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RECREAT

May. Nov. 194

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

10000/132/342

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RECREATION -

May-Nov. 1945

681. Entertainment

682. Celebrations

683. Motion Pictures

REAR HEADQUARTERS
ALLIED CONTROL COMMISSION
APO 394

11, 4 maggio 1944

Avv. Carlo Liberti
Il Commissario
Real Casino Sociale
Salerno

Ricevo la sua lettera del 8 corrente, ed a nome anche dei funzionari dipendenti, desidero ringraziarla molto vivamente per l'invito così cortese rivolto dal Real Casino Sociale.

In occasione di una mia prossima visita al Circolo, sarò mia premura venire a fare la sua personale conoscenza.

Con distinti saluti,


J. M. PEARSON
Captain
Political Section

6765



REAL CASINO SOCIALE
SALERNO

11, 2 maggio 1944

On.

Capt. J.M. PEARSON

Political Section

Commissione Militare Alleata

SALERNO

Questo R. Casino Sociale ascriverà a suo
onore ospitare nelle sue sale la S.V. ed i
signori funzionari dipendenti.

Con Ogni osservanza.

IL COMMISSARIO

avv. Carlo Liberti

Ricordo la Sua lettera del 2 corrente, ed a
nome anche dei funzionari della C.A.C. residenti
a Salerno, desidero ringraziarla molto vivamente
per l'invito così cortese rivolto dal Real C.A.C.
Casino Sociale.

In occasione di una prossima

vista al liceo, con una premura
venire a fare la sua personale
conoscenza

Con distinti saluti

Allied Force Headquarters
 PSYCHOLOGICAL WARFARE BRANCH
 Italian Theatre Headquarters
 P.W.B. Unit No. 12 U.S...P.O. 512
 =====

PRESS READING BUREAU

8 - 15 November, 1944

SUBJECT:

ENTERTAINMENT

1. CINEMA:

- a) No, No, Nanette.
- b) "Comrade P."
- c) Two more reviews of "The Dictator".
- d) American Cartoons.
- e) "Pastor Angelicus"
- f) A comment on the Italian Film Industry.
- g) ITALIA LIBERA looks at "LUCE"
- h) TEMPO criticizes a newsreel.

2. THEATER.

- a) "The Two Sergeants."
- b) "How Do You Say it in English?"
- c) "I Dreamt of Paradise."
- d) IL POPOLO criticizes bad talent in the theater.

3. THE OPERA.

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3. THE OPERA.

4. CONCERTS.

- a) Radio Rome's Musical Autumn.
- b) November Musicale.
- c) Polish Independence Memorial Concert.

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- 1 -

1. CINEMA

a)

"No, No, Nanette".

The film "No, No, Nanette", an English film produced by Herbert Wilcox had an entirely negative reception by the Roman critics. They agreed that the film is even more stupid than it is far-fetched, lacks wit and presents absolutely nothing from a new angle. The placing of entire sequences of the film in a wrong order causes even greater confusion, which makes the already sufficiently muddled scenario completely unintelligible. The critics, felt that the songs are bad, the artistic level is mediocre, the decor is pompous and lacks taste, while the photography is quite good. TEMPO's dramatic critic writes: "This rubbish is not the kind of stuff we would have expected America to send us at least not for the moment. We should like Hollywood to send us some live documentary, something that shows history in the making and pictures life over there." Together with this film a short film on the life of British miners was shown. It was simple, persuasive, concise without a vain search for artificial effects and was a great success.

b)

"Comrade B."

The Russian Film "Comrade P." (sub-title "She defends Her Country") was shown at the Corso Cinema under the auspices of the Soviet Embassy. As it was a private preview, no Press comments are at present available. To judge by the few comments published, the film is straightforward and full of real drama. It is the story of the sufferings Russian women have had to face and have borne heroically in this war. It is a dramatic film which documents the valuable contribution Russian women have given in partisan warfare. It is an film which one cannot see without feeling deeply moved and without hating the criminal Nazis. The entire film is based on reality. The blood flowing through Soviet villages is real; so are the tears and the hatred. This film is considered by those who saw it as an excellent film. It will soon be ge-²

BEST COPY POSSIBLE

b) remain classified.

c) Two more reviews of "The Dictator" published in the "SUN" and "Pravda" have appeared. The dramatic quality of the film, the paper shares the view of the great majority of Russian readers and assumes that Charlie Chaplin has, for thirty years, been the most "popular artist" of actors but that in this film he has lost those characteristics characteristic of him and therefore lost his style. "One might say that this time Chaplin was afraid to face today's public with his antiquated but sublime weapons . . . did he think it necessary to meet the public half way by disgusting himself as a bourgeois? . . . thus betraying his mission. This Chaplin is no longer Chaplin the poet of long ago; he wanted to comment on the cruel European tragedy he saw from far away; but he found no audience. Perhaps he no longer felt like appearing in rags in the midst of the real beggars who are today; the tramp is no longer able to find the motives for his misery although mankind has no longer reason to exist. Will Charlie return to his old characterization", asks "NITA", "or does this film announce his death?"

