

ACC

10000/136/527

MP

10000/136/527

MOTION PICTURE POLICY FOR ITALY  
JUNE 1943; SEPT. 1944 - DEC. 1946

G. M. C. Form 353 (Old No. 400)  
Revised July 26, 1948

## LIST OF PAPERS

9254/CC

Office of the  
Chief Commissioner

ALLIED COMMISSION

File under No. 9254 MOTION PICTURE POLICY FOR ITALY

~~SECRET~~

Page 5

D-4268

SERIAL NUMBER	FROM-	DATE	TO-	SYNOPSIS
56	Ltr Robertson	23 Feb 46	Stearns	Showing of Newsreel at Trieste
57	Ltr Stearns	2 Mar 46	Robertson	Showing of Newsreel at Trieste
58				Importation of Films for 1946
59	Art "The Globo"	2 Apr 46	AC	Producers and Managers faced with free Import of Foreign Films
60	Cbl CA 1762	4 Jul 46	Commerce	It films fr Eirtrea - Permit for
61	Ltr 600821/7260	9 Dec 46	Min of Fin	Importation fm USA of a film-projector, free of cost

INSTRUCTIONS.—When papers on a subject become numerous they shall be numbered serially and brief entries made on this form.

~~SECRET~~

9254/CC

## LIST OF PAPER

Office of the  
Chief Commissioner

ALLIED COMMISSION

File under No. 9254 MOTION PICTURE POLICY FOR ITALY

TOP SECRET

Page 4

SERIAL NUMBER	FROM—	DATE	TO—	SYNOPSIS
46	11a/FRB, Stone	30 Jun 45	Parri	On draft series of laws abrogating Fascist decrees prepared by Temporary Film Board - action by IG now required.
47	Ltr Morgan AFHQ CCS	11 Jul 45	FRB & CC AC	FRB will withdraw from distribution of films in Italy on 1 August 1945.
48	Cbl AFHQ, F-24539	18 Jul 45	AC	Entry of foreign film reps to Italy.
48a	11/FRB, Brown	19 Jul 45	CC	Entry of foreign film reps to Italy.
48b	11/FRB, Brown	19 Jul 45	USIS, Embassies	Entry of foreign film reps to Italy.
49	9257/EC, Stearns	23 Jul 45	FRB	Entry of film reps into Italy.
50	Ltr, Stone	23 Jul 45	CC RAAC	Introducing Sig Avila, producer of Italo-American film in Rome.
51	11/FRB, Brown	24 Jul 45	Stearns	Entry of foreign film reps to Italy.
52	Sir Noel Charles	10 Sep 45	CC	Draft decree abrogating Fascist laws to allow entry of film reps to Italy.
53	Ltr, Stone	12 Sep 45	Noel Charles	Draft decree abrogating Fascist laws to allow entry of film reps to Italy.
54	CC 9254, Stone	12 Sep 45	Parri	Decree abrogating Fascist laws to allow entry of film reps into Italy.
55	Memo SAC 45 23 AFHQ	9 Nov 45		Film distribution in Italy

TOP SECRET

9254/CC

## LIST OF PAPER

Office of the  
Chief Commissioner

File under No. 9254 MOTION PICTURE POLICY FOR ITALY

ALLIED COMMISSION

TOP SECRET

Page 3

SERIAL NUMBER	FROM—	DATE	TO—	SYNOPSIS
33	SAC (P) (45) 8th Mtg	26 Apr 45		Entry of US & British film reps to It opposed by CC and US Ambassador as untimely - to be studied in month's time.
34	202, Bonomi	8 May 45	Stone	IG would like copy of PWB film documentaries made in Italy since Armistice.
35	11/FRB, Brown	26 May 45	CC	Entry of US-UK film reps to It; to be brought up at SAC Political Conference.
36	11/FRB, Stone	31 May 45	Bonomi	PWB unable supply IG w PWB film documentaries made in Italy due short film.
37	11a/FRB, Brown	3 Jun 45	CC	Entry of US & Br film reps into Italy
38	CC 9254, Stone	5 Jun 45	SACS, AFHQ	Entry of US & Br film reps into Italy
39	11a/FRB, Brown	4 Jun 45	CC	Temporary Film Board, Progress Report
40	CC 9254, Stearns	5 Jun 45	SACS, AFHQ	Temporary Film Board, Progress Report
41	AFHQ SAC(P)(45) 14thMtg	7 Jun 45		Entry of US & Br film reps into Italy
42	Ltr, Director PWB AFHQ	8 Jun 45	Press Attache Br Embassy	PWB opposed to continue distr films for 90 days after 1 Aug.
42a	SAC (P) (45) 15th Mtg	18 Jun 45	(min. 8) 9	Entry of US & Br film reps into Italy
42b	Ltr, Director PWB AFHQ	19 Jun 45	Mike Stewart	Entry of US & Br film reps into Italy
43	SAC (P) (45) 32	21 Jun 45		SAC invited approve withdrawal PWB film distr on 1 Aug.
44	PRE/11, Brown	22 Jun 45	CC	SAC 15th Mtg Min 8 in error; entry of US & Br film reps into Italy.
45	PRE/11, Brown	25 Jun 45	Press Attaches	SAC invited approve withdrawal PWB film distr on 1 Aug.

TOP SECRET

9254/CC

Office of the  
Chief Commissioner

ALLIED COMMISSION

## LIST OF PAPERS

File under No. 9254 MOTION PICTURE POLICY FOR ITALY

TOP SECRET

Page 2

SERIAL NUMBER	FROM—	DATE	TO—	SYNOPSIS
19	Ltr 9252/COS Stone	25 Nov 44	Bonomi	Recommend matter of "Luce" film be settled by Board to be set up
19a	Ltr US Consul Gen	27 Dec 44	Geo Edman	Views of US Movie people.
20	Aide-Memoire, Fielden	5 Jan 45	Stone	For meeting with Bonomi: setting up of Temporary Film Board.
20a	11/FRB, Fielden	7 Feb 45	CC	PWB Film Sec has signed contracts up to Dec 45....
21	11/FRB, Fielden	7 Feb 45	CC via COS	Quota system operating in showing of films in It; Film Board need
22	Ltr Geo Edman	13 Feb 45	Stone	PWB Film Sec protesting It Film unchanged since Fascist regime.
23	Ltr Bonomi 105/XXVIII/16	13 Feb 45	Stone	'Luce' requests restitution of materials taken by PWB & derequisition of bldg 17 Via S. Susanna.
24	11/FRB, Stone	19 Feb 45	Bonomi	PWB ready, in fact anxious, derequisition LUCE materials; call mtg.
25	11/FRB, Stone	21 Feb 45	Edman	Great deal to what Levi says; suggest Film Board study paper.
26	Bonomi	Feb 45	Stone	IG wishes make propaganda film on recruiting for mil formations.
27	11/FRB, Stone(Lush)	4 Mar 45	Bonomi	AC welcomes recruiting film and Film Div of PWB will gladly help.
28	Address, Stone	21 Mar 45		Address on 1st Meeting of Allied-Italian Temporary Film Board.
28a	Ltr Michel Lombardo	27 Mar 45	Stone	Request job on Film Board (?)
28b	Ltr F. Libonati	28 Mar 45	Stone	Add. member of Film Board.
29	105, Bonomi	28 Mar 45	Stone	Derequisitioning of LUCE premises
30	11-A/FRB, Stone	4 Apr 45	Bonomi	Derequisitioning of LUCE premises.
31	11-A/FRB, Brown	3 Apr 45	Libonati	Rep of Ministry Ind, Labor & Com may be invited to Film Board Mtgs.
32	11/FRB, Brown	5 Apr 45	Michel Lombardo	Request job on Film Board (?)

TOP SECRET

9254/CC

Office of the  
Chief Commissioner

ALLIED COMMISSION

## LIST OF PAPER

File under No. 9254 MOTION PICTURE POLICY FOR ITALY

TOP SECRET

Page 1

SERIAL NUMBER	FROM—	DATE	TO—	SYNOPSIS
1	Ltr Bonomi	15 Sep 44	Stone	Revival of Ital film industry & measures of control.
2	Memo Queyle	15 Sept 44	FRB	Pls prepare reply to Ltr Bonomi
3	Memo Fielden PRO	21 Sep 44	A/CC	Spataro. His interest in films.
4	Ltr Stone 000.7-1	23 Sep 44	Bonomi	Results of talk with Spataro. We are in favor of reviving films.
5	Ltr Spataro #810	26 Sep 44	Stone	Urgent problems of Ital cinema
6	Ltr Fielden PRO	28 Sep 44	A/CC	Ital Film Industry. Suggestions. INCL: It Pro-memoria on industry.
7	Ltr Fielden PRO	30 Sep 44	A/CC	Ital Film Industry. Incl: Rpt by PWB on granting of licenses.
7a	Ltr, Edman	2 Oct 44	Chief PWB AFHQ	PWB plan on temp. film board.
8	Ltr Fielden PRO	17 Oct 44	A/CC	Radio, cinema, press. Do not agr with Caccia. INCL.
9	Memo Caccia	18 Oct 44	Wilmer, Legal	Problem in light of Armistice.
10	Ltr A/CC 000.7-1 Stone	23 Oct 44	G-5 AFHQ	Resume of cinema, & press problem in light of armistice.
10a	PWSG (44) 17	26 Oct 44		US Agencies' views on film, radio
11	Ltr AFHQ Pol Comm	1 Nov 44	AC	Agenda to include film problem
12	PC (44) 128	2 Nov 44		Political Committee Paper. Motion Picture Policy for Italy.
13	Memo Fielden PRO	12 Nov 44		AC agrees that temporary board is desirable to prevent monopoly
14	Memo Stewart	13 Nov 44	Mr Hopkinson	Agree with rec of Film Board
15	Ltr 3002 Bonomi	14 Nov 44	Stone	Can "Luce" documentary films be shown after checking?
16	AFHQ Political Comm 32nd Meeting	15 Nov 44		Decision on Motion Picture Policy for Italy; PC 128 to be guide.
17	Memo COS	16 Nov 44	PRO	Pls prepare reply on "Luce" ltr
18	Memo MacMillan	17 Nov 44	Stone	I should favor film board but we should not stay in it too long.

TOP SECRET

ARTICLE FROM "THE GLOBE" - TUESDAY 2 APRIL 1946

PRODUCERS AND MANAGERS FACED WITH FREE  
IMPORTATION OF FOREIGN FILMS

The orientation of the policy followed by the Government in regard to the importation of foreign films is changing from the present restriction to complete freedom the placing of the Italian products on the National Marchet still been guaranteed. This new orientation is determined by the fact that the number of films (140 a year) granted by America as well as those that have been requested from England and France (70 films from each Nation) plus those that will have to be imported from Russia and other producing countries, would constitute a total amount that would far exceed the requirements of our market. It was therefore thought that it would be better not to put any restriction on the importation of foreign films in Italy, letting free competition decide on the choice and quality of the production, as on the basic prices for the hiring of the films.

925/100  
In consequence of this new policy Italian producers and hirers met yesterday morning and voted a declaration in which they recognise that the importation of a great quantity of films correspond to complete freedom of action, and formulate some requests in order to safeguard the national production, which would otherwise be swept away in a market swamped by films which represent the choice of entire cinematographic industry of the world.

Italian producers and hirers have requested :

- 1) the Italian production of films and news reels be protected by a special decree forcing all the cinemas in Italy to show Italian films for 90 days in the year, divided in four quarters;
- 2) that equal terms should be enforced on those countries which fix a quote in the importation of Italian films;
- 3) that a Syndicate (Consorzio), open to all Italian producers, be called to participate in the Management of E.N.I.C. (which counts many cinemas houses in many centres) and that, in the meantime, an agreement be reached with E.N.I.C. securing an



The orientation of the policy followed by the Government in regard to the importation of foreign films is changing from the present restriction to complete freedom the placing of the Italian products on the National Merchet still been guaranteed. This new orientation is determined by the fact that the number of films (140 a year) granted by America as well as those that have been requested from England and France (70 films from each Nation) plus those that will have to be imported from Russia and other producing countries, would constitute a total amount that would far exceed the requirements of our market. It was therefore thought that it would be better not to put any restriction on the importation of foreign films in Italy, letting free competition decide on the choice and quality of the production, as on the basic prices for the hiring of the films.

In consequence of this new policy Italian producers and hirers met yesterday morning and voted a declaration in which they recognise that the importation of a great quantity of films correspond to complete freedom of action, and formulate some requests in order to safeguard the national production, which would otherwise be swept away in a market swamped by films which represent the choice of entire cinematographic industry of the world.

Italian producers and hirers have requested :

- 1) the Italian production of films and news reels be protected by a special decree forcing all the cinemas in Italy to show Italian films for 90 days in the year, divided in four quarters;
- 2) that equal terms should be enforced on those countries which fix a quote in the importation of Italian films;
- 3) that a Syndicate (Consorzio), open to all Italian producers, be called to participate in the Management of E.N.I.C. (which counts many cinemas houses in many centres) and that, in the meantime, an agreement be reached with E.N.I.C. securing an Italian program for 120 days in the year in their programs ;
- 4) that Italian producers be authorized to buy films and other material necessary to their industry with the 50% of foreign exchange, due to them, from the sale of Italian film abroad.

./.

59

Yesterday afternoon the representatives of Italian producers and hirers met with the representatives of the Cinema Houses to discuss the situation determined by the new orientation in the policy on the part of the Government and to discuss the requests made by the producers. The representatives of the Cinema Houses, while in general agreement with the requests made by the producers and hirers, are unwilling to increase the number of days in which to show Italian films, and insist they should remain 60 in the year. The Producers have justified their request on the base that the Italian industry can now produce 50 new films a year, that is to say a fifth of the total number of films our market can absorb in the year. A fifth of the year, equivalent to 70 days, should therefore be allotted to the Italian production.

No agreement has been reached on this last point at the meeting and the representatives of the Cinema Houses have asked to consult the other members of their category.

1012

hirers, are unwilling to increase the number of days in which to show Italian films, and insist they should remain 60 in the year. The Producers have justified their request on the base that the Italian industry can now produce 50 new films a year, that is to say a fifth of the total number of films our market can absorb in the year. A fifth of the year, equivalent to 70 days, should therefore be allotted to the Italian production.

No agreement has been reached on this last point at the meeting and the representatives of the Cinema Houses have asked to consult the other members of their category.

(GR)

59

2 March 1946

Dear Colonel Robertson:

Thank you for your letter of 23 February (file 56) 130/AMG/17/26) in regard to the showing at Trieste of the newsreel 'INCOM WEEK'.

I note that in your last paragraph you state that the matter will receive further consideration as soon as possible.

It would be appreciated if this office could be informed as to the approximate date when permission to show 'INCOM WEEK' will be considered again.

Very truly yours,

L. W. STEARNS  
Lt Col, AGD  
Staff Officer to CG

Colonel H.P.P. Robertson  
Acting SCAO  
Headquarters  
Allied Military Government  
XIII Corps

57

9254/cc

FEB 25 RECD

HEADQUARTERS  
ALLIED MILITARY GOVERNMENT  
13 CORPS

*C. Command*

FILE REF: *13C/AMG/44/26*  
SUBJECT Italian Newsreel Company.

Date 23 Feb 46

TO H.Q., A.C. (Attn Staff Officer to CC) ✓

1. Reference your letter of 9 February regarding the showing at Trieste of a newsreel by the Company 'INCOM WEEK' of Rome.
2. This matter was considered at an Allied Information Service Committee meeting on 18 Feb, but a decision was deferred pending the return from Rome of the A.I.S. Film Officer.
3. It is foreseen that the granting of authority to show this newsreel in Trieste would create a precedent, and that other Italian Newsreel Companies might apply for similar concessions which would be difficult to refuse.
4. Having regard to the political situation here at this moment it is the opinion of the A.I.S. Committee that, if such concessions were granted, a pre-view of each newsreel would be necessary, in the interests of public safety, in order that material of a political nature, or objectionable on other grounds, should not be publicly exhibited.
5. The censoring of Italian newsreels in Trieste would of course be the subject of objection by interested parties, and would make the position of the A.M.G. even more difficult than it is.
6. Moreover, applications from Yugoslavia to show newsreels in Trieste would undoubtedly result if any concessions are made to Italian Companies.
7. So far, authority has not been granted to any Italian or other newsreel companies to exhibit in Trieste.
8. The whole question will, however, receive further consideration as soon as possible, and I will inform you of the final decision in due course.

*2/25/46*

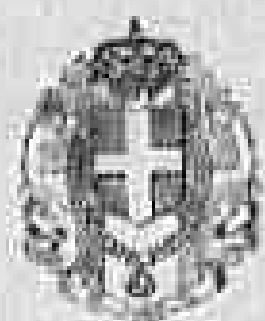
*H.P.P. Robertson*  
H.P.P. ROBERTSON,  
Colonel,  
Acting S.C.A.O. *WR. 1946*

Copy to: O.C., A.I.S.

