTRY

TO : Acting Chief Commissioner, A.C.C.

I submit herewith a draft of the minute which I think you should send to AFHQ. I feel it is very necessary indeed to push these matters along. If AFHQ absolves us from responsibility, we can be spared further pains! But if, as I suspect, the responsibility is on us, I am sure that we ought to get these Commissions going at once.

(Sgd)

LIONEL FIELDEN
Major
Public Relations Director.

lf/vehb

Encl.

Copy to: Political Sub-Commission
(Mr. Schott).
(Mr. Caccia).

SUGGESTED DRAFT OF MINUTE TO A.F.H.Q.

Questions concerning the future of the Italian Press, Radio, and Film Industry are now giving rise to considerable criticism and speculation in the Italian Press, and some concern is felt here about developments now taking place or envisaged.

The main questions affecting the Press are

(a) the eventual fate of papers such as Il Messaggero, Il Giornale d'Italia, etc., which, although now entrusted as a temporary measure to Commissari, are in fact becoming a potential Government monopoly, and

(b) the necessary establishment of some form of Italian News Agency to take the place of the United Nations News Service now operated by PWB : and the reestablishment of services such as Reuters, UP, AP, Tass etc.

The main questions affecting the Film Industry are

(a) the removal, modification, or transfer, of the large statal and parastatal institutions grouped under E.N.I.C.E., E.N.I.C., C.S.F.I., etc, and

(b) the measure of protection to be allowed to the Italian Film Industry.

The main questions affecting the Radio is whether the E.I.A.R. network, now controlled by PWB, should be handed over in its present form to the Italian Government or whether the Fascist charter of the organisation, which runs until 1952, should come up for examination and possible revocation.

The Allied Control Commission acts through its relevant sub-commissions in co-operation with such department of the Italian Government, and the Public Relations Branch thus co-operates with the Undersecretariat for the

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(a) the removal, modification, or transfer, of the large statal and parastatal institutions grouped under E.N.I.C.E., E.N.I.C., C.C.F.I., etc, and

(b) the measure of protection to be allowed to the Italian Film Industry.

The main questions affecting the Radio is whether the E.I.A.R. network, now controlled by PWB, should be handed over in its present form to the Italian Government or whether the Fascist charter of the organisation, which runs until 1952, should come up for examination and possible revocation.

The Allied Control Commission acts through its relevant sub-commissions in co-operation with each department of the Italian Government, and the Public Relations Branch thus co-operates with the Undersecretariat for the Press which also has film and radio under its jurisdiction. In this case, however, the interposition of the

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/clearly causes difficulties of interpretation which now call for a clear directive.

Moreover, it does not seem clear from the terms of reference of the Allied Control Commission how far this Commission should intervene in the spheres to which this letter refers, though it is clear that in each of them there exist possibilities of monopolistic control which appear undemocratic.

It is considered by the Allied Control Commission and by the PWB that a mixed Commission, on the lines of the Allied Publications Board, should be formed to make recommendations on the future structure of the Italian radio and film industries. If this is approved, detailed suggestions for the membership of such Commissions will be submitted.

Clarification is also requested as to whether any steps taken regarding the future of these industries, and also in the establishment of an Italian Press Agency - steps which are daily becoming more urgent - fall within the competence of this Commission or of the PWB.

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(COPY)

CONFIDENTIAL

October 1944

To: The Head of PWB, AFHQ

From: PWB Italian Theater

SUBJECT: PWB PLAN FOR SETTING UP A TEMPORARY FILM BOARD

1. Film activities in Italy up to the present time:

PWB has been that branch of AFHQ charged with instilling in the Italian people - through the media of press, radio, films, etc. - greater effort in the war against the common enemy and in the reconstruction of a democratic, healthy Italy.

Recognizing the film as a weapon toward achieving these ends, AFHQ at the outset of the Italian campaign designated PWB as the agency to control and distribute all motion pictures publicly shown within the liberated areas and to produce itself such films as might aid the Allied efforts, military and reconstructive.

Specifically, as of the date of this report, this has meant:

(a) PWB has authorized the reopening of any and all civilian motion picture houses within the liberated areas.

(b) PWB has reviewed all seized films of Italian or foreign origin, and of these released certain unobjectionable films.

(c) PWB has reviewed and distributed all motion pictures provided by OWI AND MOI.