Another belated comment on the film "The Dictator" was published by "Star" and shares the view of the majority of Russian critics. "The Dictator" - says the author - represents a turning point in the career of Charlie Chaplin. He has always managed to be a great success with primitive and simple means, following the same line for years. But the poetry of Charlie Chaplin of long ago has had to adapt itself to the exigencies of modern technical development and to topical ideas, a state of affairs which has become critical for Charlie Chaplin. His new production has not improved it. His style, forced to follow the laws of the "talkie" is no longer his own traditional style. The close-ups follow one after the other, while in previous days they were unknown thing for Chaplin. The plot is confused not only because it has to follow two parallel lives or events (the Barber and Hynkel), but also because it is mixed up with living personalities. Chaplin has lost the continuity of his style with this film. His profound humanity is no longer evident. His work has become small and has lost its poetry and its universal value. He has fought a battle for a just cause, not as an artist - as one would have been justified in believing - but as the crusader for an idea. And, to judge by the results, he does not seem to have won the battle. It is small wonder therefore, if, faced by a phenomenon of this magnitude the public and the critics, awed by the great personality of Chaplin, are confused and don't yet quite know what to think of the "Dictator".

- 3 -

d) American Cartoons

American cartoonists cartoons are being shown since Berlin in Rome. The German censorship showed some which, although not by Disney were pleasant and interesting. The public are extremely interested in, greatly appreciated their return.

e) "Pastor Angelinus"

"Pastor Angelinus", a documentary film on the life of the present Pope, Pius XII, which was made some time ago, will be shown to Allied troops in the English version.

f) A comment on the Italian Film Industry

"IL PARTIGIANO" publishes an article on Government control of the film industry entitled: "Feature length Robberies". The author states that public opinion has already a good idea of what Italian cinematography stands for and would like to see the creation of an Italian Film Industry in the very near future without any stagnant compartments called Enic, Cinecittà, Luce etc. The problem is unique and the duty of the State to see to it that the usual vultures, the old and decrepit remainders of the former Regime, do not return to flutter over the corpse of Fascism's favourite Daughter. There is no need to have any illusions about the fate of this Industry, buffed up out of proportion by the Fascists; but one should try to save what is still possible and this is the task of the Commissioner whom the author rather sees as "liquidator". There must be no return however to the system of a Government-controlled film industry. There is a need for the organization and the removal of the former well-known big shots. No League should there be a State-controlled production but production by co-operatives of workers and technicians working together in an atmosphere which encourages initiative. There is a need, concludes "IL PARTIGIANO" for courage and decision in eradication all the impurities which have up to now contaminated our film industry.

g) "ITALIA LIBERA" looks at "Italy"

"ITALIA LIBERA" contains some reflections on the "Istituto Luce" which was created as an Educational Film Union but

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- g) "ITALIAN CINEMA" looks at "Luce". "ITALIAN CINEMA" contains some reflections on the "Istituto Luce" which was created as an Educational Film Union but which was soon corrupted and became a blind propaganda instrument of the Fascist Regime. A series of protective laws ensured the Institute an enormous income and a secure existence. These laws no longer exist, a few of them might remain in force but without their constituting a privilege for the "Istituto Luce". The personnel, completely out of proportion to the Institute's requirements of the Institute must be completely reshuffled. The vast and useless income

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building will balance any debit and guarantee the total liquidation of the personnel. There should therefore be a complete and total liquidation of the former management. A new organization should take over and utilize the production possibilities this institute offers. But reconstruction will be impossible," concludes IMILIA LIZERA, "if its entire structure is not liquidated first."

h) TEMPO criticizes a newspaper.

TEMPO publishes a short article in which it complains that some of the film operators - producing a newsreel showing the conditions under which refugees are housed - overdid things a bit by inducing them to assume even more suffering and miserable expressions than was the case. If this is true, then this case which should be severely reprimanded; the tragic situation of refugees has no need for further emphasis and their suffering and sacrifice must be respected. The use of these refugees as "actors" is an offense to their humanity. It is to be hoped, concludes TEMPO that the competent authorities will not allow the showing of these incriminating scenes.