*See 57*

*(56)*

Mod. 60



Ministero  
per gli Scambi e per la Valuta  
DIREZIONE GENERALE PER I SERVIZI DELLE ESPORTAZIONI

Serv. Esport.  
Divisione \_\_\_\_\_ Tot \_\_\_\_\_  
Aut. N. \_\_\_\_\_ Allegati \_\_\_\_\_

OGGETTO \_\_\_\_\_

Importazione di merce valuta  
da U.S.A. di un cinoproiettore -

Roma \_\_\_\_\_

M. 19 DIC 1948  
Ministero Esportazione  
E.S.S. U.S.Lic. ROEA  
S.p.E. - Dir. Gen. Valute Esde  
- Off. Istruzione Esde  
- Direzione degli Affari  
Esterni Espe  
All'Aspiraglio Espe  
Commissione Allente ROEA

In risposta dello stesso interessato, con  
avviso Espe, si prega codesto Ministero di ri-  
tenere annullata la concessione n. 40031/100 del  
5 dicembre 1948, di questa amministrazione, rela-  
tiva all'importazione indicata in oggetto.

VIL/48

IL MINISTRO

FIO COLOMBO

PER CONFORME  
DIREZIONE GENERALE PER I SERVIZI DELLE ESPORTAZIONI

10-3

TRANSLATION

MINISTRY OF FOREIGN COMMERCE

No. 600821/7260

Rome, 9 December, 1946.

TO: Ministry of Finance, Rome  
Ministry of Foreign Affairs, Rome  
Admiral Ellery W. Stone, Chief Commissioner, A.C.  
Rome.

SUBJECT: Importation from USA of a film-projector, free of cost.

By request of Admiral Stone, we beg you to annul authorization No 600811/7260, dated 5 December 1946, granted for importation of film-projector.

THE MINISTER  
(s) Colombo.

VII/eb



(61)

9254/22

1013

CA 1762  
JULY 04

H/4459  
JULY 061100  
ROUTINE

BEMA ERITREA  
ALCOM ROME, INFO; MIDEAST CIVAFFAIRS

UNCLASSIFIED.

Italian films for ERITREA. Please inform Italian Government that no films are allowed for import into ERITREA with out prior permission of BEMA and that they should not issue export permit for such films except against production of an ERITREA import permit. All consignments of films ready for ERITREA but not yet shipped should not be allowed to be sent until and ERITREA import permit is produced. Prospective exporters should be warned of these requirements to avoid financial loss which will be incurred if films are sent here and then refused entry. This signal cancels our ( CA2 of 24) December which was result of misunderstanding of your signal 9596 of 22 December. Please note that ERITREA import permit number 7558 dated <sup>5</sup> June 1946 issue to BETASOLO ROBERTI for ACCIAIO is not valid as it was obtained by him on false statement that the films had already arrived in MASSAWA it is understood that BARASOLO has taken this permit with him to ITALY.

9254/1

AC DIST

ACTION COMMERCE SC 2  
INFO CHIEF COMMISSIONER  
ECON  
FLOAT 2  
FILE

60



PLAN FOR THE IMPORTATION OF FILMS FOR 1946

Premise - This plan is based on the consideration of the following points:

- a)- The very serious conditions of Italian economy and life, its money situation and the necessity to keep our limited possibilities of payment in foreign currencies for essential imports (chiefly feedstuff) to complete those supplied by the Allies;
- b)- Consequently the necessity of limiting the number of films imported to quotas previously established upon the basis of the real total requirement of foreign and national productions. Import quotas must be established not only on the basis of the number of films imported during the last few years, but also on the basis of the possibilities of Italian production and exploitation of films.
- c)- The impossibility to consent, even for such quotas, that foreign currencies be granted for the purpose to pay foreign productions. The payment in lira, to be used in Italy for purposes clearly stated, is the only possible solution.
- d)- The necessity not to establish, even in lira, a new strong Italian debt towards foreign countries. Consequently a period of time, during which proceeds in lira accrued from exploitation of films will be reemployed, will have to be fixed. In the event distributors do not conform with such a law, import permits should be reduced or completely suspended.
- e)- The opportunity of facilitating all kind of joint production between foreign and Italian Motion Picture industries and all foreign effort to make Italy a center of redistribution of international production;
- f)- This import should be dealt with in the same way as all other imports, whatever be its origin.

IMPORTS

Having been confirmed that the maximum yearly capacity of the Italian Motion Picture market is of about 220 productions, including 40 Italian films;

considering the seriousness of such a problem and in view of eliminating excessive restrictions, on a new principle of free trade, such a wish being clear in the Italian Decree No. 678 of Oct. 5, 1945 and particularly in clause No. II which makes pictures equal to all other kind of goods;

the Italian Government establishes the following import quotas for the period January 1st-December 31st, 1946:

U.S.A.	No. 100	pictures	
U.K.	" 20	"	./.

(58)

182-304  
181  
122

= 2 =

France	No.	15	pictures
Russia	"	15	"
Sweden	"	5	"
Spain	"	5	"
Other countries	"	20	"
Total		180	pictures

The allocation will be made every six months. Quotas not used by "other countries" will be allocated during the following six months to the other listed countries. The cooperation of interested Government Authorities in this allocation will be greatly appreciated.

CLAUSES OF PAYMENT

The mode of payment is expressed by the following decision:  
"The correspondent net proceeds from rent and exploitation of foreign films will be deposited with a Bank, authorized to foreign exchange, chosen by the Importer, under bound to use such funds in lira in Italy in accordance with laws established by the Ministry of Foreign Trade."

Such deposits, made with a Bank chosen by the Importer, have to be considered as frozen accounts.

Employments of such funds are herebelow established: operating expenses, rent of offices, salaries and wages, taxes, dubbing, editing and publicity expenses, use of Italian installations, joint production with Italian industry, works on behalf of third parties, building of theaters. All other employments will have to be expressly authorized by the Ministry of Foreign Trade or Treasury, depending on cases. With regard to "Works on behalf of third parties" and to the eventual exportation of films produced in such a way, it is clearly specified that currency cashed by said exportation, exceeding the account in lira deposited with the Bank, will be turned over to the Italian Government.

Terms of employment: The Italian Government considers necessary that funds accrued during a six months period be integrally employed as per above in the following six months, with the exception of cases to be examined separately. In the event of violation of this law the importations of the Company not performing with law, shall be limited in the following six months, in order that no other funds be accrued to said Company.

SPECIAL ORDERS

The competent Italian Authorities will give supplementary grantings in special cases connected with Italian economy, such as employment of foreign funds in Italy and establishments in Italy of companies for redistribution of foreign productions.

58

Allied Force Hq.  
Supreme Allied Commander's Secretariat

Apo 792

Restricted

Copy No 27

SAC (45) 23  
9th Nov. 45

Supreme allied commander's conference

Film Distribution in Italy

Note by Secretary

SAC (P) (45) 32 of 21 June 45 refers

See file 1002/CC

1002/CC

55

CC 9254

12 September 1945

My dear Mr. Prime Ministers

46

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

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

I urge that you give this matter your personal attention.

Very truly yours,

/s/ Ellery W. Stone

ELLERY W. STONE  
Rear Admiral, USNR  
Chief Commissioner

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

Dint  
Executive Commissioner  
Public Relations Branch

CC Files  
POL. ADVSR. (A)  
POL. ADVSR. (B)

54

9254/1008

12 September 1945

My dear Sir Noel:

52

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

54

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

Very truly yours,

*Elmery W. Stone*

ELMERY W. STONE  
Rear Admiral, USNR  
Chief Commissioner

Sir Noel Charles, Bt., K.G.M.G.,  
British Ambassador,  
84 Via Venti Settembre,  
Rome.

92554/1

CC DIST:  
Exec. Commr.  
FRB

53

cc 1800

SEP 11 1945

BRITISH EMBASSY,  
ROME.

10th September 1945.

*My dear Admiral,*

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

(35)

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

*Believe me*

*Very sincerely yours*

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

*Godfray*

9254/12

See (53)

(52)

JUL 25 REC  
CC 0907

HEADQUARTERS ALLIED COMMISSION  
APO 394  
PUBLIC RELATIONS BRANCH

GSB/cb

11/PRB

July 24, 1945

SUBJECT: Entry of Film Representatives into Italy

TO : Maj. L.W. Stearns  
Staff Officer to Chief Commissioner

48

49

1. Reference is to your memorandum of 23 July on the above subject.

2. Based on the signal mentioned in the minutes of the Supreme Allied Commander's conference we notified the British and American embassies on 19 July of the conditions under which foreign film representatives could enter Italy. A copy of this memorandum went to the Chief Commissioner.

3. Also on instructions from the Chief Commissioner we asked the Liaison Division to inform the Italian Foreign Office of this decision of AFHQ and requested it to transmit the information to the foreign governments with which they are in contact.

*Marchese Cittadini - Cesi  
has notified Ministry  
for Foreign Affairs.  
25/7/45. L.*

*G. Stewart Brown*  
G. STEWART BROWN,  
Director  
Public Relations Branch

9254/2

cc: Executive Commissioner

51

23 July 1945

My dear General:

The bearer of this note is Signor Antonio Altoviti Avila, son-in-law of Marshal Badoglio. Signor Avila is interested in the production of an Italo-American film to be made in Rome. I am informed that the script of this film has already received approval by the proper authorities.

He would be grateful if you could speak with him for a few moments.

Sincerely,

*Ellery W. Stone*  
ELLERY W. STONE  
Rear Admiral, USNR  
Chief Commissioner

Brigadier General Thoburn K. Brown  
Commanding General  
Home Area Allied Command

9254/20

(50) No. DIST.



HEADQUARTERS ALLIED COMMISSION  
Office of the Chief Commissioner  
APO 394

23 July 1945

9257/20

SUBJECT : Entry of Film Representatives into Italy  
TO : Director, Public Relations Branch;

Following is an extract of para 7 from the minutes of Supreme Allied Commander's Conference (Political) held 19 July.

4/8

QUOTE: ENTRY OF FILM REPRESENTATIVES INTO ITALY.  
(Previous reference SAC (P) (45) 15th Meeting, Minute 8)

MAJOR GENERAL LIMNITZER reported that a signal had recently been despatched to the Allied Commission requesting them to inform representatives of foreign film agencies that their entry into ITALY was now approved in principle, and that applications for entry should be made individually to this Headquarters.

REAR ADMIRAL STONE pointed out that the minute of the previous conference, to the effect that responsibility for distribution of films could pass to Foreign Film Representatives on 1 August, was inaccurate. The Film representatives could enter ITALY by that date but it would be some considerable time thereafter before they could assume responsibility for the distribution at present made by PWB. In reply to a question by Mr. Kirk, he stated that the legislation, abrogating Fascist laws regarding the prohibition of business transactions by foreign film representatives in ITALY was expected to be passed within the next few weeks.

THE DEPUTY SUPREME ALLIED COMMANDER:

Took note of the above.

\*T-24539 (INC OUT 5057 of 18 July 1945)

The Chief Commissioner directs that a follow-up be made on notification to representatives of foreign film agencies.

See 51

92574/CC

4/9

L. W. STRAFUS  
Major, ASD  
Staff Officer to GC

cc: EX. COMM.

Major's -  
Quote Min 7  
to Mr Brown  
with follow up  
on notification  
to reps of for-  
eign firms  
agencies  
33/7 (49) Ins  
cc

HEADQUARTERS ALLIED COMMISSION  
APO 394  
PUBLIC RELATIONS BRANCH

GSB/mew

11/PRB

19 July 45

SUBJECT: Entry of Foreign Film Representatives into Italy

TO : Mr. James Linn, U.S.I.S.  
Mr. Michael Stewart, British Embassy  
Maj. G. Anderson, American Embassy

1. Attached herewith is a copy of a memorandum from the Chief of Staff, AFHQ to the Director of P.W.B., authorizing P.W.B. to withdraw from the distribution of motion picture films on 1 August or as soon thereafter when foreign film representatives may be in a position to assume this responsibility.

2. In implementation of this authorization the Supreme Allied Commander wired the Chief Commissioner of AG on 18 July as follows:

"Request you arrange to inform interested foreign film representatives that subject to normal clearances for entry, their application may now be approved in accordance with existing conditions for entry of civilians into Italy."

3. It is suggested that the British and American Embassies should, through their home offices, inform foreign film representatives that they can enter Italy on or after 1 August.

See 48a

*Stewart Brown*  
STEWART BROWN  
Director,  
Public Relations Branch

9254/10

Copy to: Chief Commissioner ✓  
U.S. Political Advisor ✓  
British Resident Minister ✓  
Chief, INC ✓  
EXEC. COMM.

48a

CC 0900 11  
JUL 20 1945

HEADQUARTERS ALLIED COMMISSION

APO 394

GSR/dp

PUBLIC RELATIONS BRANCH

11/PRB

19 July 1945

SUBJECT: Reference to the attached. { Ltr 11/PRB 19 July  
Ltr Gen Morgan 11 July

~~TO~~ : Chief Commissioner  
TO: Mr. Stewart Brown

48a

1) My memorandum is addressed to the British and American Embassies and the Director of U.S.I.S., who is still representing FWB. I have no means of communicating with other Governments who might be interested in sending film representatives and I suggest two courses:

A) That you announce this decision of AFHQ at the meeting of the Advisory Committee of July 20th; and

As done

B) That the Liaison Division inform the Italian Foreign Office of this action and request it to transmit the above information to the foreign governments with which they are in contact.

G. STEWART BROWN  
Director,  
Public Relations Branch

Copy to: U. S. Political Adviser  
British Resident Minister  
Exec. Commr.

Minutes of F.A. have been informed. Please see attached copy of letter. CC VII

9254/1

48a

Both A & B approved.  
A done today at ACI meeting

11/PRB  
19 45

~~RESTRICTED~~

JUL 19 RECD  
CC/1042

50 to CC

F 24539  
JULY 18/1745B

F/212  
JULY 18/2100B

OPERATIONAL PRIORITY

AMHQ SIGNED ALEXANDER CITE MD93  
ALCOM

RESTRICTED.

47

37

38

Reference your 11A/PRE of 3 June forwarded under letter CC 9254 of 5 June. Intention of memorandum dated 11 July, subject "film distribution" addressed director PWB, copy Chief Commissioner ALLIED COMMISSION, was to allow entry of foreign film representatives forthwith, in order that policy of withdrawal of PWB from distribution of motion pictures films can be implemented. Accordingly, request you arrange to inform interested foreign film representatives that subject to normal clearance for entry, their application may now be approved in accordance with existing conditions for entry of civilians into ITALY

see 49

DIST

ACTION : PRE

INFO : CHIEF COMMISSIONER  
SO TO CHIEF COMMISSIONER  
FILE (2)  
FLOAT

9254/CC

48

~~RESTRICTED~~

HEADQUARTERS  
18 AUG 1945

JUL 17 RECD

C. C. FILES

11 July 1945

MEMORANDUM FOR : Director, FWB  
Subject : Film Distribution

1. FWB is hereby authorized to withdraw from the distribution of motion picture films in ITALY on 1 August 1945 or as soon thereafter as foreign film representatives may be in a position to assume this responsibility.
2. When your arrangements have been completed you should report the exact date on which, in accordance with the above policy, the responsibility will pass.

By command of Field Marshal ALEXANDER :

W.D. MORGAN,  
Lieutenant General  
Chief of Staff.

See (48) ✓

Copy to : Chief Commissioner, Allied Commission  
U.S. Political Adviser  
British Resident Minister  
Chief, IIC.

LEC Dist - 16 JULY 45  
(9254/EO.)

ACTION : P. R. B  
INFO : Chief Commr  
Exec Commr

(47)

9254/EO

11A/PRB

30 June 1945

My dear Mr. Prime Minister:

In March of this year the Allied Commission, on instructions from Allied Force Headquarters, organized a Temporary Film Board to assist in the transfer of responsibility for film distribution in Italy from P.W.B. to private agencies after the abrogation of all former Fascist and discriminatory film legislation, decrees and regulations. Represented on this board are the Allied Commission, the Italian Government and P.W.B.

This board has had several meetings and has considered and approved the draft of a series of new laws which remove all the objectionable features of the former Fascist decrees. The proposed legislation was submitted to the board by the Undersecretary for Press, Theaters and Tourism acting on behalf of the Italian associations of exhibitors, producers and workers.

Just prior to the change in the Italian Government, the new legislation as approved by the Film Board was submitted by the Undersecretary for Press, Theaters and Tourism to the appropriate Italian ministries for review before submission to the Council of Ministers.

As there is considerable urgency in getting this legislation approved in order to permit P.W.B. to terminate its control of film distribution in Italy, it would be appreciated if appropriate action could be taken to hasten the consideration and approval of this legislation.

