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

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

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TEMPORARY FILM BOARD (ITALY)
SEPT. 1944 - OCT. 1945

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

Q 009/3

SOTTOSEGRETARIO DI STATO ALLA
PRESIDENZA DEL CONSIGLIO DEI
MINISTRI

Mr. G. STEWART BROWN 23 Oct. 1945

Chief of Public Relations

A.F.O. A.C. 394

This is to inform you that the following films have been examined and put in circulation again:

1) - MIRAGGIO - produced by General Cinem. of Frech nationality

2) - ANIMA CHE TORNA - produced by Magyar Film of Hungarian nationality

3) - UN BACIO E UNA FIDA - produced by Hunnia Film of Hungarian

4) - PASSIONE DI BOHEME - produced by Intergloria of Austrian National.

5) - SANGUE VIENNESE - produced by Wien Film of Austrian Nationality

the film

6) - NUVOLE IN PARADISO - produced by Harda Film of Hungarian nationality, the ban on the circulation of which had been at first confirmed - as for letter n. 3015 of August 10th last - has been readmitted for circulation.

Moreover, the ban has been confirmed on the circulation of the film

1.5

7) - QUELLI DELLA MONTAGNA - produced by A.P.I. of Italian nationality.

Yours truly

P. to ARMISTANI

2 FOGLI

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

IL SOTTOSEGRETARIO DI STATO
PRESIDENZA CONSIGLIO MINISTRI

n.3977/CV.3 — 23 Ottobre 1945

Mister G. STEWART BROWN
Chief of Public Relations

APO 394 A.C.

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

1) MIRAGGIO	- Compagnie General Cinema	-	Francese
2) ANIMA CHE TORNA	- Magyar Film	-	Ungherese
3) UN BACIO E NULLA PIU'	- Hnnia Film	-	Ungherese
4) FASCINO DI BOHEME	- Intergloria	-	Austriaca
5) SANGUE VIENNESE	- Wien Film	-	Austriaca

E' stato rimesso a circolare il film:

6) NUVOLE IN PARADISO	- Haidu Film	-	Ungherese

per il quale in un primo momento era stato confermato il divieto di circolazione, come da precedente lettera n.3015 del 10 Agosto c.a.

E' stato inoltremconfermato il divieto di circolazione del film:

7) QUELLI DELLA MONTAGNA	- A.P.I.	-	Italiana

Distinti saluti

(G.APPESANI)

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

PRESIDENCY OF THE COUNCIL OF MINISTERS
The Undersecretary of State
Press, Theatre and Tourism.

no.3308/CV.5

Rome, 1 September 1948.

Mr. G. STEWART BROWN
Chief of Public Relations
APO 394 A.C.

This is to inform you that the competent office has examined the following films and put them in circulation again:

LA SIGNORINA TER EMOTO	-	Humnia	-	Hungarian
GRATTACIELI	-	Cines	-	Italian
NOTTE D'INCANTO	-	Daroczy	-	Hungarian
UNA CASA IN PARADISO	-	Kerpat Film	-	"

Yours truly,

(G. Arpesani)

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

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

no. 3308/GV.5

Roma, 1 Settembre 1945

MISTER G. STEWART BROWN

Chief of Public Relations

APO 394 A.C.

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

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

Distinti saluti.

(G. Arpesani)

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

4009/3.

PRESIDENCY OF COUNCIL OF MINISTERS
The Undersecretary of State
Press, Theatre and Tourism.

n.3015

Rome, 10 August 1945

Mister C. STEWART BROWN
Chief of Public Relations
AFO 394 A.C.

This is to inform you that the competent office has examined the following films and put them again into circulation:

"CIRCOSTANZE ATTENUANTI" - S.T.E.T. - French

"ONA SUBLIME" - Haidu film - Hungarian

The following film has also been put again into circulation, but with some changes:

"VILLA DA VENDERE" - Titanus - Italian

The ban on the circulation of the films listed below has, on the contrary, been confirmed:

"A RISCHIO DELLA VITA" - Artist Film - Swedish

"SITUAZIONE IN PARADISO" - Haidu Film - Hungarian

Yours very truly

(G.Arpesani)

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

4009/3.