2. THEATER

a) "The Two Sergeants"

A play entitled "The Two Sergeants" was performed at the Teatro Nuevo. Although the play is by no means new, the excellent performance of the cast ingratiated it to the audience.

b) "How Do You Say It in English?"

A new comedy entitled "How Do You Say It in English" was given at the Salome Margherita. The plot is the story of a grocer who has become rich on the black market, but has remained at heart simple and good-natured, and is shocked by the fact that his wife and daughter have lost the simple honesty and straightforwardness characteristic of their class. The comedy was a success.

c) "I Dreamt of Paradise"

"I Dreamt of Paradise" given at the Teatro Quiri-

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c) "I Dreamt of Paradise".

The play "I Dreamt of Paradise" given at the Teatro Quirino, generally disappointed both critics and audience. It is the story of a woman of easy virtue who thinks she can start life afresh. Despite the good acting of De Sic and Isa Miranda, the play was apparently not very well received.

d) IL POPOLO criticizes bad taste in the theater.

The POPOLO publishes a short article on the limitations which good taste and a healthy moral sense should impose

-5-

on all plays. Referring to the latest Revue by Ilacario the writer states that in every post-war period and we have not even yet got to that - morals deteriorated but to-day people exaggerate. Ilacario has tried to obtain a success with the help of of rather slimily clad femininity and licentious verse; but he obtained the opposite reaction he desired from the public quite apart from the Press which criticised him bitterly. The author then quotes the Revue by Galdieri as being the exact opposite, which proves that the public can also be amused within the limits of decorum and without vulgar jokes.

3. THE OPERA.

The only novelty of the week was the production of TOSCA which had not been presented for quite some time in Rome. The production was interesting and generally acclaimed by all critics.

4. CONCERTS.

a)

Radio Rome's Autumn Musicale

The third concert in the series of R.I.'s Autumn Musicale was presented at the Argentina and consisted of "Prohibited Music", namely music which the Nazi Regime has prohibited for racial or political reasons. The concert with the participation of Amfiteatrof, Zaroska and Maestro Ciulini was widely acclaimed and considered a great success.

Another in this series of concerts dedicated to contemporary music and presented at The Palazzo Venezia was generally well received. The only criticism was that too many soloists participated. The critics were rather skeptical as to the artistic value of several of the pieces of the most modern authors.

b)

November Musicale.

This series of concerts held at Villa Malta initiated the series with a recital by the pianist Caporali who was widely applauded by the audiences.

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c)

Polish Independence Memorial Concert.

The Press reported that on the occasion of the 16th Anniversary of Polish Independence, a concert of Polish music, chiefly of Chopin, was presented by Maestro Glinka with the choir of the Vatican Basilicas and solos by Polish artists at the Teatro Reale dell'Opera. The proceeds won for the benefit of the victim of Warsaw.

2053

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HEADQUARTERS ALLIED COMMISSION
APO 394
Office of the Chief of Staff

Ext. 289

Ref 6502/10/COS.

2nd November, 1944

I

SUBJECT: Celebrations proposed for the 4th November.

TO : Political Section.

1. Reference your P/682 dated 30th October 1944 addressed to His Excellency Ivanoe Bonomi subject as above.
2. The Chief of Staff asks for confirmation that the necessary arrangements have been made for electric power.

II

W. M. D. J.
Chief Staff Officer,
To the Chief of Staff.

682

TO: C.O.S.

3 November 1944

Mr. J. M. Minifie, P.W.B. Liaison Officer to A.C., advised me yesterday that all arrangements had been completed for the wireless transmission and Major W. H. Hughes, G-4, RAAC, similarly advised me that the necessary arrangements have been made for the supply of electrical power between the hours of 11 am and noon.

W. W. Schott
WILLIAM W. SCHOTT

Vice-President, Political Section

6753

Political Section

III

Noted with thanks.

*Edith Drape
hlos*

3/11

Pol. Sec "A" Files

1943/830

W5

Ref: P/682

30 October 1944

My dear Mr. Prime Minister:

I am writing to acknowledge your letter 2818 of the 25th October about the celebrations proposed for the 4th November. As I have already told Your Excellency orally we are asking PWB to give the necessary facilities for the occasion.