Yours very truly,

/s/ Ellery W. Stone

ELLERY W. STONE  
Rear Admiral, USNR  
Chief Commissioner

Professor Ferruccio Parri  
The President of the Council of Ministers  
Italian Government  
Rome

Copy for info: Chief Commissioner  
Ex. Commissioner  
Political Advisors

*(Handwritten initials)*

9254/CC

603 57 VPP

HEADQUARTERS ALLIED COMMISSION  
APO 394  
PUBLIC RELATIONS BRANCH

GSB/cb

25 June 1945

PRB/11

SUBJECT: Film Distribution in Italy

TO : Maj. O.C. Anderson, Press Attaché, American Embassy  
Mr. Michael Stewart, Press Attaché, British Embassy

43

1. Attached is copy of a minute submitted to the Supreme Allied Commander's Political Conference concerning the future of film distribution in Italy.

2. You will note that para 4 if approved by the Supreme Allied Commander, would authorize P.W.B. to withdraw from motion picture film distribution in Italy on August 1 or as soon thereafter as foreign film representatives may be in a position to assume that responsibility.

37

3. I have called the Chief Commissioner's attention to the statement made to us by the P.W.B. Film Section that it would take between 60 and 90 days after August 1 for the film representatives to set up their own distribution agencies.

4. The minute does not mention the date on which foreign film representatives will be authorized to enter Italy. You will recall it was our recommendation that they be allowed in after the film legislation had been signed or at the latest by August 1.

G. STEWART BROWN,  
Director,  
Public Relations Branch.

9254/CC

Encl. (1)

Copy for info to: Chief Commissioner  
Executive Commissioner  
Political Advisors - American and British.

45

Handwritten initials/signature



JUN 29 RECD  
1206

cc

Tel : 735

29 June 1945

Ref/9257/ED.

SUBJECT : Minute No. 8 of Supreme Allied Commander's  
Conference (Political), 18 June 45.

TO : Public Relations Branch.

*Secretariat*

Please prepare a letter to G-5 A.P.H.Q. on the lines of  
your memorandum PRB/14 of 22 June 45 for the Executive Commissioner's  
signature.

*Wesley*  
for Chief Staff Officer,  
To Executive Commissioner.

9254/11

*(Handwritten mark)*

*(Handwritten mark in circle)*

JUN 22 RECD  
CC 1555

HEADQUARTERS ALLIED COMMISSION  
APO 394  
PUBLIC RELATIONS BRANCH

G SB/new

FRE/11

22 June 45

SUBJECT: Minute No. 8 of Supreme Allied Commander's Conference  
(Political), 18 June 45.

TO : Chief Commissioner

1. Reference is to minute number 8 of the Minutes of Meeting of the Supreme Allied Commander's Conference (Political) Held in the G-3 War Room on Monday, 18th June 1945, which reads as follows:

"8. ENTRY OF FILM REPRESENTATIVES INTO ITALY

(Previous reference SAC(P) (45) 14th Meeting, Minute 8)

"REAR ADMIRAL STONE reported that the question of entry of film representatives into ITALY had been fully examined and had been forwarded with the recommendation that PWB turn over responsibility for distribution of films to private agencies effective 1 August 1945.

"THE SUPREME ALLIED COMMANDER:

Instructed the Secretary to bring forward the report by the Chief Commissioner, Allied Commission, for consideration at the next meeting."

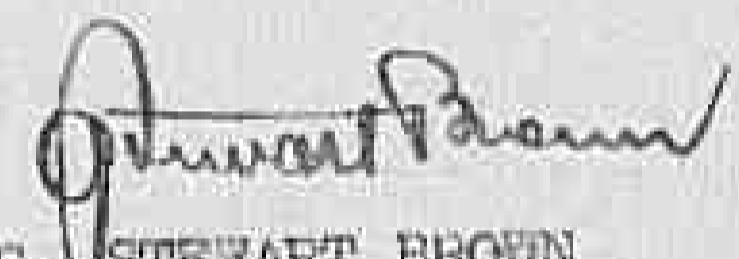
2. The minute is in error since it states that the recommendation is that "PWB turn over responsibility for distribution of films to private agencies effective 1 August 45". You will recall that the recommendation was that foreign film representatives be permitted to come to Italy immediately after the signing of the new film legislation or at the latest by August 1 even if the legislation had not been signed by that date. It was further stated in my recommendation to you of June 3 (copy attached) that P.W.B. would like

41

925-4/CC

44

to turn over the distribution of films in Italy ninety days after the arrival of foreign film representatives. The film people themselves estimate it will take them between two and three months to set up their distribution system in Italy after arrival here. This means that P.W.B. Film Section will not be able to get out of Italy before October 1. They would like to hurry up the date if there is any way it can be done but it seems physically impossible.



G. STEWART BROWN  
Director,  
Public Relations Branch

Copies to: Executive Commissioner  
PRB Files



'801'

HEADQUARTERS ALLIED COMMISSION  
APO 394  
PUBLIC RELATIONS BRANCH

GSB/cb

June 3, 1945.

11a/PRB

SUBJECT : Entry of Foreign Film Representatives into Italy.  
TO : Chief Commissioner, A.C.

1. With reference to the request of foreign film companies to send representatives to Italy, I would like to report to you that the Temporary Film Board is making satisfactory progress on the revision of the Fascist film legislation.
2. A draft of the new legislation has been submitted to the Temporary Film Board and recommended by it to the Italian Government for adoption. The draft laws are now in the hands of the various interested ministries for review and comment. This review may take several weeks and if important revisions are proposed then the whole matter will have to be referred back to the Temporary Film Board. The current Government crisis is also retarding the work of getting the legislation through.
3. The representatives of the Italian Government and the Italian film industry on the Film Board seem anxious to get the legislation through as early as possible and we are hopeful that there will not be too much delay.
4. A meeting was held June 1 between representatives of the British and American Embassies, P.W.B. and PRB. It was the recommendation of the group that foreign film representatives be permitted to come to Italy immediately on the signing of the new legislation or at the latest by August 1 even if the legislation has not been signed by that date.
5. In this connection PWB would like to turn over the distribution of films in Italy 90 days after the arrival of foreign representatives. It will take that long for the foreign representatives to make the necessary private arrangements.

G. STEWART BROWN, *800*  
Director,  
Public Relations Branch.

*44*

CONFIDENTIAL

35

ALLIED FORCE HEADQUARTERS  
Supreme Allied Commander's Secretariat

SAC (F) (45) 32  
21st June 1945

CHIEF Clerk  
JUN 22 RECD  
CC 0850

K 201 3699

CONFIDENTIAL

COPY NO

SUPREME ALLIED COMMANDER'S CONFERENCE  
(POLITICAL)

FILM DISTRIBUTION IN ITALY

Note by Secretary

1. Arrangements have already been made to hand over to the Italians and other agencies concerned all functions now performed by FIB in ITALY (outside VENEZIA GIULIA) with the single exception of film distribution.
2. Up to the present time Army transport and other facilities have been used to effect distribution. Film rentals have been collected by FIB and placed to the credit of the private companies supplying the films, after FIB distribution expenses have been deducted.
3. The Temporary Film Board, consisting of representatives of Allied Commission, FIB, and the Italian government, has submitted to the Italian Government draft legislation abrogating former Fascist film laws, and formulating plans for the distribution of commercial films, domestic and foreign, by private agencies. The current government crisis is likely to retard this legislation, which if passed, would permit foreign film representatives to enter ITALY.
4. FIB recommend (with the concurrence of Allied Commission and the British and US Embassies in ROME) that they be authorised to withdraw from the distribution of motion picture films in ITALY on 1 August, or as soon thereafter as foreign film representatives may be in a position to assume that responsibility.
5. The Supreme Allied Commander is invited to approve the recommendation of FIB in paragraph 4 above.

HEADQUARTERS  
22 JUN 1945  
A. G.

See (45)  
J. G. SWEDMAN,  
LIEUTENANT COLONEL,  
SECRETARY.

9254/1  
(X-1002)

Note by Secretary

1. Arrangements have already been made to hand over to the Italians and other agencies concerned all functions now performed by PWB in ITALY (outside VENEZIA/GIULIA) with the single exception of film distribution.
2. Up to the present time Army transport and other facilities have been used to effect distribution. Film rentals have been collected by PWB and placed to the credit of the private companies supplying the films, after PWB distribution expenses have been deducted.
3. The Temporary Film Board, consisting of representatives of Allied Commission, PWB, and the Italian government, has submitted to the Italian government draft legislation abrogating former Fascist film laws, and formulating plans for the distribution of commercial films, domestic and foreign, by private agencies. The current government crisis is likely to retard this legislation, which if passed, would permit foreign film representatives to enter ITALY.
4. PWB recommend (with the concurrence of Allied Commission and the British and US Embassies in Rome) that they be authorized to withdraw from the distribution of motion picture films in ITALY on 1 August, or as soon thereafter as foreign film representatives may be in a position to assume that responsibility.
5. The Supreme Allied Commander is invited to approve the recommendation of PWB in paragraph 4 above.

HEADQUARTERS  
22 JUN 1945  
A. G.

J. G. SWEETMAN,  
LIEUTENANT COLONEL,  
SECRETARY.

9254/CC  
(X-1002-2/CC)

vy  
-1-  
JUN 22 1945  
35 - CHIEF COMMR  
36 - EXEC COMMR  
37 - P. R. B.

48

CONFIDENTIAL

CONFIDENTIAL

DISTRIBUTION

Supreme Allied Commander  
Deputy Supreme Allied Commander  
Commander-in-Chief, Mediterranean  
Deputy Air Commander-in-Chief, MAF  
Commander, U.S. Naval Forces Northwest African Waters  
Commanding General, U.S. Army Air Forces, Mediterranean Theatre  
Commanding General, 15th Army Group  
Chief of Staff  
Chief Administrative Officer  
Deputy Chief of Staff  
Assistant Chief of Staff, G-2  
Assistant Chief of Staff, G-3  
Chairman, Mediterranean Joint Planning Staff  
Assistant Chief of Staff, G-5  
Assistant Chief of Staff (Br)  
Chief, Liaison Section  
Director of Operations and Intelligence, HQ II AF  
U.S. Political Advisor  
British Resident Minister  
Director, PVE  
Chief Commissioner, Allied Commission  
Supreme Allied Commander's Secretariat  
Chief, IAC  
Spares

COPY NO

1  
2  
3-4  
5  
6  
7  
8  
9  
10-11  
12  
13-14  
15-16  
17  
18-19  
20  
21  
22-26  
27-29  
30-33  
34  
35-37  
38-40  
41  
42-44

8

Chief of Staff	9
Chief Administrative Officer	9
Deputy Chief of Staff	10-11
Assistant Chief of Staff, G-2	12
Assistant Chief of Staff, G-3	13-14
Chairman, Mediterranean Joint Planning Staff	15-16
Assistant Chief of Staff, G-5	17
Assistant Chief of Staff (Br)	18-19
Chief, Liaison Section	20
Director of Operations and Intelligence, HQM AF	21
U.S. Political Advisor	22-26
British Resident Minister	27-29
Director, FWE	30-33
Chief Commissioner, Allied Commission	34
Supreme Allied Commander's Secretariat	35-37
Chief, IHC	38-40
Spares	41
	42-44

1308

113

CONFIDENTIAL



JUN 26 RECD  
1040

June 19, 1945

Mr. Michael Stewart  
Press Attache  
British Embassy  
Rome, Italy

Dear Mr. Stewart:

I naturally have no desire to interrupt commercial film distribution in Italy. The PWB machinery will continue until something else can be substituted.

My only purpose in submitting my paper to AFHQ suggesting August 1 as the date for PWB withdrawal was to stimulate action looking toward the speedy entry into Italy of the commercial film agencies.

I don't think there is any other proper solution to the problem, unless the task were to be taken over by the embassies or AC. The PWB is a branch of AFHQ, and the future of AFHQ is problematical.

My paper, I am informed, will be taken up at the next meeting of the Political Committee.

Sincerely,

Russell Barnes  
Director, PWB-AFHQ

- ccP ✓ Admiral Stone
- Mr. Office
- Mr. Barrett
- Mr. Linn
- Mr. Radford
- Brig. Jeffries

426

5254/1

1-973  
PWB

SECRET

K 200

ALLIED FORCE HEADQUARTERS  
Supreme Allied Commander's Secretariat

SAC (F) (45) 15th Meeting  
10th June 1945

SECRET

COPY NO 35

SUPREME ALLIED COMMANDER'S CONFERENCE  
(POLITICAL)

\* \* \* \* \*

8. ENTRY OF FILM REPRESENTATIVES INTO ITALY (41)

(Previous reference SAC (F) (45) 14th Meeting, Minute 8)

REAR ADMIRAL STONE reported that the question of entry of film representatives into ITALY had been fully examined and had been forwarded with the recommendation that PWB turn over responsibility for distribution of films to private agencies effective 1 August 1945.

THE SUPREME ALLIED COMMANDER:

Instructed the Secretary to bring forward the report by the Chief Commissioner, Allied Commission, for consideration at the next meeting.

See (44)

4254/c

1059

(420)

SECRET

JUN 11 REC'D

June 8, 1945

Mr. Michael Stewart  
Press Attache  
British Embassy  
Rome, Italy

Dear Mr. Stewart:

After FWB reached the decision to withdraw from the distribution of commercial moving picture films in Italy on August 1, and requested Captain Levi and Sgt. Levy to discuss the matter with interested parties at Rome, FWB submitted a paper embodying the proposal to AFHQ. So far there has been no action.

I would not willingly agree to continue the film distribution for 90 days after August 1 if other arrangements can be made. We are in process of liquidating FWB as fast as possible, and it would not be economic to maintain the FWB organization merely to distribute films. So I hope other arrangements can be made.

Sincerely,

Russell Barnes  
Director, FWE-APRO

- CC: Mr. Radford
- Brig. Jeffries
- Mr. Offie, US Poled
- British Resident Minister
- ✓ Admiral Stone
- Mr. Finon
- Brig. Gen. McChrystal

✓ 5

9254/CC

10038

(12)

TOP SECRET

EXTRACT

7 June 1945

AFHQ SACMED'S Political Conference

SAC (P) (45) 14th Meeting

\* \*

33

38

8. ENTRY OF FILM REPRESENTATIVES INTO ITALY

Previous reference SAC (P) (45) 8th Meeting - Minute 4.

REAR ADMIRAL STONE reported that he had examined the question of entry of film representatives into ITALY in accordance with directions at SAC (P) (45) 8th Meeting - Minute 4, and that a full report with recommendations has just been forwarded to the Secretary.

THE DEPUTY SUPREME ALLIED COMMANDER:

Instructed the Secretary to bring forward the report from the Chief Commissioner, Allied Commission, for consideration at the next meeting.

\* \*

See 47a

TOP SECRET

9254/ea

41

LWS/hjd

5 June 1945

CG 9254

SUBJECT: Progress Report on Work of Temporary Film Board

TO : Allied Force Headquarters, APO 512, U. S. Army  
(Attn: Supreme Allied Commander's Secretariat)

38

1. Reference is made to letter, this HQ CG 9254, 5 June 1945, subject: "Entry of Foreign Film Representatives into Italy," and also to the minutes of SAC Political Conference, 8th Meeting, File SAC (P) (45) 26th April, minute 4(b).

35

39

2. Enclosed for your information is a copy of a progress report on the work of the Temporary Film Board.

*L. W. Stearns*

L. W. STEARNS  
Major, A.O.D.  
Staff Officer to CG

1 Incl.

cc: U.S. Ambassador  
British Ambassador  
Chief Commissioner  
Executive Commissioner  
Public Relations Branch - less incl.

9254/c

40

JUN 4 RECD  
CC 1407

*Magr 5 -  
Pls see me*

HEADQUARTERS ALLIED COMMISSION  
APO 394  
PUBLIC RELATIONS BRANCH

GSR/new

4 June 45

lle/PRB

SUBJECT: Progress Report of Temporary Film Board  
TO : Chief Commissioner

1. Attached herewith is a progress report on the work to date of the Temporary Film Board.

*G. Stewart Brown*  
G. STEWART BROWN  
Director,  
Public Relations Branch

Encl.

*Copy of progress report  
mailed to SAC MED  
Political Secretariat  
6 June 1945. E. J. 6/6/45*

40

*9254e*

1092

39

The Temporary Film Board has held seven meetings since March 21st, 1945.

The principal task of the Board under its terms of reference from AFHQ was to effect the transfer of the film industry from the control of P.W.B. to that of the Italian government and private film companies. In order to study the problems involved, three Sub-Committees were formed as follows:

- 1) To revise and eliminate fascist and discriminatory film legislation;
- 2) To unblock films at present blocked from distribution by PWB;
- 3) to negotiate the de-requisitioning of Italian film property.

1. Revision of Fascist Film Legislation.

For many years the Italian film industry has been subject to a vast number of discriminatory and preferential laws, most of them aiming at the exclusion of foreign films and encouragement of those nationally-produced. There was a strict censorship on all scripts. The most important of these laws may be grouped as follows:-

- a) Restrictions on the importation and rental of foreign films.
- b) The compulsory exhibition of Italian films.
- c) Financial provisions in favor of the producers of Italian films.
- d) Laws relating to film censorship.
- e) Control of news reels, documentaries and cultural films

After much discussion at meetings of the Sub-Commission dealing with film legislation, it was agreed by the Board that existing film legislation was harmful and undemocratic and must be completely abolished. The Italian government agreed to abrogate all existing laws and to substitute new legislation.