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

n.3015 Roma, 10 Agosto 1945

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

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

"CIRCOSTANZE ATTENUANTI" - S.T.E.T. - Francese
"ORA SUBLIME" - Noida Film - Ungherese

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

"VILLA DA VENDERE" - Titanus - Italiano

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

"A RISCHIO DELLA VITA" - Artist Film - Svedese
"NUVOLE IN PARADISO" - Noida Film - Ungherese

Distinti saluti.

(Sottosegretariato Stampa)

15

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

(COPY)

4009/3.

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

n.2852/N.3

Roma, 31 luglio 1945

Mister G. Stewart Brown,
Chief Public Relations Branch
Allied Commission APO 394

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

1) "SIRIUS" - Mayar Irok Film - Ungherese
2) "FINALMENTE" - Hunnia Film - "
3) "L'ANGELO DELLA SERA- " " - "

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

4) "SOLO PER TE" - Italia Film - Italiano

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

5) "OLTRE L'AMORE" - Grandi Film Storici - Italiano
6) "PRIGIONIERO DI GOROD- Karpat Film - Ungherese

Distinti saluti,

(Sottosegretario)

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

HEADQUARTERS ALLIED COMMISSION
APO 394
LEGAL SUB-COMMISSION

AC/~~4014/15~~/L. AN/lc.
25 July 1945.

SUBJECT : Payment of Net Rentals on American Films.

TO : Finance Sub-Commission. Property Control Div.

1. Reference your AC/NAT 8 A/CP of 10 July 1945 and attached letter P.W.B. Film Section of 2 July 1945.

2. This office has not seen nor is it familiar with the agreement between O.W.I. and Italian Film distributors and no information is given in P.W.B. Film Section letter why the distributors refused to pay the agreed rental.

3. However it does not appear to be a matter in which Property Control Division has any jurisdiction.

ANTHONY P. NUGENT,
Major A.U.S.,
Chief Counsel
for Chief Legal Advisor.

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

ECK/IM/oa

HEADQUARTERS ALLIED COMMISSION
APO 394
FINANCE SUB COMMISSION
Property Control Division
Tel. 471367

AC/FAT8 A/CF

10 July 1945

Subject: Opinion.

To : Legal Sub-Commission, AC.

1. Attached is copy of letter dated 2 July 1945 from Psychological Warfare Branch, Unit 12, Film Section, requesting advice as to what action can be taken against Italian distributors of films owned by Allied Companies when such distributors refuse to turn over to PWB an agreed percentage of the net rentals.

2. Opinion is requested as to rights of Property Control to intervene and what action, if any, may be pursued by this HQ. The latter does not state the reason for the refusal of the Italian exhibitors to make the required payments.

for EDWARD C. KING
Lt.Col., Spec.Res.
Chief, Property Control Division
Finance Sub-Commission

15

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

COPY

11B

PSYCHOLOGICAL WARFARE BRANCH
Unit 12 APO 512 Film Section

2 July 1945

To: Controller of Property -Allied Commission.
From: P.Levi Capt AC.- PWB Film Section H.Q.

1. When PWB Film Section began operating in Italy, a number of American films, the rights of exhibition for which had ex= pired, were found in circulation.

2. Permission was obtained through OWI from the American producer proprietors of such films, that they continue to be shown in Italy, provided that 60% of net rentals, derived from distribution of such fims, be turned over to PWB. PWB would in turn hold these sums in custody for the American producers until such time as they could come to Italy and make arrange= ments privately.

3. In order to protect the interests of the American Companies, PWB could have impounded films that came under this category, and the only reason this was not done and the above proposal made through OWI was the acute shortage of feature films, with which to show our propaganda shorts and documentaries throughout liberated areas of Italy.

4. There are some Italian distributors of such films who now refuse payment of this 60% to PWB and refuse also to send us statements required of these particular showings.

5. In view of the fact that the interests of American com= panies are involved, we would ask what action can be taken against these film distributors in view of their refusal to comply with our directives.