Believe me

my dear Prime Minister

Yours sincerely,

EWS

ELBERT W. STONE
Commodore, USN
Acting Chief Commissioner

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

cc: PWB, Mr. Rayner
PBO
C of S
'A' Files
Political Section

6758

682

ALLIED CONTROL COMMISSION
INTER OFFICE MEMO

From: C.O.S.

Ext. 388

SUBJECT:

FILE No. 6502/8/cos

TO: Political Section.

27 Oct 1944

Attached translation of a letter from Prime Minister
to A/CC is forwarded.

A/CC directs me to ask you to handle this matter.

I would draw your attention to the proposed ceremony which
is November 4: not a very long time ahead.

Copy to: Major Quayle

Brigadier,
Chief of Staff.

6757

TranslationA/cc 730
OCT 24 1944

The President of the Council of Ministers

Rome, 25 October 1944

n. 2818

XXIX/3

Dear Admiral,

on November 4th, H. M. Vittorio Emanuele Orlando will celebrate the anniversary of the Italian victory of 1918, won together with the Allies.

It is to be wished that the words of H. M. Orlando, who as President of the Council of Ministers, was at that time one of the chief artisans of the Peace and Vittorio Veneto, should be heard by all the Italians.

I should be most grateful to you if you would see that:

P.W.B. had the ceremony of November 4th transmitted by radio;

that the Societa Romana Elettrotelegrafica and the A.C.E.A. should be authorized to allot electric power, as it has already been done, to all the subscribers of Rome, from 11 to 12 on that day, so that the population can listen to the transmission;

that the Rome-Naples cable should be working.

Waiting for your answer, I remain,

Yours truly,

/s/ I Bonomi

Admiral Ellery W. Stone
Chief Commissioner of the A.C.C.
R O M E

Stone
trans A.C.C.

→ C of S
This is approved. 67-6
Prepare letter to P.W.B.
I will advise him verbally today.
Advise P.W.B.

Two 25/10



*Il Presidente
del Consiglio dei Ministri*

Roma, li 25 Ottobre 1944

Prot. n. 2819
XXIX/3

Caro Ammiraglio,

il 4 novembre prossimo, S.E. Vittorio Emanuele Orlando commemorerà la ricorrenza della vittoria Italiana del 1918, conseguita a fianco degli Alleati.-

E' desiderabile che la parola di S.E. Orlando, il quale, in quell'epoca Presidente del Consiglio dei Ministri, fu uno dei principali artefici del Piave e di Vittorio Veneto, possa essere ascoltata da tutti gli Italiani.-

Le sarei perciò molto grato se volesse dare disposizioni perchè:

- la R.W.B. provveda a far trasmettere per radio la cerimonia commemorativa del 4 novembre;
- la Società Romana Elettricità e la A.C.E.A. siano autorizzate a distribuire l'energia elettrica, come già praticato in altre circostanze, a tutti indistintamente gli utenti di Roma, nelle ore 11 alle 12 di tale giornata, onde la cittadinanza possa ascoltare la trasmissione radiofonica suddette;
- sia assicurato il funzionamento del cavo Roma - Napoli.-

In attesa di un cortese cenno di riscontro, la saluto cordialmente.-

Al Sig. Ammiraglio

Ellery W. Stone

Ellery W. Stone 6753

Prot. n. 2816
XXIX/3

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il 4 novembre prossimo, S.E. Vittorio Emanuele Orlando commemorerà la ricorrenza della vittoria italiana del 1918, conseguita a fianco degli Alleati.-

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In attesa di un cortese cenno di riscontro, Le saluto cordialmente.-

Al Sig. Ammiraglio

Ellery W. Stone

F.f. Capo della A.C.C.

R O M A

Spawny 6755

30 August, 1944.

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

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

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

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

James M. McWipie
JAMES M. MCWIPIE,
Liaison, PWB-ACC.

6754

PUBLIC RELATIONS BRANCH
ALLIED CONTROL COMMISSION

PRB/R9

19 August 1944.

Subject: Correspondence with PWB.

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

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

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

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

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

Lionel Fielden

LIONEL FIELDEN,
Major,
Public Relations Director.

Copy to: Acting Chief Commissioner.

6753

Major Fielden
P.R.B.

For information and
comment.
WJZ

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

14 August, 1944.

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

Subject: Film Industry.

The return of nearly half the territory of the kingdom of Italy to the Italian Government makes it necessary for PWB to revise its system of control of the distribution and exhibition of films.

Hitherto no films could be exhibited without PWB's authorisation. All enemy films were, of course, banned, and films which have been produced in Italy were not released until they had been screened and censored by us.