On May 30th the Under-Secretary of State for Press, Entertainment & Tourism, after consultation with representatives of the film industry, presented to the Film Board a draft decree on film legislation for the Board's approval before being submitted to the Council of Ministers.

This draft decree contains ten Articles on which the future Italian film industry will be regulated:

the control of P.W.B. to that of the Italian government and private film companies. In order to study the problems involved, three Sub-Committees were formed as follows:

- 1) To revise and eliminate fascist and discriminatory film legislation;
- 2) To unblock films at present blocked from distribution by PWB;
- 3) to negotiate the de-requisitioning of Italian film property.

1. Revision of Fascist Film Legislation.

For many years the Italian film industry has been subject to a vast number of discriminatory and preferential laws, most of them aiming at the exclusion of foreign films and encouragement of those nationally-produced. There was a strict censorship on all scripts. The most important of these laws may be grouped as follows:-

- a) Restrictions on the importation and rental of foreign films.
- b) The compulsory exhibition of Italian films.
- c) Financial provisions in favor of the producers of Italian films.
- d) Laws relating to film censorship.
- e) Control of news reels, documentaries and cultural films

9254/100

After much discussion at meetings of the Sub-Commission dealing with film legislation, it was agreed by the Board that existing film legislation was harmful and undemocratic and must be completely abolished. The Italian government agreed to abrogate all existing laws and to substitute new legislation.

On May 30th the Under-Secretary of State for Press, Entertainment & Tourism, after consultation with representatives of the film industry, presented to the Film Board a draft decision on film legislation for the Board's approval before being submitted to the Council of Ministers.

This draft decree contains ten Articles on which the future Italian film industry will be regulated:

- Article 1. states that the film-producing industry is free.
- Article 2. abrogates the former law whereby all film copies and scenarios had to be submitted for approval, first to the Ministry of the Interior, and then to the Ministry of Popular Culture, but stipulates that producers must have their scenarios approved by the Under-Secretariat for the Press, Entertainment & Tourism. Permission will only be refused on grounds of military censorship or reasons connected with international relations.

39



To  
define what constitutes an Italian film. To obtain a certificate to this effect, the intending producer must present all relative documentation to the Under-Secretariat for Press before the film is started.

Article 3. abrogates former laws dealing with compulsory exhibition of national news and documentary films. Also abrogated is a former law limiting the exhibition time of foreign or national films which were considered technically bad.

Article 4. abolishes various categories of government bonuses for Italian and foreign films. Producers with films recently finished may benefit from the former concessions if the films are presented for an exhibition license to the Under-Secretariat for the Press, Entertainment & Tourism within 20 days of the issuing of the present decree. Concerns which for reasons dependent on the state of war have not been able to comply with all the conditions laid down for obtaining bonuses, may still benefit provided notice of the intention to make the film has been given to the Under-Secretariat for the Press, and provided also that the film did not collaborate with the enemy. Foreign films recently completed may also benefit under certain conditions.

Article 5. For all films exceeding 1800 metres, made between now and 30th June 1948, the producer will be granted a rebate of 15% of the gross box-office receipts as a partial re-imbursment of the erarial tax. The rebate is reduced by half if another film exceeding 1800 metres is shown at the same time, and by 40% if there is a variety show before the film.

Article 6. grants a rebate of 3% to producers of documentary news and cultural films between 150 and 1800 metres in length, as a partial re-imbursment of the erarial tax, for a period of four years. If more than one news or short film is shown at the same time, the rebate is reduced by half. Intending producers of cultural, news or documentary films must apply for a license to the Under-Secretariat for Press, Entertainment & Tourism who will investigate their political background and financial stability in the same way as for newspapers.

Article 7. provides for the dissolution of the National Concern for the Purchase and Importation of Foreign Films, thereby abolishing the monopoly of foreign films doubled thereby abolishing the doubling tax on all foreign films, and abolishes the doubling tax on all foreign films doubled

Article 5. abolishes various categories of government bonuses for Italian and foreign films. Producers with films recently finished may benefit from the former concessions if the films are presented for an exhibition license to the Under-Secretariat for the Press, Entertainment & Tourism within 20 days of the issuing of the present decree. Concerns which for reasons dependent on the state of war have not been able to comply with all the conditions laid down for obtaining bonuses, may still benefit provided notice of the intention to make the film has been given to the Under-Secretariat for the Press, and provided also that the firm did not collaborate with the enemy. Foreign films recently completed may also benefit under certain conditions.

Article 6. For all films exceeding 1800 metres, made between now and 30th June 1948, the producer will be granted a rebate of 15% of the gross box-office receipts as a partial re-imbursment of the erarial tax. The rebate is reduced by half if another film exceeding 1800 metres is shown at the same time, and by 40% if there is a variety show before the film.

Article 7. grants a rebate of 3% to producers of documentary, news and cultural films between 150 and 1800 metres in length, as a partial re-imbursment of the erarial tax, for a period of four years. If more than one news or short film is shown at the same time, the rebate is reduced by half. Intending producers of cultural, news or documentary films must apply for a license to the Under-Secretariat for Press, Entertainment & Tourism who will investigate their political background and financial stability in the same way as for newspapers.

Article 8. provides for the dissolution of the National Concern for the Purchase and Importation of Foreign Films, thereby abolishing the monopoly of foreign films.

Article 9. abolishes the doubling tax on all foreign films doubled abroad. A decree of the Ministry of the Treasury, in collaboration with the Ministry of Finance, will provide for the allocation in the budget estimate of a certain sum (unspecified) to be paid to the Film Credit section of the Banca Nazionale del Lavoro in compensation for the certificates of exemption from the doubling tax, now unutilisable.

Article 10. abrogates all other provisions and regulations relative to the cinema industry which have not been specified in this Decree, with the exception of the provisions of the laws of Public Safety and cinematographic censorship.

59

The rules for carrying out this Decree will be issued in a decree by the President of the Council of Ministers, in cooperation with the Ministers of Justice, Finance, Treasury, and Industry, Commerce and Labour.

This draft decree is still under final consideration by the Temporary Film Board.

2. Films blocked by Psychological Warfare Branch.

The Sub-Committee appointed to study this question made the following recommendations:

a) That on May 1st all films currently blocked by PWB shall be turned over to the custody of the appropriate Italian authority which will hold them pending application for their distribution.

b) That on the same date all Italian film distributors and exhibitors should be informed that films hitherto blocked by PWB will be available for release on individual application, with the following exceptions:

- i) films or parts of films which display anti-democratic bias, national antagonism or race prejudice;
- ii) films which, because of their origin or the personnel participating in the production, seem unsuitable for release at the present time. Prints and negatives of films in category a) should be destroyed. Those in category b) should be impounded by the appropriate Italian authority until such time as that authority decides that can be released.

c) It was further recommended that PWB notify the interested diplomatic missions in Rome of the transfer of responsibility for the blocking of films to the Italian authority who will consult with the foreign representatives before taking action.

The first group of films has already been released under this agreement.

3. De-Requisitioning of Italian Film Property.

This question is still under study by the Sub-Committee appointed for the purpose. A complete list of properties to be de-requisitioned is being compiled.

4. Disposal of Raw Stock found in the Ferrania Factory.  
All raw stock found in the Ferrania Factory, estimated by PWB to suffice for the immediate needs of both the Allies and

industries, was immediately blocked by PWB to prevent

- a) That on May 1st all films currently blocked by PWB shall be turned over to the custody of the appropriate Italian authority which will hold them pending application for their distribution.
- b) That on the same date all Italian film distributors and exhibitors should be informed that films hitherto blocked by PWB will be available for release on individual application, with the following exceptions:
- i) films or parts of films which display anti-democratic bias, national antagonism or race prejudice;
  - ii) films which, because of their origin or the personnel participating in the production, seem unsuitable for release at the present time. Prints and negatives of films in category a) should be destroyed. Those in category b) should be impounded by the appropriate Italian authority until such time as that authority decides that can be released.
- c) It was further recommended that PWB notify the interested diplomatic missions in Rome of the transfer of responsibility for the blocking of films to the Italian authority who will consult with the foreign representatives before taking action.

The first group of films has already been released under this agreement.

3. De-Requisitioning of Italian Film Property.  
This question is still under study by the Sub-Committee appointed for the purpose. A complete list of properties to be de-requisitioned is being compiled.
4. Disposal of Raw Stock found in the Ferrania Factory.  
All raw stock found in the Ferrania Factory, estimated by PWB to suffice for the immediate needs of both the Allies and Italian industries, was immediately blocked by PWB to prevent it getting into the black market and to ensure equitable distribution. Firms desiring raw stock will make individual application to the Associazione Produttori Italiani, presenting at the same time an inventory of all stocks in their possession. Priority in the distribution of this film will be given to the production of new films. PWB have guaranteed that it will all be used in this country after its own needs have been met.

39

CG 9254

5 June 1945

SUBJECT: Entry of Foreign Film Representatives into Italy.  
TO: Allied Force Headquarters, APO 512, U.S. Army.  
Attention: Supreme Allied Commander's Secretariat.

35

1. In reference to the minutes of SAC Political Conference, 8th Meeting, File SA(P)(45) 26th April, minute 4(b) thereof directed that I raise the question of entry of film representatives in a month's time.

2. The entire matter has been carefully reviewed and in this respect I invite your attention to the enclosed copy of a report from my Public Relations Branch on the situation. I am in agreement with the recommendations contained therein.

37

/s/ Elery W. Stone

ELERY W. STONE  
Rear Admiral, USNR  
Chief Commissioner

1 Encl.

Copy (with enclosure) to: U.S. Ambassador  
British Ambassador  
Chief Commissioner  
EXEC. "  
PRB (w/ps and)

9254/1

See 40

38

1059

JUN 4 RECD  
CC 0950

ADQUARTERS ALLIED COMMISS IN  
APO 394  
PUBLIC RELATIONS BRANCH

GSB/cb

June 3, 1945

11a/PRB

SUBJECT : Entry of Foreign Film Representatives into Italy.  
TO : Chief Commissioner, A.C.

see 35

1. With reference to the request of foreign film companies to send representatives to Italy, I would like to report to you that the Temporary Film Board is making satisfactory progress on the revision of the Fascist film legislation.
2. A draft of the new legislation has been submitted to the Temporary Film Board and recommended by it to the Italian Government for adoption. The draft laws are now in the hands of the various interested ministries for review and comment. This review may take several weeks and if important revisions are proposed then the whole matter will have to be referred back to the Temporary Film Board. The current Government crisis is also retarding the work of getting the legislation through.
3. The representatives of the Italian Government and the Italian film industry on the Film Board seem anxious to get the legislation through as early as possible and we are hopeful that there will not be too much delay.
4. A meeting was held June 1 between representatives of the British and American Embassies, P.W.B. and PRB. It was the recommendation of the group that foreign film representatives be permitted to come to Italy immediately on the signing of the new legislation or at the latest by August 1, even if the legislation has not been signed by that date.
5. In this connection PWB would like to turn over the distribution of films in Italy 90 days after the arrival of foreign representatives. It will take that long for the foreign representatives to make the necessary private arrangements.

37

See 38

*G. Stewart Brown*  
G. STEWART BROWN,  
Director,  
Public Relations Branch.

11/125

31 May 1945.

34

My dear Mr. Prime Minister:

Thank you for your letter 202 of 8 May asking whether copies of the documentary films made by P.W.B. in Italy could be made available to the Italian Government.

P.W.B. are unable to supply copies owing to the shortage of lavender film but, if this could be supplied by the Italian Government, P.W.B. would be most willing to let your representatives examine and select films from which they would like to make copies.

As your Excellency is no doubt aware, the Ministry of Occupied Italy has already selected a large quantity of film and is making lavender prints.

Yours very truly,

13/ Ellery W. Stone

MILERY W. STONE  
Rear Admiral, USNR  
Chief Commissioner

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

cc: Mr. Alex Mackendrick, P.W.B.

36

92554/26

Caserta  
31  
7

HEADQUARTERS ALLIED COMMISSION  
APO 394  
PUBLIC RELATIONS BRANCH

61745  
MAY 26 RECD  
GSE/TBW

11/PRB

26 May 1945

SUBJECT: Attached Minute No. 4

TO : Chief Commissioner

1. In the attached minute of a recent SACED political conference, the Chief Commissioner was directed in a month's time to raise the question covered in the minute.
2. The proposed film legislation has been submitted to the Temporary Film Board in draft form and has been approved by the Board with certain modifications.
3. The legislation is now being drafted in final form for submission to the Council of Ministers. We have not yet seen the final draft.
4. Inasmuch as we expect that the proposed new legislation will be approved by the Council of Ministers within a relatively short time and inasmuch as it will take considerable time for film representatives to arrive in Italy, it is suggested by the PRO, AC that the date for granting them permission to come not be too long delayed.

See (31)

*Stewart Brown*  
G. STEWART BROWN  
Director,  
Public Relations Branch

425-4/c

(35)



16 May 1945.

Ref: 9267/EC.

SUBJECT: Psychological Warfare Activities in ITALY.

TO : Public Relations Branch.

Below, for your information, in an extract from the Minutes of a recent SACMED's Political Conference, at which the above subject was discussed:

"Minute No. 4 - Psychological Warfare Activities in Italy.

(Previous reference SAC (P) (45) 5th Meeting - Minute 4).

LIEUTENANT GENERAL ROBERTSON said that his investigation into the possibility of giving further printing facilities and supplies of paper to the Italian had now been completed, and results were not encouraging. The army could not at present free the plants it was using and even if it could the main restriction was the possibility that the liberation of Northern Italy would relieve the situation somewhat. He added that there was a States and British film representatives into ITALY, he stated that there was no administrative objection to approval being given this proposal.

MR. KIRK stated that the Italian Government was in process of enacting legislation in regard to films, and it was his opinion that no action should be taken in connection with entry of film representatives into ITALY until the Italian Government has completed its legislation. There was the possibility that if representatives were introduced now, the Italian legislation would not eventually give such facilities to foreign film interests as might otherwise be obtained.

REAR ADMIRAL STONE agreeing with Mr. Kirk observed that if the door were opened at this time to film interests, this would set an untimely precedent for representatives of other businesses.

THE SUPREME ALLIED COMMANDER:

- (a) Took note of the report by the Chief Administrative Officer in regard to printing facilities.
- (b) Directed the Chief Commissioner, Allied Commission, to raise the question of entry of film representatives again in a month's time.

L.W. STEARNS,  
Major,  
Lt. Col. Chief Staff Officer.

35

/JG.

9254/cw

O.C.C.  
[Handwritten signature]

MAY 10 1945  
CC 17 25

Translation

The President of the Council of Ministers  
n. 202

Rome, 8 May 1945

Dear Admiral,

Should the P.W.B. Film Section stop its activity in Italy, and considering that this section, which has a civilian character, has produced an abundant film documentation in our territory, ever since the armistice, employing mostly Italian operators, I shall be most grateful if you will consider the possibility of giving us a copy of this documentation to be kept in our archives.

Trusting in your kind interest, I am waiting for your answer, and I remain,

Truly yours,

M. I. BONCHI

See (36)

Admiral Elery W. Stone  
Chief Commissioner of the Allied Commission  
R o m e

EC DIST- 10 MAY 45

ACTION: PRR  
INFO: CHIEF COMINT  
EX-COMINT

9254/CC

S.S.

OK  
[Handwritten initials]

(34)

TOP SECRET

EXTRACT

AFHQ SACMED's Political Conference  
SAC (P) (45) 8th Meeting

26 April 1945

EXTRACT

Para 4: PSYCHOLOGICAL WARFARE ACTIVITIES IN ITALY

(Previous reference SAC (P) (45) 5th Meeting - Minute 4)

LIEUTENANT GENERAL ROBERTSON said that his investigation into the possibility of giving further printing facilities and supplies of paper to the Italians had now been completed, and results were not encouraging. The army could not at present free the plants it was using and even if it could the main restriction was the storage of paper and materials. He added that there was a possibility that the liberation of Northern ITALY would relieve the situation somewhat. Referring to the proposed entry of United States and British film representatives into ITALY, he stated that there was no administrative objection to approval being given this proposal.

MR KIRK stated that the Italian Government was in process of enacting legislation in regard to films, and it was his opinion that no action should be taken in connection with entry of film representatives into ITALY until the Italian Government had completed its legislation. There was the possibility that if representatives were introduced now, the Italian legislation would not eventually give such facilities to foreign interests as might otherwise be obtained.

REAR ADMIRAL STONE agreeing with Mr. Kirk observed that if the door were opened at this time to film interests, this would set an untimely precedent for representatives of other businesses.