(d) PWB facilitated the booking, in one instance, of a Russian film.

(e) PWB has reviewed and distributed all shorts and newsreels, particularly the joint British-American weekly newsreel "Il Mondo Libro". 2337

(f) PWB has, at the request of Hq. AAI and ACC, and the Italian Government, undertaken the production of several documentaries. One of these has been already completed, a propaganda film on the "Granai del Popolo" campaign, and has been distributed by PWB. Others are in production.

II. New Developments:

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II. New Developments:

A. It may be seen from the above that PWB has, until now, been the sole Allied agency concerned with film activities in Italy.

With the liberation of Rome, an important Italian film-making center, and with the establishment of the Italian Government in Rome, new factors hage developed:

(a) Private individuals have applied for licenses to begin the production of films.

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(b) Representatives of British, American and Russian film companies have inquired into the long-term booking of films made outside Italy.

(c) Officials of the Italian Government, specifically the Under-Secretary for the Press, have expressed their desire to assume some measure of control in the production, review, distribution and licensing of motion pictures.

B. PWB is mindful of its current military assignment in the motion picture field. The film, like the press and the radio, is a weapon to be employed in the Allied war effort in Italy. But PWB also recognizes that motion pictures are a commodity and that various broad commercial and economic aspects have already arisen, beyond the scope of PWB. Therefore, while continuing to fulfill its own task through the medium of films, PWB recommends the immediate setting up of an agency capable of dealing with the new problems and issues on a broader basis.

III. Proposed Temporary Film Board:

A. PWB recommends the immediate setting up of a Temporary Film Board to be composed of equal representation from ACC, PWB and the Italian Government.

B. This Board, it should be emphasized, is to be a temporary one, to handle the following immediate and pressing needs:

(a) It should examine the means at hand of restoring in some degree an epurated Italian film production in order to provide employment and to strengthen public morale by means of Italian-made films.

(b) It should, if it deems such production advisable, be the interim agency to grant licenses to a limited number of individual film producers.

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(c) It should examine the existing plant and finances of the former State controlled film companies: Cinecitta, S. A. Cines, ENIC and LUCE, and recommend to the Italian Government the best means of eliminating them or of re-establishing them on a privately-owned basis, divorced from State control.

(d) Before granting licenses as in (b) above, the temporary board shall examine the applicants on the basis of findings presented by the

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employed in the Allied war effort in Italy. But PWB also recognizes that motion pictures are a commodity and that various broad commercial and economic aspects have already arisen, beyond the scope of PWB. Therefore, while continuing to fulfill its own task through the medium of films, PWB recommends the immediate setting up of an agency capable of dealing with the new problems and issues on a broader basis.

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(d) Before granting licenses as in (b) above, the temporary board shall examine the applicants on the basis of findings presented by the Epuration Commission.

(e) It shall be the first fact-finding body to keep the Allied Governments informed of the film situation in Italy. The need for a factual survey is already apparent.

(f) For the present time PWB shall continue to handle the distribution of commercial films until such time as plans have been formulated by the Temporary Board for transfer of these activities to private Italian Commercial agencies.

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C. It has been suggested that the Allied Embassies be represented on the Temporary Board. This is not deemed advisable in view of the domestic nature of the problem outlined above. The British, American and Russian Embassies should, however, be invited to send observers to Board Meetings.

IV. General Considerations:

PWB has no responsibility pertaining to the commercial aspects of the Italian film industry or the Italian film market, indeed, PWB has vigorously avoided any such involvement. As custodian of film activities during the past year, we feel it is worth noting the following points:

(a) PWB hopes to leave in the hands of some later bodies, Italian or Allied-Italian, opportunities for continuing to some degree the campaigns for the rehabilitation and democratic re-education of the Italian people. PWB is anxious that such work, through the medium of the motion picture, should not be too abruptly discontinued and that it should not fall into the hands of a body which might misuse it. The Italian Government might eventually be invited to set up some Advisory Committee, composed of representatives from the Government ministries, from educational circles outside the Government, etc., to direct the further use of the motion picture for documentaries, educational shorts and so on.

(b) Some measure of revival of the Italian film industry would appear to be essential as a means of solving unemployment and raising the morale of the Italian people. In broad principle, it would also appear essential that the production and distribution of Italian films and the distribution of outside films should be completely removed from Government control and put on a free commercial basis. An equitable balance between foreign and domestic films should be reached without the artificial barriers raised in the past by the Fascist regime.