(signed)

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

4783B1

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

n.2728/n.3

Roma, 21 luglio 1945

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

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

1) MORTE INFRANTA	-	Hunnia Film	-	ungherese
2) MASCHERA NERA	-	"	"	-	"
3) LA VERGINE DEL LAGO	-	"	"	-	"
4) L'AMORE RICOMINCIA	-	Nep Film	-	"
5) PENSIONATO DI RAGAZZE	-	Stiria Film	-	"
6) PATTUGLIA D'AMORE	-	Karpat Film	-	"

Sono stati riammessi a circolare, con determinate modifiche, anche i seguenti film:

7) NON TI SCORDAR DI ME	-	Itala Film	-	italiano
8) CASTELLI IN ARIA	-	Astra Film	-	"

Invece per i sottoelencati film e' stato confermato il divieto di circolazione:

9) IL FIORE DELLE HAWAI	-	Rio Film	-	ungherese
10) LA CANZONE DEL CUORE	-	Bavaria Film e Alfa Film	-	italo-tedesco;
11) MADEMOISELLE DOCTEUR	-	Les Films Trocadero	-	francese

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

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

1)	MORTE INFRANTA	-	Hunnia Film	- ungherese
2)	MASCHERA NERA	-	" "	- "
3)	LA VERGINE DEL LAGO	-	" "	- "
4)	L'AMORE RICOMINCIA	-	Nep Film	- "
5)	PENSIONATO DI RAGAZZE	-	Stiria Film	- "
6)	PATTUGLIA D'AMORE	-	Karpat Film	- "

Sono stati riammessi a circolare, con determinate modifiche, anche i seguenti film:

7)	NON TI SCORDAR DI ME	-	Itala Film	- italiano
8)	CASTELLI IN ARIA	-	Astra Film	- "

Invece per i sottoelencati film e' stato confermato il divieto di circolazione:

9)	IL FIORE DELLE HAWAI	-	Rio Film	- ungherese
10)	LA CANZONE DEL CUORE	-	Bavaria Film e Alfa Film	- italo-tedesco
11)	MADEMOISELLE DOCTEUR	-	Les Films Trocadero	- francese

Distinti saluti

(Il Sottosegretario)

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

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

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

2567/GV.3 7 July 1948

Mister E. STEWART BROWN
Chief of Public Relations Branch
A. C. A.F.H.Q. 394

This Undersecretariat has the honour to inform you that the competent office has examined the following films and put them again into circulation:

1) IL PECCATO DI ISOTTA SANCHEZ - S.A.F.I.D. - Italian
2) CAPITANO UGOLA USBARI - Milan Film - "
3) VIAGGIO ALL'ALTRO MONDO - Alliance Intern. Cinem. - French
4) FIAMME - Palatinus - Hungarian
5) IL MASTRO DELLA CITTA - Takacs Film - "
6) L'ORA DEL DELITTO - Takacs Film - "
7) RAGAZZE DA MARITO - Imago Film - "
8) CASTELLANA DELL'AQUILA NERA - Hermes Film - "
9) PRIGIONIERA - Palatinus - "
10) MATRIMONIO DI MARA - Dino Film - "

These other films have been examined and put again into circulation, with some changes:

11) LA SIGNORA DELL'OVEST - Sonora Film - Italian
12) DOVE ANDIAMO SIGNORA? - Milan Film - "

For the following films, however, the circulation ban has been confirmed:

13) SCARPETTINA BIANCA - Artisti Associati - Italian
14) SOLITUDINE - Minerva Film - "

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

15) SETTIMANALE DI ROMA - Foro Roma - Italian

16) RITORNO - Scalare Film - "