THE SUPREME ALLIED COMMANDER:

- (a) Took note of the report by the Chief Administrative Officer in regard to printing facilities.
- (b) Directed the Chief Commissioner, Allied Commission, to raise the question of entry of film representatives again in a month's time.

(H)

See (35)

9254/CL

TOP SECRET

(33)

*NS*

HEADQUARTERS ALLIED COMMISSION  
APO 394  
PUBLIC RELATIONS BRANCH

GSE/mew

11/PAB

5 April 45

Dear Mr. Lombardo:

*(Handwritten initials in a circle)*

Admiral Stone has referred to me your letter of March 27, inasmuch as I am acting as chairman of the Temporary Film Board.

For your information the Film Board does not occupy itself with the production of films in Italy. It was constituted to facilitate the transfer to the Italian Government of the distribution of films presently controlled by P.W.B.

The future production of films is entirely an Italian matter and will not come under the jurisdiction of the Temporary Film Board.

Sincerely yours,

*File*

*925-4/CC*

G. STEWART BROWN  
Director,  
Public Relations Branch

Mr. Michel M. Lombardo  
46 via Frattina  
Rome

cc: Chief Commissioner's files  
(with return of original letter)

*(Handwritten number 32 in a circle)*

HEADQUARTERS ALLIED COMMISSION  
APO 394  
PUBLIC RELATIONS BRANCH

GSE/cb

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,

(Sgd)

G. STEWART BROWN,  
Director,  
Public Relations Branch.

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

4254/cv

3

81

31

11-A/PRB

4 April 1945

My dear Mr. Prime Minister:

29

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

9254/c

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

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

30

APR 2 RECD  
CC 1105

Translation

The President of the Council of Ministers  
109

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 1st.

In accordance with the same agreements, the Istituto would have entered 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 1st.

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 this state of things greatly prejudices the activity which the Istituto means 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,

G. I. Bonomi

Admiral Harry W. Stone  
Chief of the Allied Commission  
Rome

E. C. DIST - APR 2 1945

Action - P.R. Br.  
INFO - C. Com  
Ex. Com.

e.c.

211 (23) Y (24)

See (30)

(29)

Ans. PRO file  
11-A/PRB

9254/c

CC Office 0905 hrs.  
MAR 3 1 1945



*Il Presidente  
del Consiglio dei Ministri*

Roma, 28 marzo 1945

105

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.

Senonché 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 derequisiti e consegnati alla Presidenza dell'Istituto Luce.

Al sig. Ammiraglio  
Ellery W. STONE  
Capo Commissione Alleata

R O M A

29





*Il Presidente  
del Consiglio dei Ministri*

- 2 -

Poiché 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 é cenno, possa aver luogo senza ulteriori ritardi.

Molti cordiali saluti

*Baron*

29

PAGES MISSING OR  
PAGINATION INCORRECT -  
FILMED AS FOUND

Rome March 27th 1945

Commodore Ellery A. STONE  
Rome Area H.Q.  
Rome.

Sir,

Having heard through the wireless that you have presided a commission for the new Italian Motion Picture production, I hereby beg to bring to your attention that I am a motion picture expert having acquired vast experience in France (from 1923 to 1940) and in Italy from 1940 to 1944.

I rebuilt and directed the Titanus Studios in Rome and have acted as production manager, both with French and Italian companies.

I am in a position to present to you any references you may need.

I particularly wish to point out, that I never was a member of the fascist party.

I have a perfect knowledge of the following languages. English, French, Russian, Italian, Spanish and German.

Trusting that this will have your kind and favourable consideration,

I am, Sir,  
yours very truly

*Michel Lombardo*

Michel M. Lombardo  
48 via Frattina  
Rome.

Fone 683493

See (32)

5254/CC

(28a)

March 19, 1945

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

I am happy to open the first meeting of the Allied-Italian  
Temporary Film Board. (16)

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 cor-  
ruption 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 peach 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 im-  
mediately 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.

(28)

Q

9254/oc

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?

(28)

1773

MAR 1 RECD

Translation

The President of the Council of Ministers

C.C.

Rome, February 1945

Dear Admiral,

In relation with the recent calls under arms, the propaganda office of the Presidency of the Council means to make a short film of war propaganda.

The film which should be of about 300 meters, and directed by dr. Marcello D'Amico, aims at showing how in a large city, the symptoms of moral and material rehabilitation mostly manifest themselves by the willingness of the young people to join the regular military formations of the nation.

The conception of the film is therefore above every nationalistic or party ideology.

The pictures will all be taken in Rome, and there will be no reference to the allied military organization and nothing which might interfere with military reserve.

I shall be most grateful, my dear Admiral, if you will allow this film to be made and shown in movie-houses.

I remain,

Truly yours,

S. I. Bonomi

Admiral Ellery W. Stone  
Chief Commissioner of the  
Allied Commission - Rome

9254/cc

Sec 27

EC INT - 1 MAR 45

Action - P.R. B.

INFO - Chief Commr

Exec. Commr

Hand Forw. Sec.

e.o.

76

Ref: 11/PRB.

21 February 1945.

Dear George,

(22)

Many thanks for your letter of 13 February enclosing a memorandum from Lieut. Levi commenting on the situation of the Italian film industry.

There is a great deal in what Lieut. Levi says and the situation will bear close watching. I suggest the questions raised in this paper be studied by the Film Board as soon as it is created.

Sincerely,

*1s/ Ellery W. Stone*

ELLEERY W. STONE  
Rear Admiral, USNR  
Chief Commissioner

Mr. George W. Edman,  
Head, FWD (Liberated Italy) HQ.,  
R O M E.

cc: Ex. Com.  
PRB  
CC files ✓

9254/CC

1070

(25)

Copy for CC's file

11/PRB

19 February 1945.

My dear Mr. Prime Minister,

73

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,

/s/ Ellery W. Stone

Ellery W. Stone  
Rear Admiral, USNR,  
Chief Commissioner.

9254/CC

24



Translation

For CC's File (Identical document addressed PRS by Libonati) FEB 15 1945

The President of the Council of Ministers

n. 105/XVIII/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 F.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 information you will be able to give me on this subject, and I remain,

Truly yours,

S. I. Eronmi

Admiral Blery W. Stone  
Chief Commissioner of the Allied Commission  
R o m e

for CC's file (Identical document addressed PRS by Libonati)

9254/CC

See (24)

1768

e.c.

(23)

TranslationMEMORANDUM

When P.W.B. requisitioned in June 1944 the premises occupied by the Istituto Nazionale Luce in via di S. 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 sent 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 Diasttica', 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 re-organized with the help of the Government, and in the rehabilitation of which the Government is directly interested.

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 least 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. 1787

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 1949

23

e.c.

11/PWB

4 March 45

My dear Mr. Prime Minister:

2/6

In reply to your letter regarding the recruiting film which the Propaganda Office of the Presidency of the Council wishes to produce and distribute in Italy, the Allied Commission welcomes this proposal.

The Film Division of PWB, which at the present time both produces and distributes films in Italy, will be glad to work with your Propaganda Office in the preparation of the film and its later distribution. I suggest you have your Propaganda Office get in touch with Mr. George Edman, Chief of P.W.B. in Rome, to arrange this.

Yours very truly,

M. S. [unclear]

Brigadier,

for GALLERY W. STONE  
Rear Admiral, USNR  
Chief Commissioner

9254/100

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

Land Forces S/C

Distribution:  
CC Files (1)  
EC Files (1)  
PRB Files (1)  
Mr. G. Edmon, P.W.B.

A  
/  
Q

27

CC 931  
MAR 30 RECD

Translation

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

Rome, 28.3.1945

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. E. Libonati

Admiral Stone  
Chief Commissioner  
Allied Commission  
Rome

5258

92544/cv

EC DIST - 29 March 5...

Sec 21

ACTION: PR Br.

INFO: CHIEF COMM

: EXEC COMM

: ECON SEC

28 lu

S.C.



C.

*Al Presidente  
del Consiglio dei Ministri*

*n. 105  
XXVIII/16*

*Return for C.C.O. File when  
PRB's copy is  
G. Kad. PRB*

FEB 14 RECD

Roma, 13 FEB. 1945

Caro Ammiraglio,

sottopongo al Suo esame l'accluso  
promemoria presentatomi dal Presidente dell'Istituto Naziona  
le Luce.

In esso si chiede la restituzione del materiale a suo  
tempo prelevato dal P.W.B. nonchè la derequisizione di una par  
te dei locali dello stabile di Via Santa Susanna n° 17 per con  
sentire l'impianto degli uffici dell'Istituto.

Grato per le notizie che vorrà favorirmi in proposito, La  
saluto cordialmente.

*Manzoni*

Al sig. Ammiraglio  
ELLERY W. STONE  
Capo della Commissione Alleata

R O M A

23

1783

P R O M E M O R I A

---

All'atto della requisizione operata nel giugno 1944 dal F.W.B., dei locali occupati dall'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 Gallet, il quale dispose l'invio a Washington di tutto il materiale di guerre 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.

Costituitasi 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 nocimento per la sua futura attività, e prega pertanto perchè vengano date disposizioni per la sua immediata restituzione.

- 2 -

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 richiesta del Ministro della Pubblica Istruzione, è già stato dato il benestare alla riconsegna, escludendosi soltanto alcuni cartometraggi 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 Iuce, e di almeno una parte dei locali dello stabile di via S. Susanna n.17, 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 17, ma parte di esso, e precisamente quello di cui all'elenco allegato, è stato trasferito in via Ballini n.27, mentre altro (particolarmente macchine da scrivere e calcolatrici) trovasi presso altri uffici del P.W.D., che non è possibile precisare.

Roma, 5 Febbraio 1945

DISPINTA DEL MATERIALE FOTOCINEMATOGRAFICO IN CONSEGNA ALLA  
SECTION MIIM = Via Bellini n.27

N. I Macchina Debris L. N° 6455 con :

n. I	obbiettivo Pan Tachar 2,3	F=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=100 m/m	" 19422
" I	" " Astro 5	F=200 m/m	" 16670
"	6 magazzini da 120 metri		
"	I parasole con portafiltri		
"	I manovella per macchina		
"	I motorino Debris n.272396 da 24 Volte		
"	I loupe Debris n.354		
"	I viseur Optis m.34 n.9		
"	I iride da 90 m/m		
"	I cassetta in cuoio per macchina ed accessori		
"	I cassetta per magazzini (in cuoio)		
"	I cavalletto Debris		
"	3 manovelle per cavalletto		
"	I cassetta in cuoio per macchina Kinamo		
"	I sacco nero per caricamento della pellicola		
"	4 sacche per magazzini da 120 metri		
"	I cuffia completa per cavalletto		

N. I Macchina Slecta n.206 con :

n. I	obbiettivo Pan Tachar 2,3	F= 40 m/m	n. II99I
" I	" " " "	2,3 F= 50 m/m	" I3434



- 2 -

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 luope 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.

R. I Macchina Askania N.85372 con :

n. I obbiettivo I:3,5 F= 35 m/m n. 1024856  
 " 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 inch. 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 m.120  
 " I manovella per macchina  
 " 5 filtri  
 " I cassette 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.

- 3 -

M. I Macchina Benedetti N.025 con :

n.I obiettivo 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 Novado con :

n.I obiettivo 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 buste in cuoio per macchine ed accessori

N. I Macchina Le Blay n.01 con :

n.I obiettivo Kinoptik I:2 F= 28 m/m n.761  
 " I " " " I:2 F= 40 m/m " 808  
 " 4 magazzini 30 metri  
 " I busta in cuoio per macchine ed accessori

M. I Macchina Kinemo N.23462 con:

n.I obiettivo Tessar n.987366  
 " I parasole  
 " 9 magazzini da 25 metri  
 " I busta in cuoio per macchina ed accessori  
 " I loupe

1761

- 4 -

n.1 oculare per loupe  
 " 1 paraluce Askania mod. grande  
 " 1 paraluce per macchina Novado  
 " 1 paraluce per macchina Benedetti  
 " 1 magazzino per Le Blay  
 " 4 magazzini per Le Blay  
 " 4 magazzini per Kinamo  
 " 1 obiettivo Astro Pan Tachar F= 2,3 250 m/m n.33524  
 " 1 busta in cuoio per macchina fotografica 9 x 12  
 " 4 proiettori da 2.000 Watt completi di lampade  
 " 2 proiettori da 1.000 Watt " " "  
 " 2 lucciole da 1.000 " " "  
 " 4 proiettori da 5.000 Watt completi di cavi e lampade  
 " 9 matasse di cavi gommati  
 " 1 lampada da 5.000  
 " 1 quadro di comando  
 " 3 cavalletti per proiettori  
 " 3 scatole di derivazione (R2)  
 " 6 scatole per giunte  
 " 6 matasse di cavi gommati  
 " 4 spezzoni di cavi gommati  
 " 5 resine con cavi gommati  
 n.3140 scatole di repertorio di guerra e generico  
 n. 82 scatole di negativi di documentari.

-----0000-----

23

1780

~~Mr. Brown -  
Suggest: in discuss with  
Mr. When, as well as Edman~~

FEB 15 1945 CC  
CC 448

Ref: 9257/GCS.

JMS  
CC

Ref: 289  
15 Feb 45

SUBJECT : Attached letter from W. Bonomi.

TO : Public Relations Branch.

1. Attached letter 105/KXVIII/46 dated 13 Feb 45 from W. Bonomi is passed to you for appropriate action.
2. Will you please prepare and submit reply thereto for the signature of the Chief Commissioner.

*[Signature]*  
Chief Staff Officer  
To the Chief of Staff.

(23)

A 1-2-45

ALLIED FORCE HEADQUARTERS  
PSYCHOLOGICAL WARFARE BRANCH

13 February 1945

Rear Admiral Ellery W. Stone, USNR  
Chief Commissioner  
Hq Allied Commission

Dear Ellery:

Attached is a memo from our film distribution office that may interest you. In my opinion, the questions raised are outside the competence of FWB.

Sincerely

GEORGE W. EDMAN, HEAD  
FWB (LIBERATED ITALY) HQ.

Sec (25)

9254/CC

1945

22

PSYCHOLOGICAL WARFARE BRANCH  
ITALIAN THEATRE HEADQUARTERS

Unit 12 APO 512

10 February 1945

To : Mr. George W. Egan - FWB - ADPWO - Italy (Lib)  
From : Lt. P. Levi - FWB - Film Section.

The position of the Italian Film Industry since the liberation of Rome has had practically no changes since the days of the Fascist regime. The organizations, the legislations and most of all personalities in the industry are still the same even if the most important figure heads fled to the North (viz. Luigi Dreddi). Here are a few points that should be studied and amended.

1) Legislation:

- a The discriminatory laws of 1938, that compelled the 4 most important American companies to withdraw from the Italian market, are still existing even if not enforced.
- b The only regulation forbidding showing of enemy films (viz. Germans, Japanese etc.) is a FWB directive approved only by AMG and never endorsed by the Italian government. The same applies to films of tendentious and antidemocratic subjects.  
The laws mentioned in paragraph (a) if enforced would necessarily make impossible once again the showing of American films in liberated Italy in days to come.

2) Organizations

LUCE - FWB Film directives forbade the showings of all LUCE newsreels and documentaries. LUCE was and still is a Government subsidized organization, whose main purpose is the production and distribution of propaganda films. Besides being the largest stockholder of ENIC, controls the ENIC organization and its circuit of over 100 cinemas all over Italy. LUCE was responsible for Fascist propaganda thru films since 1926. LUCE is still alive to-day and a few months ago a Government Commissioner was nominated in the person of Olindo Vernocchi, a socialist newspaperman from "Avanti". It is known that there are plans to have LUCE functioning again in a not too distant future. As a result this would forbid all private initiative in this field.

ENIC - Still operating but under a Government Commissioner it is the key of the film exhibition in Italy. The Commissioner Sig. Gustavo Fabbri has a good reputation of honesty and integrity, however it is known that several groups of financiers are manoeuvring to obtain the shares of stocks of ENIC.

3) Personalities.

It is known that Sig. Spataro, former Undersecretary of Informations and now Undersecretary to the Presidency considers as his film exports people that formerly had similar positions in the Fascist regime, viz. Eitel Monaco former "Direttore Generale per la Cinematografia."

22

- 2 -

Still very active in the film world are number of people close collaborators and friends of Luigi Freddi and strong promoters of all those combinations of film enterprises that resulted so costly to the Italian Treasury.

4)

Censorship

FWB Film Section has so far forbidden showings of films that would bring financial and prestige advantages to people known for their anti-allies and pro-nazis activity. It is believed that when censorship duties will be completely turned over to the Italian Government most of the above mentioned films will be allowed to circulate again.

If action will not be taken in this field without any doubt public opinion in Italy and abroad will raise some very strong criticisms in days to come.

Lt. Filade Levi

22

cc

Tel : 209

15 Feb 45

Ref/9257/COS.

SUBJECT : Italian Film Industry.

TO : Public Relations Branch.