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For John Rayner, D.P.W.O., PWB, Italy

GEORGE W. EDMAN

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For John Rayner, D.P.W.O., PWB, Italy

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

Attached herewith Appendix 1.

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Appendix I.

SITUATION OF THE ITALIAN MOVIE INDUSTRY

AT 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 R.E.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.A.I.P.E.

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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.A.I.P.E. under the vigilance of the two interested Ministries (Treasury and the Ministry of Popular Culture). The U.S.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 15 pictures for the period prior to 1938 to 70 pictures in 1940, to 80 in 1941 and to 105 in 1942.

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The receipts of the Movie Houses followed in fact this rhythm:

1937	525	million lires
1938	586	"
1939	579	"
1940	679	"
1941	906	"
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 income 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

1. At June 30, 1943 more than 500 movie houses had been damaged or destroyed by bombing, 30 of which belonged to the MVIC.

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1940 679 " "

1941 906 " "

1942 1275 " "

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(c) PRESENT SITUATION OF THE ITALIAN MOVIE INDUSTRY

1. At June 30, 1943 more than 500 movie houses had been damaged or destroyed by bombing, 30 of which belonged to the ENIC.

2. Destruction by bombing of many agencies with annexed deposits of pictures.

3. Fall of incomes owing to bombings, alarms and curfew.

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

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Presidenza del Consiglio dei Ministri

Sottosegretariato per la Stampa e le Informazioni

853/E/17

AFFUNTO PER IL MAGGIORE FIELDEN
Public Relations Branch A.C.C.

La notizia della nomina del nuovo Consiglio d'Amministrazione dell'Ente Nazionale Industrie Cinematografiche (ENIC)-competente a disciplinare l'esercizio ed il noleggio dei films in Italia - ha provocato sfavorevoli commenti nella stampa cittadina. Essa ha protestato assumendo che molti degli elementi chiamati a far parte del consiglio erano notoriamente compromessi nella produzione cinematografica nel periodo fascista. E la responsabilità della scelta dei membri del nuovo consiglio d'amministrazione dell'ente in parola è stata fatta ricadere sul Sottosegretariato per la Stampa e le Informazioni.

Quest'ultimo (che, stando così le cose svolgerà sollecito interessamento affinchè si addivenga alla ricostituzione del consiglio, eliminandone gli elementi invisi alla pubblica opinione) crede opportuno fare, intanto, presente alla S.V. i seguenti rilievi:

Come risulta dall'elenco dei membri del Consiglio d'Amministrazione in parola, appresso indicati, essi sono stati tutti nominati, ad eccezione del Presidente e del Segretario, dopo apposite riunioni dell'assemblea dell'ente, e su designazione delle categorie interessate e rappresentate in seno all'ENIC, e cioè dai noleggiatori e dai produttori e dallo stesso personale dell'ENIC. Per altri membri le segnalazioni sono state fatte dai Ministeri del Tesoro, delle Finanze e dell'Istituto Luce, che sono proprietari di gran parte delle azioni dell'importante ente cinematografico, che è costi-

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tuito come una società e sul quale il controllo dello Stato non può che essere indiretto.

Il Dott. Foffano, contro il quale principalmente si muovono le critiche dei giornali di Roma del 28 e 29 settembre, è, appunto, un funzionario del Ministero delle Finanze, che questo stesso Dicastero ha designato. Date le funzioni tecniche e di controllo finanziario da lui esercitate per il passato, e la sua competenza, anche in relazione al suo comportamento durante il regime nazi-fascista, in cui, a quel che si dice, avrebbe salvato dalla deportazione prezioso materiale cinematografico, non si è ritenuto opportuno allontanarlo da un ente presso il quale non avrebbe dovuto egli svolgere che mansioni di carattere tecnico. Lo stesso è a dirsi nei riguardi del Dott. Oliva che è un impiegato di Cinecittà e che è stato "attaccato", forse, solo per il suo temperamento rigido e severo nei confronti dei subalterni.

Da quanto si è detto risulta che questo Sottosegretariato non ha proceduto, a suo piacimento e spontaneamente, alla nomina del Consiglio dell'ENIC, ma si è limitato, in effetti, pur dopo aver fatto i suoi accertamenti, a una ratifica di designazioni che i Ministeri interessati, enti pubblici e categorie professionali avevano già fatto.