PWB believes that the time has now come when the chief responsibility for this should be restored to the Italians, with the Allies acting only in an advisory capacity. We propose, therefore, to call on Sig. Spataro, Under Secretary of State for the Interior, and suggest formation of an advisory film council along the lines of the A.P.B., which would take over the work formerly carried on exclusively by PWB. This body would be responsible for the continued exclusion of enemy films, for the censoring of Italian films as they become available, and for the proper distribution and exhibition of films imported by the Allies or produced in this territory by allied organisations.

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

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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

14 August, 1944.

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

Subject: Films.

The Film Division PWB has been studying the possibility of making documentary pieces illustrating the work of the Italian land, sea and air forces operating in conjunction with the Allied forces.

We consider that one documentary might usefully be devoted to each arm of the fighting services: the Italian Corps of Liberation, units of the Italian Navy on duty in the Mediterranean, and the Italian Air Force.

We think, however, that if these projects were undertaken, an allocation to cover the expenses should be made by the Italian authorities.

We shall be glad to have your views as to the political timeliness of these proposals.

James M. Minifie

JAMES M. MINIFIE,
Liaison, PWB-ACC.

6751

(COPY)

1 October 1944

CONFIDENTIAL

To: The Head of PWE, AI.

From: PWE Italian Theater

SUBJECT: PWB PLAN FOR SETTING UP A
TEMPORARY FILM BOARD1. 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 pictures 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".
- (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.

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people - through the media of press, radio, television, etc. - Greater credit in 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

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- (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".

- (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:

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 have 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. FMB 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 FMB also recognizes that motion pictures are a commodity and that various broad commercial and economic aspects have already arisen, beyond the scope of FMB. Therefore, while continuing to fulfill its own task through the medium of films, FMB 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. FMB recommends the immediate setting up of a Temporary Film Board to be composed of equal representation from ACC, FMB 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.

(c) It should examine the existing plant and finances of the former State controlled film companies; Cinecitta, S. A. Cines, EMIC 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

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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 FMB 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.

a3.

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:

FEB has no responsibility pertaining to the commercial aspects of the Italian film industry or the Italian film market, indeed, FEB 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) FEB 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. FEB 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.

For John Bayner, D.P.W.O., FEB, Italy

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(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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For John Reynier, D.F.W.O., PWB, Italy

GEORGE W. HUMAN
A.D.F.W.O. Italy (Lib.)

Attached herewith Appendix 1.

Appendix I.SITUATION OF THE ITALIAN MOVIE INDUSTRYAT JUNE 30TH, 1943.

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

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

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

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

iii. The S.N.I.C. for the distribution of pictures of the S.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.N.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 Popolavoro, and the remainder managed by religious bodies.

The import of films was controlled by the S.N.A.I.P.E.

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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 C.E.P.I. had
control of the export of films division of Italian production.

(b) DEVELOPMENT OF ITALIAN PRODUCTION

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

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The receipts of the Movie Houses followed in fact this

table:

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

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 180 pictures up to 1940 to 160 in 1941 and to 155 in 1942.

The export of films had instead increased, reaching in 1942 to 353 copies of Italian pictures in the different European markets, with a total value of about 100 million liras.

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(c) PRESENT SITUATION OF THE ITALIAN MOVIE INDUSTRY

1. At June 30, 1943 more than 500 movie houses had been

1939	215
1940	679
1941	995
1942	1275

From January to July 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 film became lower, from a yearly average of 300 pictures up to 1940 to 100 in 1941 and to 155 in 1942.

The export of films had instead increased, reaching in 1942 to 253 copies of Italian pictures in the different European markets, with a total value of about 100 million liras.

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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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M E M O R A N D U M

Nel "Corriere di Roma", quotidiano di informazioni a cura del P.W.R. (13 giugno 1944) vengono pubblicate delle Disposizioni per il funzionamento degli spettacoli cinematografici secondo le quali (paragrafo D) sono ammessi per la proiezione i films di vari paesi alleati e neutrali, esclusa la Spagna che molto probabilmente è stata omessa per errore non vedendosi alcuna ragione per tale esclusione.

L'Ambasciata di Spagna ha l'onore di ricorrere alla consueta cortesia del R. Ministero degli Affari Esteri pregando di voler intervenire presso le Autorità competenti perché la detta omissione sia riparata. *69*

Roma, 13 giugno 1944

AL R. MINISTERO DEGLI AFFARI ESTERI

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