Yours very truly

The Undersecretary of State

(LIBORATX

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

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

2557/CV.3 7 Luglio 1946

Mister C. STEWART BROWN
Chief of Public Relations Branch
A.C. A.F.H.Q. 534

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

1) IL PECCATO DI ROSELIA SANCHEZ - S.A.F.I.C. - italiano
2) CAPITANO DEGLI USSARI - Elica Film - "
3) VIAGGIO ALL'ALTRO MONDO - Alliance Int.- Cinem. - francese
4) FIAMME - Langhok - ungherese
5) IL BASTONE DELLA CIECA - Palatinus - "
6) L'ORA DEL DELITTO - Takacs Film - "
7) RAGAZZE DA MARITO - Imago Film - "
8) CASTELLANA DELL'AQUILA NERA - Hermes Film - "
9) PRIGIONIERA - Palatinus - "
10) MATRIMONIO DI MARA - Duna Film - "

Sono stati esaminati e riammessi in circolazione i seguenti altri film, in seguito a determinate modifiche:

11) LA SIGNORA DELL'OVEST - Scalera Film - italiano
12) DOVE ANDIAMO SIGNORA? - Elica Film - "

Per i sottoelencati film, invece, e' stato riconfermato il divieto di circolazione:

13) SQUADRIGLIA BIANCA - Artisti Associati- italiano

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

14) SOLITUDINE - Minerva Film - Italiano

15) SENTINELLE DI BRONZO - Foro Roma - "

16) RITORNO - Scalera Film - "

Si saluta distintamente.

IL SOTTOSEGRETARIO DI STATO

(LIBONATI)

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

(copia)

PRESIDENZA DEL CONSIGLIO DEI MINISTRI
Il Sotto gretario di Stato
per la Stampa, Spettacolo e Turismo.

n.2174

4009/3

13 giugno 1945.

Gentilissimo Mister Brown,

con riferimento alla mia del 19 maggio, le comuni co che dal competente Ufficio sono stati esaminati e rimessi in circolazione i seguenti film:

1) - "SEGRETO D'AMORE" - Marc$_n$: Slavia - cecoslovacco
2) - "L'AMANTE MASCHERATA" - " Lucerna - "
3) - "LA SUA NOTTE" - " Slavia - "
4) - "VERGINITA'" - " Slavia - "
5) - "LA FALENA" - " Lucerna - "

Di tali provvedimenti e' stata resa edotta la Legazione di Cecoslovacchia in Roma.

Con distinta stima.

(F.toLibonati)

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

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

Translation

To : Mr. G; Stewart Brown
Chief of Public Relations Brnch

Dear Mr. Brown,

With reference to my letter of May 19, 1945, I beg to inform you that the here below mentioned films have been examined by the competent branch Office and released for circulation :

1) "Il Segreto d'Amore" - produced by Jla via - Czechoslovakia
2) "L'Amante Mascherata"- " " Lucerna- "
3) "La Sua Notte" - " " Jla via - "
4) "Verginità" - " " " - "
5) "La Falena" - " " Lucerna - "

Of these provisions has been informed the Czechoslovakian Legation in Rome.
With my best regards, I am, dear Sir,

Yours sincerly

(sgd)

F. LIBONATI

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4009/3 File

PRESIDENCY OF THE COUNSIL OF MINISTERS
The Under Secret y of State
for Press, Theatre and Tourism.

n.2367 25 June 1945.

My dear Mr Brown,

following up my letter of the 18th inst. I inform you that the competent Office has examined the following films and released them:

1)	"LA NASCITA' DI SALOME'"	- Scalera film	-	Italian
2)	"ERANO NOVE CELIBI"	- C.I.B.E.	-	French
3)	"LO STRANO SIGNOR VITTORIO"	- A.C.E.	-	"
4)	"OMBRA DEL MALE"	- Magyar Film	-	Hungarian
5)	"LE MILLE E UNA NOTTE"	- " "	-	"
6)	"PROFESSOR MISTERO"	- Szekelg Muvesz	-	"
7)	"L'UOMO SCAMBIATO"	- Terra Film	-	"
8)	"VERGINE RIBELLE"	- Karpat Film	-	"
9)	"GLI USSARI DI BERGERY"	- " "	-	"
10)	"VENDETTA D'AMORE"	- Housz Film	-	"
11)	"UN PIACEVOLE IMBROGLIO"	- Humnia Film	-	"
12)	"UN PROCESSO A PORTE CHIUSE"	Atelier Film	-	"