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Questo Sottosegretariato ritiene di poter assicurare, tuttavia, la S.V. che esso promuoverà i provvedimenti necessari a ri-

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Presidenza del Consiglio dei Ministri

Sottosegretariato per la Stampa e le Informazioni

solvere la questione nel senso sopra accennato, vale a dire provocando la ricostituzione del Consiglio in modo che possa riuscire accetta all'opinione pubblica.

Per quanto concerne l'esame delle responsabilità degli elementi del Consiglio che sono stati attaccati dalla stampa, ed in genere di tutto il personale dell'ENIC, questo Sottosegretariato provvederà a far entrare in funzione, nel più breve tempo possibile, la Commissione di epurazione prevista dalla legge sulle sanzioni contro il fascismo.

Roma, 1° Ottobre 1944

p. IL SOTTOSEGRETARIO
assente da Roma per ragioni
di servizio
Il Capo della Segreteria Particolare
Franco Molden

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CONSIGLIO D'AMMINISTRAZIONE DELL'E.N.I.C.

PRESIDENTE	:	FABBRI Avv. Gustavo	
MEMBRI	:	FOFFANO Dott. Angelo -	designato dal Ministero del Tesoro
"	:	CAPITONE Dott. Umberto-	designato dal Ministero delle Finanze
"	:	CALVINO Dott. Vincenzo-	designato dal Sottosegretario per la Stampa e Informaz.-
"	:	VERNOCCHI Dott. Olinto-	designato dalla L.U.C.E.
"	:	VICENTINI Dott. Luigi -	designato dal Personale
"	:	PENOTTI Dott. Francesco-	" dai noleggiatori e produttori
V.PRESIDENTE:		BROSIO Valentino -	" dal Ministero del Tesoro
SEGRETARIO	:	OLIVA Dott. Guido	

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ALLIED CONTROL COMMISSION

INTER OFFICE MEMO

From: Office of the Acting Chief Commissioner

FILE No.

SUBJECT: Italian Film Industry

15 Sept 1944

TO: Public Relation Branch
(Att: Major Lionel Fielden)

1. Reference is made to attached copy of letter from Sr. Bononi, which we discussed yesterday.

2. Please put up a reply for Captain Stone's signature.

J. A. Quayle.

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

1 Incl:
Ltr fr HE Bonomi, dtd Sept 44.

PUBLIC RELATIONS BRANCH
ALLIED CONTROL COMMISSION

PRB/R11 28 Sep. 1944

SUBJECT : Italian Film Industry

TO : Acting Chief Commissioner

I have received from Spataro - who has sent copies to you - certain requests which are in line with his previous policy. I have also received from him a memorandum on the proposed Commission. This memorandum is absolutely inadequate and I feel very much concerned at the turn of events. I must try to make myself much more clear than I have apparantly so far succeeded in doing.

In my opinion, and it is a considered one which I have adopted only after a good deal of investigation, Spataro is endeavouring to hoodwink this Commission into permitting a state of affairs in which he, powerfully backed by Fascist elements such as Proia and Ronaco, would have full control over the enormous organisations of Luce, Ente Etc. Whether this control be personal or Governmental it is monopoly of a type which it seems to me we can scarcely encourage. I do not imply here that Spataro is a dishonest rogue or anything of the kind ; but rather that he is a weak man who is being pulled along by strong vested interests.

Proia is a financier who was a close friend of Roncoroni, the Milanese fascist who organized Cinecitta'. After the death of Roncoroni he became exceedingly influential in the Fascist film set up and by the adroit use of State subventions got most of it under his control. At the moment he is in a financial jam, and is pressing Spataro to hurry things on so that he can get back into position. I have seen these two together and it is quite obvious that Proia is "running" Spataro. This I believe to be the main, if not the only, reason for Spataro's insistence on the "details" (e.g. the freedom for Proia to get hold of cinemas now requisitioned, to make films etc.) which he sendsto you and to me.

Proia is also transferring his campaign to the Press and inspired articles are appearing about unemployment in the film industry.

I attach the translation of a promemoria made at my request by Oreste Biancoli a man whose writing and opinion I greatly respect and who knows as much as anyone about the cinema world.

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If you would like to check my opinions on Proia I advise you to consult H.E. Alberto Cianca.