1. Reference attached letter dated 13 Feb 45, from Mr. EDMAN, Head of PWB (Liberated Italy) to the Chief Commissioner.
2. Will you please comment thereon and submit on your file with draft reply for consideration by and signature of the Chief Commissioner.

*[Handwritten Signature]*  
 Chief Staff Officer  
 to the Chief of Staff.

9257/CC

Q

22



CC FILES

HEADQUARTERS ALLIED COMMISSION  
APO 394  
PUBLIC RELATIONS BRANCH

7 February 1945.

11/PRB

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 authorization 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

(21)

9254/CC

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.

*Mr Stewart - PWB  
Pls see me  
(W)  
cc*

*Seen  
PB  
LI/PRB*

HEADQUARTERS ALLIED COMMISSION  
APO 394  
PUBLIC RELATIONS BRANCH

7 February 1945.

SUBJECT : PWB Film Section  
TO : Chief Commissioner, A.C.

*on PRB file*

I would like you to read the attached, which is an internal PWB memorandum, given to me unofficially. I hope therefore that you will not speak to Edman about it. What is interesting is to see that (page 2) PWB Film Section has signed contracts up to December 1945; and certain results inevitably follow. From this document it would seem that the Italian film industry is wholly committed to the charge of PWB and Allied companies thereafter. You have sometimes told me that we should leave the future of the Italian film industry to the Italian Government, but -- is there anything to leave?

*Lionel Fielden*  
LIONEL FIELDEN  
Major  
Public Relations Branch.

*9254/CC*

*1752*

*20*

Alde-Memoire on Temporary Film Board  
for discussion with the Prime Minister.

FILE

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 derequisitioning 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.

(20) left with PM

3 Jan 45

17  
1

9254/CC

COPY MOTION PICTURE PRODUCERS AND DISTRIBUTORS OF AMERICA INC.

28 West 44th Street, New York 18, N.Y.  
September 27, 1944

Mr. Francis Colt de Wolf, Chief,  
Telecommunications Division,  
Department of State,  
Washington, D.C.

Dear Mr. de Wolf:

Previous to the enactment of the Italian Film Monopoly of 1938 which forced the American film companies out of business in Italy that country was one of the very best markets on the Continent for American films. The monopoly was the culmination of a number of restrictions on the importation and release of American films in Italy.

Among the most important of these import and interior restrictions were:

1) The limitation of importation of foreign films to 300 per year, of which 250 might be imported by representatives of American companies.

2) Restriction on the exportation of money in payment for American films to twenty million lira per year, equal to one million dollars at the time. Approximately one-half of the total amount due.

3) Requirement that all foreign films be dubbed into Italian in Italy.

4) Limitation of the release of original versions of foreign films to one theatre in Rome.

5) Basic dubbing tax of 75,000 lira per feature film of more than 1,000 meters in length (50% for films from 500 to 1,000 meters in length) increased by 20,000 lire for each 500,000 lira in receipts in excess of 2,500,000 liras up to a total of 6,000,000 liras. Thus the total dubbing tax for a foreign film which grossed 6,000,000 liras in an Italian theater would be 215,000 liras.

6) Producers of national feature films receive for each film produced two certificates to dub foreign films exempt from the dubbing tax.

7) Italian theaters were forced to show one Italian film for every two foreign films. The minimum number of national films which Italian theaters had to show was five in each three month period.

8) Italian theaters were required to show Italian films on holidays.

9) Italian theater owners were required to pay rentals for

Italian

19a

-2-

Italian films equal to rentals paid for foreign films.

10) In addition to normal censorship on moral grounds there was political censorship exercised by the Ministry of Popular Culture on all foreign films imported into Italy.

11) There was a newsreel monopoly exercised by the official government agency LUCE which had the monopoly on the release of newsreels in Italy. Theaters were required to show the LUCE reel and pay fixed minimum rentals. Our newsreels could not be sold directly to the theaters but only to LUCE. Our newsreel cameramen were not free to take or export newsreels from Italy.

12) The last and most important restriction was the Film Monopoly instituted by the Decree Law of September 4, 1938, which vested in the semi-official corporation, ENIC, a monopoly for the purchase, importation and distribution in Italy, its possessions and colonies, all foreign motion picture films.

The industry hopes that the Department will find it consistent to insist that the above restrictions on the importation and release of American films in Italy be abolished, and that there be no restrictions on the importation and release of American films in Italy in the future. The industry believes that in addition to nominal customs duties, if the Italian Government desires to impose them, there should be no further restrictions on the release of our films in Italy except normal censorship on moral grounds and excluding political censorship. The industry desires to be free to open offices in Italy to handle the distribution of its films, or to sell them through Italian agents. Further, it desires to be able to dub films in Italian as it chooses in Italy, or in the United States, according to its own preferences.

It is believed that such freedom of facilities would be of great benefit to the Italian industry, as well as to our industry. It would be well to point out that there is a very great potential market for Italian films in the United States which might be brought to the attention of the Italian officials. It is interesting to note that in the few months since Italy surrendered in this war there have been shown in New York quite a few Italian films, some of which were outstanding successes.

It is vitally essential for the future of the American motion picture industry in Italy that after our films are imported into Italy they receive complete and unequivocal equal treatment with Italian films in every respect, just as Italian products are received and given equal treatment with American products after they are imported into the United States.

Very sincerely yours,  
Carl E. Milliken

Manager.

19a

UNITED STATES REPRESENTATIVE  
ADVISORY COUNCIL FOR ITALY

Rome, December 27, 1944

Dear Mr. Edman,

In connection with the consideration which is now being given to film problems in Italy, I think you should have the enclosed copies of the two letters which the Embassy has received through the Department of State from the Motion Picture Producers and Distributors of America on the subject of the treatment formerly accorded to American films in Italy. As the restrictions imposed eventually drove American motion picture companies out of this important market, the Department of State is keenly interested in nipping in the bud any new steps in the direction of curtailing the freedom which our producers feel they have a right to enjoy.

Very truly yours,

*H. Coit MacLean*  
H. Coit MacLean  
American Consul General

Enclosures: 2.

George W. Edman, Esquire,  
A.D.P.W.O. Italy (Lib.),  
Psychological Warfare Branch,  
Rome.

(19a)

File "Film Industry"

92-5-4/CC

4058

COPY

MOTION PICTURE PRODUCERS AND DISTRIBUTORS  
OF AMERICA, INC.

28 West 44th Street,  
New York 18, N.Y.

November 6, 1944

Personal

Mr. Charles Livingood  
Commercial Attache  
American Embassy  
Rome, Italy

Dear Charley:

I have been wanting to write you for some time to congratulate you on your return to Italy and, incidentally, to congratulate the Embassy on having you there. I hope life is reasonably pleasant there although I do not imagine it is anything like it was when we were last together.

Particularly I want to send you a personal word about our motion picture worries in Italy. You are, of course, closely in touch with the Department on this matter and so are we. I have been going to Washington every other week to discuss our foreign problems, including Italy, with the Department, specifically with Francis Colt de Wolf (Chief of the Telecommunications Division, where motion picture matters are centered in the Department) and with our good friend George Canty who is working with de Wolf exclusively on motion pictures. They are both doing a magnificent job.

Our special worry in Italy is, of course, the possibility of any revival of pre-war monopoly legislation - the ENIC. You have had all details on this matter through the Department, and our suggestions, so there is no need for me to repeat them here. It is, however, of paramount importance from the industry's standpoint that there should be no revival of the monopoly or anything remotely approaching it.

As you know, the Italian motion picture monopoly was the culmination of a long series of restrictive measures tending to curtail or prevent the distribution of American films. The monopoly itself forced the American companies to withdraw from Italy but its harmful effects were much more far reaching than that. It set a pattern of confiscatory legislation that still haunts us in other countries and will continue to do so for years to come. If there should be any revival of the monopoly, we must expect that other countries will take the same action, with the result that we may be permanently barred from Italy and other important markets as well.

19a

of



Of all the forms of official bedevilment that we encounter abroad, the monopoly was undoubtedly the most poisonous - to mix a metaphor. From the domestic (i.e., the Italian standpoint) it no doubt appeared as a very good idea - much too good, in fact. It was intended to provide the Italians with a continued supply of American pictures, the proceeds of which were to be pocketed almost in their entirety by the Italian authorities. At the same time it eliminated the foreign exchange problem so far as American motion pictures are concerned. Had it worked, it would have been a masterpiece, but it did not and it never could have done so because it was just plain highway robbery. But the point is that the plan was an ingenious one that appeals readily to every country that desires additional revenue and has a foreign exchange problem - which means every country.

It is for this reason particularly that we hope the monopoly idea will get the coup de grace once and for all at Rome. We are not quite sure what the new legislation, mentioned in the Embassy's recent cables, involves or whether it is permanent or temporary. If it is in any sense permanent, we hope you will give us a chance to consider it thoroughly before it is put into effect. Once regulations are established, they are difficult to alter and revoke, and we are naturally most anxious that the industry gets off to a good start in Italy in the post-war period.

We are happy that you are there, and hope and assume that you will have an important voice in all of these matters. Please do not hesitate to communicate with us directly or through the Department at any time. You can be sure of our cooperation.

.....

Sincerely yours,

(Signed)

F.W. Allport  
European Manager

196

1-15-48

RWS/dfc

9252/COS

25 November 1944

15

My dear Mr. Prime Minister:

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

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

Yours very truly,

ELLERY W. STONE  
Commodore, USNR  
Chief Commissioner

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

9254/CC

19

25 Nov 44

4713

FILES A

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.

JHM

13

9254/cc  
x - Pen 2  
9254/cc

17th November, 1944.

(18)

17/11/44

FILES A

00  
0

00  
0

Office of the Chief of Staff.

Italian Newsreels.

9252/11/003.

16 November 1944.

PRO.

15

Enclosed translation and original of letter No. 3002 dated 14 Nov 44 from Prime Minister Bonomi to the Chief Commissioner is forwarded. I do not understand the first sentence in regard to AMOF. Will you please draft a reply for the Chief Commissioner's signature.

EE/JG.

Chief Staff Officer,  
To the Chief of Staff.

Copy to: SO to CC.

19

B/0

20 Nov

A ✓  
LES A

1-1000

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.

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

(16)

(12)

15 Nov

1762

Translation

W/ The President of the Council  
of Ministers

Rome, 14 November 1944

n. 3002

Dear Admiral,

By a decree of April 21st of 1940 the Government has forbidden the projection of all the 'Luce' newsreels - this is quite logical as these were fascist edition of 'Luce' - and also of all short Italian film of a documentary character. Thus, the Institute 'Luce' has not been able to show the documentary films which were ready and have never been made public, in the cinema of liberated Italy, especially, in those of the Epic which belong to the Institute. This material has an artistic value, and is interesting from the national point of view because it shows works of art, interesting Italian localities, etc. This Institute has thus lost the possibility of making a considerable benefit.

Will you kindly see whether it would be possible to authorize the projection of these documentary films.

I remain,

yours sincerely,

/s/ A. Bonomi

Admiral Gilery W. Stone  
Chief Commissioner  
Allied Commission  
R o m e

see (19)

0007-1

trans. E.C.

15

11/16/44

Reference

MINUTE SHEET.

Mr. Hopkinson

1) Films. I agree with the recommendation for an Italo-Allied Film Board, but consider that the functions of this board should be limited to making certain that the individuals whom the Italian Government proposes to nominate to liquidate the former State interests in the film industry, are entirely free from Fascist connections.

Once the integrity of the Italian representatives on the Board has been established, I think that the Allied members should withdraw and leave the Italian Government or its representatives to work out the reorganization of the industry. We have no right under the Armistice terms to do more than this and from the point of view of our long term interests, I think we should encourage the Italians to solve their problems for themselves.

I believe incidentally that the above proposal would meet ~~with~~ A.C.'s fears that the Board might perpetuate itself into a permanent or semi-permanent Board of Control. Two months would in any case probably be inadequate to do more than ensure that the Italian representatives were persons free from any connections with Fascism.

At a later stage, I think the question of the import of British and American films should be the subject of direct negotiations between the British and American Embassies and the Italian Government.

In general therefore my view coincide with those of Major Fielden.

2) News Agencies. P.W.B. do not state why they object to the idea of private Italian or foreign agencies working in Liberated Italy, nor have I managed to get a clear idea during the conversations which I have had with them as to what their specific directives are, except that there seems to be a feeling that to relax P.W.B. control will mean undercutting of prices and a general lack of discipline.

My own view is that P.W.B. should continue to act as the sole distributing agency for A.M.G. territory and for such liberated territory - in respect of foreign news - as the British and American agencies do not want to or cannot cover, but that there is no reason why any Italian or foreign agency which wishes to distribute in Liberated Italy should not do so,

7254/10  
Exhibit 5253/10

*Japan with  
in-Itawats  
views and,  
consequently,  
in general,  
with view  
of the origin  
Fielden, &  
do not see  
purpose how  
we can  
prevent like  
Italian find.  
maintaining  
a permanent  
Film Control  
Board of  
their own.*

connections.

Once the integrity of the Italian representatives on the Board has been established, I think that the Allied members should withdraw and leave the Italian Government or its representatives to work out the reorganization of the industry. We have no right under the Armistice terms to do more than this and from the point of view of our long term interests, I think we should encourage the Italians to solve their problems for themselves.

I believe incidentally that the above proposal would meet ~~with~~ A.C.'s fears that the Board might perpetuate itself into a permanent or semi-permanent Board of Control. Two months would in any case probably be inadequate to do more than ensure that the Italian representatives were persons free from any connections with Fascism.

At a later stage, I think the question of the import of British and American films should be the subject of direct negotiations between the British and American Embassies and the Italian Government.

In general therefore my views coincide with those of Major Fielden.

2) News Agencies. P.W.B. do not state why they object to the idea of private Italian or foreign agencies working in Liberated Italy, nor have I managed to get a clear idea during the conversations which I have had with them as to what their specific directives are, except that there seems to be a feeling that ~~to relax~~ P.W.B. control will mean undercutting of prices and a ~~at~~ general lack of discipline.

My own view is that P.W.B. should continue to act as the sole distributing agency for A.M.G. territory and for such liberated territory - in respect of foreign news - as the British and American agencies do not want to or cannot cover, but that there is no reason why any Italian or foreign agency which wishes to distribute in Liberated Italy should not do so, provided, as Major Fielden says, there is no policy of exclusivity. This means of course the creation of a monopolistic Government Agency. The Italian Govt. may try to do this, but even though we have no real authority to stop it, I think that if it were explained to it quite clearly that no British or American Agency would agree to distribute their news through a Government controlled Agency, the Italian Govt. would probably understand that its ideas, if they exist, of reviving Stefan under a new name, are bound to fail and would,

*Japan with  
Mr. Stewart's  
views and,  
consequently,  
in future,  
with views  
of the origin  
Fielden. I  
do not see  
how we can  
prevent the  
Italian from  
maintaining  
a permanent  
Film Control  
Board of  
their own  
which is  
a sound  
instrument  
of fact. in  
all countries.*

*Stewart 13*

13780 13889 957  
1 000 000 505 JCS:SL:ld  
GPO:44729  
(REGIMENT)  
CODE 5-34-G

14

13 2/2/50

COVER


9259/00  
Extract - 9253/00



while reserving itself the right of creating its own public relations office, not try to prevent the creation of genuine and competitive news agencies for the distribution of internal and foreign news.

I see no ~~maxxxthxxxxxx~~ reason therefore why the recently formed Italian co-operative agency should not be allowed to start work at an early date, not why P.W.B. should put any difficulties in the way of any other co-operative or capitalistic agency which has the energy to constitute itself and the strength to face normal commercial competition.

In this therefore, as in Films, my views coincide with those of Major Fielden.

  
Michael Stewart.

November 13th, 1944

Nov. 13th

Mr. Schott:

Maj. Fielden would like your suggestions

and views on the attached memorandum as

soon as possible as he feels it rather

urgent. I agree as to Motion Pictures save that I should not limit the life of the Board of Control. The Allied Members should withdraw as soon as they have assurances that the industry has been purged and set in democratic channels.

As to Press and Private News Agencies, I agree and am of opinion that the Agencies should be encouraged to get under way at an early date - but, of course, only in liberated Italy. N.S.S. Nov. 13

HEADQUARTERS ALLIED COMMISSION  
APO 394  
PUBLIC RELATIONS BRANCH

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 Sottosegretariato 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.

*Louise Fielding*

9254/CC

(13)

12 Nov

COPY  
CONFIDENTIAL

K 386 ALLIED FORCE HEADQUARTERS

FC (44) 128  
2nd November 1944

CONFIDENTIAL  
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 epueated 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.

9254/CC  
(477) - 1002-2/CC

/s/ ? ?  
for J.H. LASCELLES,  
Colonel  
SECRETARY.

DISTRIBUTION

Supreme Allied Commander  
Deputy Supreme Allied Commander  
Commander-in-Chief, Mediterranean  
Air Commander-in-Chief, Mediterranean

COPY NO.