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Part of the scheme is also to appoint Commissari (or equivalents to whom I will come later) who will be "yes-men" to Proia. I have warned you about Vincenzo Cal-

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vino. Spataro naturally has defended him. I feel I must repeat the warning.

This matter of Commissari is already causing acid comment in the Press. Risorgimento Liberale of September 26 protests vigorously against the appointment of Tofano and Oliva "of the Fascist cinema industry" as Commissari of ENIC; "Il Tempo" of September 27 carries a similar protest.

It appears (but I am still waiting for a definite answer from Spataro on this) that for the cinema organisation Spataro has adopted the procedure of asking them to elect a representative instead of appointing a Commissario. This might superficially appear democratic but it is not, because these "enti" have never been epurated at all. For instance Oliva, to whom I refer above, was "elected" by Cinecitta', the parastatal organisation which is still to all intents and purposes Fascist.

I come now to Spataro's suggestion for a Commission. It is a suggestion which means just nothing at all. With the present set up a Commission of the Sottosegretariato with such vague terms of reference and only "attended by one or two Allied observers" could accomplish nothing : it would be merely a mask - observers helplessly looking on - for future activities of the present kind. What is needed is a Commission with equal representation of ACC, PWB, Italian Government, Italian film industry and, I think, a good representative of Italian culture - such as the present Commissario of the Authors and Editors society. This Commission should be instructed

(a) to report on the present position, structure, equipment and financial means of the Italian film industry, and
(b) to make recommendations on its future structure, operations and control.

It is of course up to you to say whether we leave these things alone or not. I am, I hope, the last person to want to dominate or impose. But if, as it now appears, we are going simply to leave a whole Fascist structure for exploitation by Government or by ex-Fascist capitalists, it seems to me that there was not much point in fighting a war.

I would like you to agree to the idea of this Commission. Leave me to fight it out with Spataro.

(Sd) 2328

LIONEL FIELDEN
Major
Public Relations Director

This was in

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(Sgd) 2328

LIONEL FIELDEN
Major
Public Relations Director

This was in fact the case Spataro was overwhelmingly withdrawn

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30

PUBLIC RELATIONS BRANCH
ALLIED CONTROL COMMISSION

21 Sep 44

PRB/R11

SUBJECT : ITALIAN FILM INDUSTRY

TO : Acting Chief Commissioner, ACC.

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.

(Sgd)

LIONEL FIELDEN
Major
Public Relations Director.

lf/vehb

Encl : 1

2227

Not sent

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 have collapsed", the monopolistic structure is still in being.

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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

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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 a reduced production activity which would not conform with the structure to which I have referred in paragraph

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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.

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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

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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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TRANSLATION

THE PRESIDENT OF THE COUNCIL OF MINISTERS

ROME

HQ ... APO 324
179 Secy Gen.
Rec'd 13 Sept 1730
By MB

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 Informations, H. E. Spataro, 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 attaining 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 artistical evolution of our cinematografical 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 paying the

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important interests which are depending from it; it means, above all giving immediate and well paid work to numerous cate ories 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/ I. Bonomi

Admiral Ellery. W. Stone
Chief Commissioner
Allied Control Commission
R o m e

Trans. E.C.

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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 Bononi refers.

J.A.Q.

J. A. Q.

* As you say, quite rightly there are other considerations — not least to protect them a little from our own filmic nationals!

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Rlms file R11. (18)

COMMISSIONE ALLEATA DI CONTROLLO
UFFICIO STAMPA

PRB/R20

Roma 1/9/44.

Eccellenza,

ho ricevuto la Sua lettera del 21/8, circa il permesso da concedersi alla Società Lux, perché possa terminare la lavorazione del film "La freccia nel fianco", ma nulla io posso risponderLe in proposito, in quanto l'Ufficio che io dirigo, non ha né il tempo, né la competenza per decidere su tali questioni.

Ecco, Eccellenza, la ragione per cui io Le avevo proposto la costituzione di una apposita Commissione, simile all'Allied Publications Board, che si occupasse di tutti i problemi della Cinematografia Italiana, compresi i permessi di produzione per tutte le Società riconosciute.

Oggi che i problemi del cinema diventano più numerosi e pressanti, la costituzione di una Commissione Italiana, o Itala-Alleata, per la Cinematografia Italiana, dovrà effettuarsi al più presto.

Ho già parlato in proposito al Cap. Stone, Commissario Capo dell'ACC, ed egli ne riferirà, non appena possibile a S.E. Bonomi.