1

2

3-4

5-11

12-13

COMNAV NAV

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 epueated 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.

9259/CC  
(copy in 1002-2/CC)

/s/ ? ?  
for J.H. LASCELLES,  
Colonel  
SECRETARY.

DISTRIBUTION

- Supreme Allied Commander
- Deputy Supreme Allied Commander
- Commander-in-Chief, Mediterranean
- Air Commander-in-Chief, Mediterranean
- COMNAV NAW
- Chief of Staff
- Chief Administrative Officer
- Deputy Chief of Staff
- U.S. Political Advisor
- British Resident Minister
- Director, PWB
- Secretary, General Staff
- G-1 (A)
- G-1 (B)
- G-2
- G-3

COPY NO.

- 1
- 2
- 3-4
- 5-11
- 12-13
- 14
- 15
- 16
- 17-19
- 20-22
- 23
- 24
- 25
- 26
- 27-28
- 29-30

(12)

2/1/44

CONFIDENTIAL

- 2 -

G-3 Special Operations  
 G-4 (A)  
 G-4 (B)  
 G-5  
 Secretary, IS & PS  
 Chief, Liaison Section  
 Chief, INC  
 Spares

31  
 32  
 33  
 34-35  
 36-38  
 39  
 40  
 41-45

42-45

41-45

Spares

CONFIDENTIAL

(21)

CONFIDENTIAL

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.

/s/ ? ?  
for J.H. LASCELLES,  
COLONEL.

cc-PRO  
Pol. Sec  
COS  
"B" file

(11)

1 Nov

(10)

440  
5254/1  
5253/1  
etc

CONFIDENTIAL

Major Fildner  
A files  
ALLIED FORCE HEADQUARTERS

X 373

Form (44) 17  
26th October 1944

COPY NO. 24

27  
12

PSYCHOLOGICAL WARFARE SUB COMMITTEE

US AGENCIES' VIEWS ON THE FUTURE ORGANISATION OF  
ITALIAN PRESS, PUBLISHING, RADIO AND FILM INSTI-  
TUTIONS

Note by Director, FWH

The Office of War Information has transmitted to FWH 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 FWH that the Italian Government will write its own laws. The views of the American agencies are presented by FWH 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-disciplines which must implement legislation.

- Legislation:
1. All American industries represented would like seeing guarantees of our bill of rights simply written into Italian law with specific stipulations 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 into Italian law.
  4. All would like seeing guarantees against internal censorship written into Italian law.

- ANPA and press associations specifically requested following:
1. Guarantees by law of equal and unimpeded access to news sources for accredited representatives of any nationality throughout Italy and her possessions.
  2. Laws prescribing Italian monopolies whether

9254/CC  
copy in 9253/CC



Note by Director, FWB

The Office of War Information has transmitted to FWB by cable, quoted below, recommendations to AFHQ agencies dealing with the future organization 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 recognized by FWB that the Italian Government will write its own laws. The views of the American agencies are presented by FWB 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.

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 any 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, radiophones 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 into Italian law. 4. All would like seeing guarantees against internal censorship written into Italian law.

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 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

9254/100  
(copy - 9253/100)

106

FILES A

CONFIDENTIAL

K 373

obligated to grant news column space to advertisements. 6. Laws abolishing tariffs on newspaper. 7. Laws requiring that by 1950 40 percent be least of any publications revenues 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.

The above views were received by FWB from the Office of War Information, with the request that they be submitted to AFHQ.

(intd) R. B.

DISTRIBUTION

- Chief IIC
- Director, FWB
- Deputy Director, FWB
- U.S. Political Adviser
- British Resident Minister
- IS & PS
- G-2
- Spares

COPY NO.

- 1
- 2-3
- 4-5
- 6-8
- 9-11
- 12-14
- 15-16
- 17-21

Back publishers secure any rights reserved to have 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.

The above views were received by FNB from the Office of War Information, with the request that they be submitted to AFHQ.

(intd) R. B.

DISTRIBUTION

- Chief INW
- Director, FNB
- Deputy Director, FNB
- U.S. Political Adviser
- British Resident Minister
- IS & ES
- G-2
- Spares

COPY NO.

- 1
- 2-3
- 4-5
- 6-8
- 9-11
- 12-14
- 15-16
- 17-21

10a

SECRET

COPY

RHS/afe

23 October 1944

A/CC 000.7-1

MEMORANDUM TO: G-5 Section, Allied Force Headquarters, APO 312.

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 organizations, 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

(copy in 9254/CC)

14

23 Oct

SECRET

afm

SECRET

A/CC 000.7-1, 23 Oct 44, to G-5, AFIA (continued):

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 EIAI Italian Broadcasting System but have come to an agreement with EIAI 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 authorizing 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 EIAI was granted by the Fascist Government in November 1927 the question of the applicability of Article 30 does arise. The personnel should not only be defascistized 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, EIAI is itself a subsidiary of the Government controlled holding company, IRI, for

SECRET

A/CC 000.7-1, 23 Oct 44, to G-5, AFHQ (continued):

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 matter 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.

ELLERY W. STONE  
Commodore, USNA  
Acting Chief Commissioner

cc: British Resident Minister, AFHQ  
U.S. Political Adviser, AFHQ  
U.S. Representative, ACI  
British High Commissioner  
PWB - Attention Mr. J. Rayner  
Political Section, ACC  
Chief of Staff Section, ASG  
'A' File

SECRET

COPY

18 October 1944

TO : Colonel Wilmer  
Legal Sub-Commissio,

FROM: Political Section

1. This is the paper about the news agency, broadcasting system and film industry about which I spoke to you yesterday. It is extremely jejune, but represents what I understood was the outcome of our discussion about a fortnight ago.

2. You will see that I have tried to treat the question on the basis of the Armistice. I have done this because we exist in virtue of Article 37 of that Instrument where our scope is laid down. There is, however, one other commitment which the British and American Government have taken unilaterally, i.e. the four freedoms. I presume that it is our duty to see that any institution that is contemplated or prepared during the Armistice phase doesnot look as if it will deny freedom of speech when it begins to operate.

/s/ H. A. Caccia

/t/ H. A. CACCIA

Pencilled notes:

Agreed Amendments herewith.  
/s/ Richard H. Wilmer, Col.

Acting Chief Commissioner:

Could we have a further meeting when you hae read?

/s/ H.H.C. 20/10

(9)

18 Oct

Original (copy) 4254/ce

COPY

PUBLIC RELATIONS BRANCH  
ALLIED CONTROL COMMISSION

17 October 1944

PRB/R3

Subject: Italian radio, cinema, press.

To : Acting Chief Commissioner

see 9253/CC Folio #4 (Incl)

I attach the draft which I had written as a result of our last meeting on radio, cinema, press etc. I did not submit it to you before because I was not myself satisfied with the method - which I adopted on Mr Caccia's suggestion - of making an arbitrary division between present control and future structure. In practice the two are always interconnected and I doubt the validity of Mr Caccia's simple solutions.

/s/ Lionel Fielden

/t/ LIONEL FIELDEN  
Major,  
Public Relations Director.

9253/CC  
(original in 9253/CC)

8

17 Oct



(COPY)

2 October 1944  
*Put in  
how noted this  
films*

Mr. Russell Barnes, Chief  
FWB - AFHQ  
APO 512 - US ARMY

Dear Mr. Barnes:

Attached is a proposed plan from FwB, Italy for setting up a Temporary Film Board.

In our considered opinion, a long term film plan at this time is impractical for the following reasons:

1. Any long range planning for the Italian film industry is predominantly dependent on commercial arrangements between Italy and the Allied powers and the extent to which British, American and Russian film companies supply the Italian market will in itself determine the shape and extent of a domestic Italian film industry.
2. It is not FwB's responsibility to inquire into the attitude of the Allied Governments, or the film industries within the Allied Nations, toward the Italian film industry.
3. For this reason, then, the FwB draft on Italian films cannot follow the same pattern as the drafts for Radio and Press. The most FwB can suggest at this time is the setting up of a temporary film board, which will license Italian film-making on a small scale, but which should, until the Italian Government and the Allied Embassies are prepared to handle the problem avoid the matter of commercial arrangements other than those now vested in FwB.
4. FwB, by virtue of the fact that it has handled Italian film activities during the past year can, of course, make certain recommendations and hopes to do so. But here again we are not dealing as in the cases of Radio and Press with newspapers and radio stations already functioning; the Italian film industry as such is dormant, and a general survey must be undertaken to obtain a complete picture of the facts. FwB proposes that such a survey be started by the Temporary Film Board, and that the Allied Governments, through their Embassy observers, be kept informed of all findings.

*9204/cc*

Although our arguments are against a long term film plan at this time, as stated above, they are not a part of our official report, but they should be presented to AFHQ with the report, if you agree.

Respectfully submitted,

*(Ta)*

GEORGE W. EDMAN  
A.D.P.W.O. Italy (Lab.)

cc: Mr. Barrett, Wash.  
Mr. Rayner  
Allied Commission (Dist. Mr. Minifie)  
FwB - Films - Lt. Levi - Mr. Mackendrick

cc: OWI, New York, Riskin  
MOI, London, Bernstein  
File - 3

CONFIDENTIAL

October 1944

To: The Head of PWB, AFY  
From: FCB, Italian Theater

SUBJECT: PWB FILM 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, 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".
- (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 film-making center, and with

outset of the Italian  
all motion pictures publicly shown within the Italian  
such films as might aid the Allied efforts, military and reconstructive,  
Specifically, as of the date of this report, this has meant:

- Specifically, as of the date of this report, this has meant:  
Specifically, as of the date of this report, this has meant:  
Specifically, as of the date of this report, this has meant:
- (a) FMB has authorized the reopening of any unfall civilian motion picture houses within the liberated areas.
  - (b) FMB has reviewed all seized films of Italian or foreign origin, and of these released certain unobjectionable films.
  - (c) FMB has reviewed and distributed all motion pictures provided by OWI and MOI.
  - (d) FMB facilitated the booking, in one instance, of a Russian film.
  - (e) FMB has reviewed and distributed all shorts and newsreels, particularly the joint British-American weekly newsreel "Il Mondo Libro".
  - (f) FMB has reviewed and distributed all shorts and newsreels, particularly the joint British-American weekly newsreel "Il Mondo Libro".

One of these has been already 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 FMB. Others are in production.

II. New Developments:

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

With the liberation of Rome, an important 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.

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

76

(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 AOC, 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 interrupted 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 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

*Handwritten:* to do this.

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 AOC, 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 evaporated 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. Gines, EMIC and LUCE, and recommend to the Italian Government the best means of eliminating them or re-establishing them on a privately-owned basis, divorced from State control.

*Right  
handers  
to do this.*

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

76

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

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

avoided any such involvement. As custodian of film activities during the past year, we feel it is worth noting the following points:

(a) FMB 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. FMB 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 Reynar, D.F.W.O., FMB Italy.

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

Attached herewith Appendix I.

76

APPENDIX I.

DISTRIBUTION OF THE ITALIAN MOVIE INDUSTRY

AS OF JUNE 30TH, 1942

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

i. 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 I.A.CINEMA for the production of films.  
Capital in 1942 L.9,000,000

iii. The E.M.I.C. for the distribution of pictures of the E.M.I.C. itself controlled more than 100 first class movie houses all over Italy.  
Capital in 1942 L.14,100,000

iv. National Institute I.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, Tivrenia 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 Popolare, and the remnant managed by religious bodies.

9254/c

The output of films was controlled by the I.N.C.I.P.



1. A vertical organization belonging to the state or to semi-state bodies.

i. The establishment of CINEMATICA Capital in 1942 L.50,000,000

ii. The E.I.C.I.M. for the production of films. Capital in 1942 L.9,000,000

iii. The E.I.C.I.C. for the distribution of pictures of the E.H.I.C. itself controlled more than 300 first class movie houses all over Italy. Capital in 1942 L.14,100,000

iv. National Institute I.N.C.I. 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 3151 managed by private industry, 1160 by the Deplavoro, and the remnant managed by religious bodies.

9254/CC

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

(b) DEVELOPMENT OF ITALIAN INDUSTRY

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.

7a

-2-

The receipts of the movie houses followed in fact this rhythm:

1937	525 million liras
1938	566 " "
1939	579 " "
1940	579 " "
1941	506 " "
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 forecast 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 152 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.

1939	"	579	"	"
1940	"	579	"	"
1941	"	906	"	"
1942	"	1275	"	"

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

The import of foreign films 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 953 copies of Italian pictures in the different European markets, with a total value of about 100 million lire.

(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 IRI.
2. Destruction by bombing of many agencies with unearned deposits of pictures.
3. Fall of incomes owing to bombings, strikes and curfew.
4. Grave penury of un-exposed films, as well as for the maintenance of obtaining raw material to start any production.

(76)

**CONFIDENTIAL**

1st October, 1944.

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

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, 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 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 "Il Mondo Libro".

(f)

(17)

*[Handwritten mark]*

PUBLIC RELATIONS BRANCH  
ALLIED CONTROL COMMISSION

30 Sep. 1944

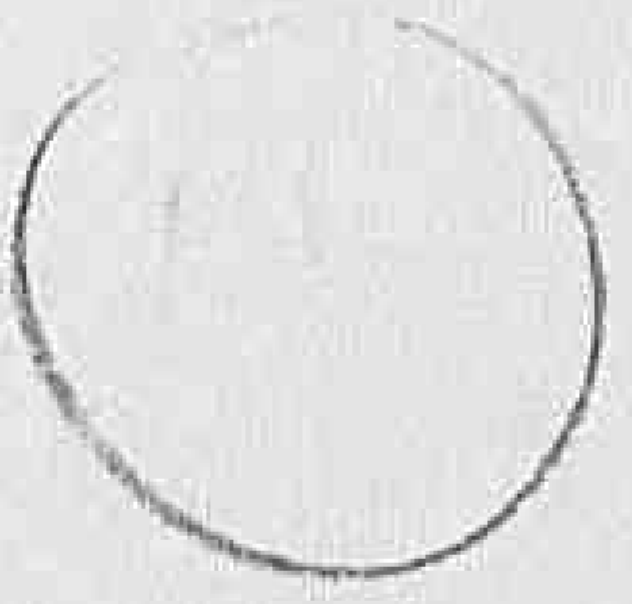
PRB/RII

SUBJECT : Italian Film Industry  
TO : Acting Chief Commissioner

The attached report has just been handed to me by PWB. It is being sent forward to AFHQ tomorrow. This being the case perhaps we need only support it, if you agree with it. The idea of PWB granting licenses is rather tricky - but, as usual, I am not certain what PWB's real power and function is supposed to be!

*Lionel Fielden*

LIONEL FIELDEN  
Major  
Public Relations Director



1-6-000

File

Discussed by A/CC  
with Mr. Carcia, Col. Wicker  
& Major Fielden - E.  
JHQ 6.10

(7)

30 Sep

(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 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 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 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

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 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 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 fulfil its own task through the medium of films, PWB recommends the immediate setting up of

/an

7



-3-

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 Espuration 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.

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, ENIG 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 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

-4-

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

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.

(b)

(17)

(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.P.W.O., P.W.B., Unit No.12.

Attached herewith Appendix I.

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

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.P.W.O., P.W.B., Unit No.12.

Attached herewith Appendix I.

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

17

Appendix I.SITUATION OF THE ITALIAN MOVIE INDUSTRYAT JUNE 30TH, 1945.

(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 CINECITTÀ  
Capital in 1941 L.50,000,000

ii. The S.A.CINEMAS 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.14,000,000

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

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

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

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

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

mentioned date as follows:-

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

i. The establishment of CINECITTÀ  
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.14,000,000

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 <sup>7-10</sup> E.N.I.C. P.E. under the vigilance of the two interested Ministries (Treasury and the Ministry of Popular Culture). The C.E.F.I. had control of the export of films division of Italian production.

(b) DEVELOPMENT OF ITALIAN PRODUCTION

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

/The

7



-2-

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

1937	525 million liras
1938	" "
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

1. 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

archives of pictures.

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 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 deposits of pictures.
- iii. fall of incomes owing to bombings, alarms and curfew.
- iv. grave penury of un-exposed films, as well as for the difficulties of obtaining raw material to start any production.

17

000.7-1

PUBLIC RELATIONS BRANCH  
ALLIED CONTROL COMMISSION

PRB/RLI

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 apparently 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 Monaco, would have full control over the enormous organisations of Luce, Enic 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.

*Agile*

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 sends to you and to me.

*Agile*

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 Creste Biancoli, a man whose writing and opinion I greatly respect and who knows as much as anyone about the cinema world.

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 apparently 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 Monaco, would have full control over the enormous organisations of Luce, Eric Etc. Whether this control be personal or Governmental it is non-ocely 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.

*Agile*

Proia is a financier who was a close friend of Roncoroni, the Milanese fascist who organized Cinecittà. After the death of Roncoroni he became exceedingly influential in the Fascist film set-up and by the arroit 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 sends to you and to me.

*Agile*

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 Creste Biancoli, a man whose writing and opinion I greatly respect and who knows as much as anyone about the cinema world.

If you would like to check my opinions on Proia I advise you to consult H.E. Alberto Cianca.

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-

(16)

File

28 July

000 7-1

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 September and Oliva "of the Fascist cinema industry" as Commissari of ENIC; "Il Tempo" of September 27 carries a similar protest. See also *Unità* of Sept. 28 which mentions Spataro.

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 "selected" by Cinecittà, 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 task - 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. Italian side, you could speak to Bonomi and get his agreement.

Lionel Fielden

LIONEL FIELDEN

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 Cinecittà, 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. Italian side, you could speak to Bonomi and get his agreement.

*Lionel Fielden*

LIONEL FIELDEN  
Major  
Public Relations Director

*I should like to talk to you about this tomorrow. I can talk since working this in British Press Directorate has been to see me and has raised more complicated issues of which I will speak to you.*

(6)

TRANSLATION

PRO-MEMORIA ON ITALIAN FILM INDUSTRY

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

The most recent State Balance Sheet - 1941/1942 - showed a gross ~~income~~ <sup>turnover</sup> from cinemas of :

L. 1.269.000.000.--

which was split up as follows :

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

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

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

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

The State's entry covering duties and taxes for 1942 shows L. 250.000.000.--. Production exes. are shown as L. 100.000.000.--, with an outstanding difference of L. 150.000.000.--. It is therefore assumed that those who really profited were the cinema-owners and the State.

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

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

6

- 2 -

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

-----

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



- 3 -

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

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

We therefore propose as industrial expert, Conte Leonardo Bonzi (A.T.A. of Milan), or Lawyer Giuseppe Montanara (S.A.G.R.A.F.), or Ing. Gatti (L.U.X.).

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

Cav. Pasquale Besozzi of the E.N.I.C. is the only person in a position to know and represent all the interests of the cinemas throughout Italy, and therefore act as expert on the Manager side.

As regards the artistic and technical angles of the question, we would suggest Lawyer Carlo Ponti as Director of production, Mario Camerini as Producer, Carlo Ninchi, as Actor, Anchise Brizzi, as Operator.

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

6

TRANSLATION

PRESIDENCY OF THE COUNCIL  
OF MINISTERS

UNDERSECRETARIAT FOR PRESS AND INFORMATION

HQ ACC. EPD 394  
388 Sec. Gen.  
Rec'd 24/9-1670  
By DFB

No. 810

Rome, 26 September 1944

TO ADMIRAL STONE  
Allied Control Commission

Rome

As it had been agreed, I send you in English and in Italian the enclosed notes on the most urgent problems of the cinema, asking you to give me your opinion on each of the proposals made by me.

Your making a decision in accordance with the expressed wishes would greatly help, to the satisfaction of the Italian Government, our national industry to resume its work, to the benefit of numerous categories of Italian working people, who are now unemployed.

I remain,

Very truly yours,

(Avv. G. Spataro)

/s/ G. Spataro

No Action

1-1000

Trans. EC.

File

Q

15  
Hold  
26 Sept

URGENT 10 Oct



*Presidenza del Consiglio dei Ministri*  
*Sottosegretariato per la Stampa e le Informazioni*

Roma, li 20 SETTEMBRE

810

AL COMANDANTE STONE  
Commissione Alleata di Controllo

R O M A

Come d'intesa Le rimetto, in edizione inglese ed italiana, gli uniti appunti sui più urgenti problemi del cinema, con preghiera di volermi cortesemente comunicare il Suo parere in merito a ciascuna delle proposte da me formulata.

Una Sua autorevole decisione nel senso desiderato agevolerà di molto, con viva soddisfazione del Governo Italiano, l'auspicata ripresa della nostra industria nazionale, a vantaggio di numerose categorie di lavoratori italiani, che oggi versano in istato di disoccupazione.

In attesa di una Sua risposta, grato, La ossequio

IL SOTTOSEGRETARIO DI STATO:  
(Avv. G. Spataro)

G. Spataro

.1.

5



*Presidenza del Consiglio dei Ministri*  
*Sottosegretariato per la Stampa e le Informazioni*

Ufficio delà Spettacolo

MEMORANDUM FOR COMMANDER STONE

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

1043

5



*Presidenza del Consiglio dei Ministri*

*Sottosegretariato per la Stampa e le Informazioni*  
Ufficio dello Spettacolo

APPUNTO PER IL COMANDANTE STONE

Allo scopo di mettere le Case Italiane di noleggio in condizione di proiettare i numerosi films italiani tuttora inediti, per i quali le Ditte produttrici hanno erogato somme ingenti che ora non possono recuperare, prego vivamente codesto Comando di esaminare l'opportunità di consentire la proiezione al pubblico dei films italiani nel rapporto di un film italiano per ogni film alleato.

Roma, 24 settembre 1944

G. Spataro



*Presidenza del Consiglio dei Ministri*

*Sottosegretariato per la Stampa e le Informazioni*

Ufficio dell Spettacolo

MEMORANDUM FOR COMMANDER STONE

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

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

5



*Presidenza del Consiglio dei Ministri*

*Sottosegretariato per la Stampa e le Informazioni*  
Ufficio dello Spettacolo

APPUNTO PER IL COMANDANTE STONE

Ai fini di una immediata ripresa di lavori nel settore della produzione cinematografica allo scopo di alleviare i gravi effetti della disoccupazione, che dura da un anno, di tutte le maestranze, dei tecnici e degli artisti, cioè di vaste categorie di specializzati, che difficilmente possono essere avviati verso altri rami di attività, disoccupazione che ha privato dei mezzi di sostentamento molte migliaia di famiglie, ho l'onore di pregare codesto Comandante di voler disporre la non applicabilità dei bandi generali di requisizione delle macchine e dei materiali, occorrenti per la ripresa della produzione cinematografica.

Roma, 24 settembre 1944

G. Gattaroli

(5)



*Presidenza del Consiglio dei Ministri*  
*Sottosegretariato per la Stampa e le Informazioni*

Ufficio dell Spettacolo

MEMORANDUM FOR COMMANDER STONE

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

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

We would ask you also to examine the opportunity of releasing, among the theatres occupied by the Allies in Rome, the Teatro Eliseo and the Argentina; <sup>the</sup> ~~latter~~ has been insistentlly requested by the Accademia di Arte drammatica to give artistical performances of an experimental character.

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

5





*Presidenza del Consiglio dei Ministri*

*Sottosegretariato per la Stampa e le Informazioni*  
Ufficio dello Spettacolo

APPUNTO PER IL COMANDANTE STONE

=====

Per non pregiudicare ulteriormente gli interessi dei gestori dei locali italiani adibiti a pubblico spettacolo, si prega di voler esaminare la possibilità di revocare, almeno parzialmente, la requisizione delle sale cinematografiche e dei teatri attualmente occupati dagli Alleati.

Con particolare urgenza si invoca la derequisizione a Napoli dell'Augusteo ed a Roma del Supercinema, od almeno del Barberini, locali che non risultano eccessivamente frequentati dalle truppe Alleate e che, per essere ubicati al centro della città, sono invece di facile accessibilità per il pubblico italiano.

Si prega altresì di esaminare la possibilità di fare derequisire fra i teatri occupati dagli Alleati a Roma, il Teatro Eliseo, e l'Argentina che è stato vivamente richiesto dall'Accademia di Arte drammatica per darvi spettacoli d'arte a carattere sperimentale.

Si fa presente che il Governo italiano, pur di andare incontro alle esigenze degli esercenti cinematografici e teatrali, sarebbe disposto, ove il Comando Alleato ne disponesse la derequisizione, a consentire il libero ingresso alle truppe alleate nei locali di pubblico spettacolo.

*G. Spataro*

5

Roma, li 25 settembre 1944



# *Presidenza del Consiglio dei Ministri*

*Sottosegretariato per la Stampa e le Informazioni*

Ufficio dello Spettacolo

MEMORANDUM FOR COMMANDER STONE

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

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

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

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

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

Rome, September 24th 1944



# Presidenza del Consiglio dei Ministri

Sottosegretariato per la Stampa e le Informazioni  
 Ufficio dello Spettacolo

APPUNTO PER IL COMANDANTE STONE

==.==.==.==.==.==

Questo Sottosegretariato nominerà una Commissione di revisione per la parte politica, militare e morale dei film che già sono stati prodotti da alcune ditte italiane.

Ho l'onore di proporre che alle riunioni di questa Commissione assistano uno o due osservatori alleati, di modo che ogni permesso di proiezione dei film sarà dato da questo Sottosegretariato, sentito il parere della Commissione e dopo il benestare alleato.

A questa Commissione verrà affidato altresì il compito di esaminare le pellicole che verranno in avvenire prodotte, in modo che queste avranno il permesso di circolazione da questo Sottosegretariato dopo il parere della Commissione e il benestare degli alleati.

Per quanto riguarda, ppi, la produzione di questi nuovi film si potrebbe disporre anche, ove codesto Comando lo ritenesse necessario, che i soggetti, prima di essere realizzati, fossero sottoposti all'esame della Commissione anzidetta.

Al riguardo si fa presente però che questo Sottosegretariato non riterrebbe opportuno stabilire il controllo preventivo della produzione cinematografica, ma soltanto una vigi-

./.

5

lanza per quanto si riferisce ai requisiti morali politici e finanziari delle persone o società che intendono produrre dei film e dei registi, attori ecc., dato che l'ingerenza governativa nella scelta del soggetto, ingerenza imposta dal regime fascista, era molto criticata.

. . . . .

Roma, li 24 settembre 1944

G. Spataro

EMS/drr

A/CC 000.7-1

23 September 1944

My dear Mr. Prime Ministers

15

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

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

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

Yours very truly,

11

2

EMERY W. STONE  
Captain, USNR  
Acting Chief Commissioner

0007-1

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

cc. Major Fielden, PRO

FILES A-B

4

23 Sept

59 331  
Hq ACC Sec'y Gen.  
DISPATCHED  
Date-time 25 SEP 1944  
via AG. 0910  
Initials en.

PUBLIC RELATIONS BRANCH  
ALLIED CONTROL COMMISSION

Confidential File

21 Sep 44.

SUBJECT : SPATARO - Under Secretary for Press & Information  
TO : Acting Chief Commissioner, ACC.

Spataro, Under Secretary for Press & Information (an office which depends directly from the Prime Minister's Office) is a Christian Democrat who in his previous existence was a lawyer with a considerable private interest (as I understand) in films. He speaks nothing except Italian.

He is a man of extreme courtesy and evasiveness and we have all found him somewhat baffling and unsatisfactory to work with, although our relations with him have been, so far, uniformly good. But there have been a good many indications - such as his rather strange backing of Aldisio over the transfer of the Corriere di Sicilia - which seem to show that he is apt to play a double game. I have asked certain Italians whom I trust about him and the general opinion seems to be that "Spataro is all right but not very clever : we think anyway that his Ministry should be abolished and it is only a temporary sop to the Christian Democrat Party".

He is coming to see you, I think, about films. He is extremely keen on the subject and his interest seems to be dictated by Proia, a capitalist who is out to make money fast and who clearly (I have spent some time with both of them) dominates Spataro to a considerable extent.

I hope today to give you a draft reply to Bonomi on the film question which I hope will make it clear that we should move very cautiously in that particular field. Spataro wants to push certain films into production quickly, and is impatient with me because I have not given him the freedom to do so.

File

21 Sept lf/vehb

FILES (A) X

Lionel Fielden  
LIONEL FIELDEN  
Major  
Public Relations Director

1-1000

Office of the Acting Chief Commissioner

Italian Film Industry

15 Sept

4

Public Relation Branch  
(Att: Major Lionel Fielden)

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

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

1 Incl:  
Ltr fr HE Bononi, dtd Sept 44.

(1)

20007-1

(2)

15-1007

SMZ H/009

Ha ACC Secy Gen.  
DISPATCHED  
Date-time 15 Sept 1600  
VIA \_\_\_\_\_  
1111015 \_\_\_\_\_  
RRR

FILES (1)

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.

(2)



TRANSLATION

THE PRESIDENT OF THE COUNCIL OF MINISTERS

HQ. ACC. APD 394  
179 Soc'y Gen.  
Rec'd 13/9 173-  
By mgp

ROBO

A 259  
15 SEP 1944

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, E. 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 cinematographical production; the Italian film, till yesterday, has been nothing but an instrument of fascist propaganda.

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

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

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

15 Sept

FILES A-B

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

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

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

Yours truly,

/s/ I. Bonomi

Admiralallery, W. Stone  
Chief Commissioner  
Allied Control Commission

R O M E

Trans. E.C.

①





Roma,

FILE

*Al Presidente  
del Consiglio dei Ministri*

Mio caro Ammiraglio Stone,

come Le è noto, le Autorità Alleate non hanno finora ritenuto di aderire alle insistenti richieste che sono state loro rivolte, affinché sia consentita la ripresa produttiva dell'industria cinematografica italiana.

Secondo quanto mi viene, infatti, riferito, i passi compiuti al riguardo dal Sottosegretario per la Stampa e le Informazioni, S.E. Spataro, presso i competenti organi della Commissione Alleata di controllo non avrebbero conseguito alcun risultato concreto, poichè da parte di dette Autorità, nonostante l'atteggiamento inizialmente benevolo, si manterrebbe una posizione sostanzialmente negativa o, quanto meno, ritardatrice.

Credo, pertanto, opportuno richiamare la Sua personale attenzione su tale problema che è, a mio avviso, di somma importanza nel quadro generale della situazione del Paese.

La nostra industria cinematografica, che aveva già raggiunto un alto livello produttivo ed una florida organizzazione commerciale, in un'epoca molto anteriore al fascismo, ha assunto negli ultimi anni un considerevole sviluppo, sia per quanto riguarda la entità dei capitali in essa investiti, sia per quanto si riferisce all'attrezzatura degli impianti, sia, infine, per il notevole numero di lavoratori.

All'Ammiraglio  
Ellery W. STONE  
i.f. Presidente Commissione  
Alleata di Controllo

R O M A

FILES (A)



*Al Presidente  
del Consiglio dei Ministri*

- 2 -

intellettuale e manuali, che, nei suoi vari settori, trovava no impiego.

E' ben vero che le false concezioni economiche del cessato regime, dominate da assurdi concetti protezionistici, hanno impedito, anche all'industria in parola, di conseguire i brillanti perfezionamenti e progressi che altrove, e particolarmente negli Stati Uniti, è stato possibile raggiungere. Nè si può, d'altronde, disconoscere che, a soffocare lo slancio dell'industria privata ed a ritardare l'evoluzione tecnica ed artistica della nostra produzione cinematografica, hanno influito deleteriamente i fattori di ordine politico: ciò perchè il film italiano non è stato, fino ad ieri, che uno strumento di propaganda fascista.

Nella rinnovata vita del Paese, non sembrano, peraltro, sussistere validi motivi perchè la rinascita di detta industria venga oggi osteggiata.

Dal punto di vista economico, la nostra produzione cinematografica, caduti i presupposti monopolistici di un tempo, potrà trovare, su un terreno di sana concorrenza, le sue naturali condizioni di vita e di sviluppo, senza imporre allo Stato gravosi e vani oneri finanziari. Dal punto di vista politico, la produzione dei film potrà finalmente svolgersi in quell'atmosfera di libertà, in cui è la chiave del successo e del progresso. Nè potrebbero oggi essere nutrite preoccupazioni o diffidenze, da parte degli Alleati, che ben conoscono, per le numerose prove avute, la salda ed assoluta fede dell'Italia nella causa comune.

Nelle odierne condizioni del Paese, la ripresa di detta attività produttiva risponde, a mio avviso, ad una assoluta



*Al Presidente  
del Consiglio dei Ministri*

- 3 -

ed urgente necessità. Invero, non si tratta soltanto di salvaguardare i cospicui interessi che a quell'industria sono collegati, ma soprattutto di assicurare un immediato e remunerativo lavoro a numerose categorie di lavoratori; alleviando, così, la già grave disoccupazione esistente nel Paese. Credo, anzi, doveroso, nel rappresentarle il grave problema, far cadere particolarmente l'accento sul profilo sociale di esso.

Quanto alle modalità riflettenti il controllo sulla predetta attività produttiva, io penso che non convenga far luogo alla creazione di nuovi appositi organi. Tale controllo potrà essere attuato secondo i normali procedimenti in atto fra le Autorità Alleate e l'Amministrazione italiana. Credo utile soggiungere in proposito che l'organizzazione del competente Sottosegretariato per la Stampa e le Informazioni è tale da offrire il più sicuro affidamento perchè la collaborazione con le Autorità Alleate si svolga, anche in tale campo, nel modo più proficuo.

Grato per quanto Ella vorrà fare per la soluzione del problema, La prego, caro Ammiraglio, di accogliere i sensi della mia massima considerazione

4203

*B. P. P. P.*

(1)