In attesa di Sue comunicazioni, La saluto distintamente,

LIONEL FIELDEN,
MAGGIORE,
CAPO UFFICIO STAMPA A.C.C.

Proposta for a Commission evaded back spatano

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(7)

Presidenza del Consiglio dei Ministri

Sottosegretariato per la Stampa e le Informazioni

62-S2

PUBLIC RELATIONS BRANCH
A.C.C.
Via Veneto.
= R O M A =

Il giorno 8 settembre 1943 la S.A. Lux Film fu costretta, per cause di forza maggiore, ad interrompere la lavorazione del film "La freccia nel fianco", tratto dal romanzo di Luciano Zuccoli e diretto da Alberto Lattuada.

Durante i mesi dell'occupazione nazista non fu possibile proseguire detta lavorazione, poichè parte dei tecnici e degli attori dovette sottrarsi al pericolo d'arresto, nascondendosi nella città di Roma, dove sono rimasti fino al 4 giugno 1944.

La Lux Film, invitata dal pseudo governo repubblicano a proseguire il lavoro nel Nord d'Italia, addusse scuse ed impedimenti, temporeggiando fino al giorno della liberazione della Capitale.

9218

La Lux Film ha ora chiesto l'autorizzazione necessaria per terminare il film suddetto, per il quale è già stata spesa la somma di circa Lire 1.900.000.=, facendo presente la particolare urgenza della ripresa della lavorazione, dovuta al fatto che si dovrebbero terminare alcuni brevi esterni col sole estivo.

Il film impegna i seguenti tecnici e attori, nessuno dei quali è compromesso in alcun modo col passato regime fascista:

Produttore: Carlo Ponti

./.

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Presidenza del Consiglio dei Ministri

Sottosegretariato per la Stampa e le Informazioni

Regista: Alberto Lattuada

Operatore: Massimo Terzano

Sceneggiatori: Ennio Flajano - Alberto Moravia e Ivo Perilli

Attori principali: Mariella Lotti - Roldano Lupi.

Si prega codesta Commissione di controllo di esaminare benevolmente la richiesta della Società e di far conoscere se nulla osti alla continuazione della lavorazione del film.

IL SOTTOSEGRETARIO DI STATO

2217

Roma, 21 AGO 1944

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R11 (16)

Presidenza del Consiglio dei Ministri

Sottosegretariato per la Stampa e le Informazioni

APPUNTO PER IL MAGGIORE FIELDEN
della Subcommission Public Relations Branch, Allied Control Comm.

Oggetto: Disciplina della produzione cinematografica italiana.

Al fine di precisare e definitivamente concludere i precedenti colloqui in merito all'attività enunciata nell'oggetto, e allo scopo di poter presto impartire disposizioni ai competenti organi italiani, La prego di voler dare cortese risposta ai quesiti ed ai problemi che mi accingo ad esporle.

1) - Numerosi produttori cinematografici, forniti di tutti i mezzi opportuni per la produzione di films (teatro di posa, personale, pellicola, energia elettrica autogenerata, etc. etc.) hanno chiesto il nulla osta alla lavorazione o alla continuazione della lavorazione(per qualche film quest'ultima fu interdetta per causa di guerra).

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Il Governo Italiano è dell'avviso di procedere all'autorizzazione caso per caso, dopo di aver esaminato i precedenti politici di regista, produttore, finanziatori ed attori; e ritiene estraneo all'esame dell'opportunità delle predette concessioni il P.W.B. (sezione cinematografica) per avere la produzione filmica un carattere culturale ed artistico quasi sempre apolitico.

Poichè risulta a questo Sottosegretariato che la costituzione di un Board del tipo di quello della Stampa, progettato dal P.W.B. nella persona del sig. Pallos, non è stata - giustamente - approvata dal comandante dell'A.C.C., ho motivo di

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ritenere, per analogia, che la commissione alleata di controllo trovi opportuno che in materia di autorizzazioni per la produzione dei films, possa essere competente, autonomo ed esclusivo, il governo italiano.

Se, come spero, tale punto di vista sarà condiviso dalla S.V., La prego di prendere i provvedimenti del caso nei riguardi dei competenti organi alleati.

2) - Ove Ella decida la questione sopra esposta nel senso desiderato, l'autorizzazione che darebbe, volta per volta, questo Sottosegretariato alla produzione dei films, si ritiene debba estendersi anche alla lavorazione degli "esterni". Sarà cura di questo Governo di evitare che la ripresa avvenga in località che comunque possano interessare le operazioni di guerra alleate.

3) - La disciplina accennata ai punti 1° e 2° dovrebbe valere anche per i documentari, a carattere culturale, artistico e scientifico, tanto per la lavorazione degli "interni" che per la ripresa degli "esterni".

I films e documentari politico-militari andrebbero, per altro, sottoposti ad una diversa disciplina, prevedendosi una censura preventiva italo-alleata per l'accertamento delle garanzie postulate dalle esigenze di guerra.

4) - E' noto che oggi, nel nostro paese, a peggiorare le condizioni di quanti lavorano nell'industria cinematografica, sono subentrate le disposizioni alleate, che hanno dato luogo alla situazione definita, in gergo tecnico "del circuito chiuso",

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Presidenza del Consiglio dei Ministri

Sottosegretariato per la Stampa e le Informazioni

per cui la maggioranza dei films proiettati nelle nostre sale sono di marca anglo-americana, escludendosi quelli italiani. Il nostro Governo chiede che le disposizioni in parola vengano riesaminate, onde consentire ai produttori italiani quel minimo di profitto che compensi il lavoro di un'impresa che interessa tante categorie di persone.

Si desidera, pertanto, conoscere, sia pure in linea di massima, con riserva di precisazioni ulteriori, quali sono le possibilità offerte ai produttori per il collocamento dei films nazionali in Italia ed, eventualmente, all'estero.

Resto, dunque, in attesa di una risposta per le questioni che le ho innanzi, schematicamente, elencate.

Gradirei, se fosse possibile, che Ella mi scrivesse in proposito prima di giovedì mattina. Dovendo vedere quel giorno alcuni rappresentanti d'imprese dello spettacolo, vorrei poter conoscere in anticipo, s'intende per mia norma personale, il pensiero della commissione alleata di controllo sui principali problemi dell'industria cinematografica italiana.

Colgo l'occasione per inviarLe i miei distinti saluti.

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IL SOTTOSEGRETARIO
(avv. G. Spataro)

G. Spataro

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(15)

Presidenza del Consiglio dei Ministri

Sottosegretariato per la Stampa e le Informazioni

92/C1

29 AGO 1944

A. C. C.
PUBLIC RELATIONS BRANCH
= R O M A =

L'Ente Nazionale per le Industrie Cinematografiche (Enic), Società per azioni con sede in Roma, ha scritto a questo Sottosegretariato, facendo presente le gravi difficoltà che attraversa il noleggio cinematografico e ciò per i seguenti motivi:

1) La sezione Film del P.W.B. ha completamente saturato il mercato, impegnando con i propri film tutte le prime visioni, per cui film italiani non ancora editi non riescono ad uscire sul mercato;
2) La censura alleata ha tolto dalla circolazione film di nessun contenuto politico sol perchè qualche attore o regista è stato collaborazionista;
3) Quasi tutti i cinematografi, non distrutti dai bombardamenti, di proprietà dell'Enic, sono stati nelle zone liberate requisiti dagli Alleati.

Ad ovviare, almeno in parte, a questi gravi inconvenienti, l'Enic propone:

2313

1) Alle case di noleggio venga assegnata una congrua quota delle possibilità di programmazione di prima e seconda visione;
2) Riesaminare il divieto dei film, dovuto a determinati registi ed attori, consentendo la loro riammissione in distribuzione,

./.

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magari eliminando i nomi incriminati dai titoli di testa e da tutto il materiale pubblicitario. Si tenga presente che, mantenendo fermo il divieto di programmazione di tali film, il danno sarebbe principalmente per i produttori e non per gli esecutori;

3) Istituire un turno per le requisizioni in tutte le città. Restituire il cinema Barberini od il Supercinema, possibilmente questo ultimo, considerato che detti locali non sono attualmente molto affollati.

In vista del fatto che le condizioni finanziarie dell'ENIC, per i motivi suesposti, sono particolarmente gravi e ritenute sostanzialmente eque le soluzioni richieste, questo Sottosegretariato prega vivamente di voler esaminare con benevola attenzione le proposte di cui sopra.

IL SOTTOSEGRETARIO DI STATO

G. Andreotti

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