The two films listed below have also been examined, but the ban on the showing of them has been confirmed:

15)	"I PIRATI DELLA MALESIA"	- Sol Film	-	Italian
16)	"L'EUROPA NON RISPONDE"	- Atelier Film	-	Hundarian

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

The Competent Office has examined the following films and released them:

1)	"LA NASCITA' DI SALOME'"	- Scalera film	-	Italian
2)	"ERANO NOVE CELIBI"	- C.I.B.E.	-	French
3)	"LO STRANO SIGNOR VITTORIO"	- A.C.E.	-	"
4)	"OMBRA DEL MALE"	- Magyar Film	-	Hungarian
5)	"LE MILLE E UNA NOTTE"	- " "	-	"
6)	"PROFESSOR MISTERO"	- Szekelg Muvesz	-	"
7)	"L'UOMO SCAMBIATO"	- Terra Film	-	"
8)	"VERGINE RIBELLE"	- Karpat Film	-	"
9)	"GLI USSARI DI BERGERY"	- " "	-	"
10)	"VENDETTA D'AMORE"	- Housz Film	-	"
11)	"UN PIACEVOLE IMBROGLIO"	- Humnia Film	-	"
12)	"UN PROCESSO A PORTE CHIUSE"	Atelier Film	-	"

The two films listed below have also been examined, but the ban on the showing of them has been confirmed:

15)	"I PIRATI DELLA MALESIA"	- Sol Film	-	Italian
16)	"L'EUROPA NON RISPONDE"	- Atelier Film	-	Hundarian

Yours very truly,

(LIBONATI)

Mr G. Stewart Brown,
Chief of Public Relations Branch

A.C. APO 394

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

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

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COPY

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

Ref. 2244

Gentilissimo Mister Brown,

con riferimento alla mia del 13 c.m. Le comunico che dal competente Ufficio sono stati esaminati e rinnovati in circolazione i seguenti altri film :-

1)	"Uomini sul Fondo"	Marca	Sonlora Film	Italiano
2)	"La Vita degli Altri"	"	Perikes	Polacco
3)	"I Capricci di mia moglie"	"	Balogh	Ungherese
4)	"Non chiedermi chi sono stata"	"	"	"
5)	"Angeli Abbandonati"	"	Magica Film	"
6)	"La Casa sul Bastione"	"	Objectiv Prometer	"
7)	"La Voce del Cuore"	"	Image Film	"
8)	"Elisabetta d'Inghilterra"	"	" "	"
9)	"Valzer d'Amore"	"	Bavaria Film	"
10)	"Incontro d'una Notte"	"	" "	"
11)	"Belleville"	"	" "	"
12)	"La Quinta Colonna"	"	" "	"
13)	"In Piacevole Imbroglio"	"	" "	"
14)	"Torna"	"	Sonlora Film	Italiano

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

Con distinta stima

(sgd)
F. LIBONATI

Mister C. Stewart Brown
Chief of Public Relations Branch
A.C.

14

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

Translation

Dear Mr. Brown,

With reference to my letter of June 13, 1945, I inform you that our competent Office has examined and re-admitted to circulation the following Films :-

1) "Uomini sul Fondo"	Production	Sentora Film	Ital.
2) "La Vita degli Altri"	"	Penkka	Polish
3) "I Capricci di mia Moglie"	"	Balogh	Hung.
4) "Non chiedermi che sono state"	"	"	"
5) "Angeli Abbandonati"	"	Nagion Film	"
6) "La Casa sul Danubio"	"	Objectiv Film	"
7) "La Voce del Cuore"	"	Imago Film	"
8) "Elisabetta d'Ungheria"	"	" "	"
9) "Valzer d'Amore"	"	Hunnia Film	"
10) "Incontro d'una Notte"	"	" "	"
11) "Imbecille"	"	" "	"
12) "La Quinta Colonna"	"	" "	"
13) "Un Incresevole Imbroglio"	"	" "	"
14 "Tosca"	"	Sentora Film	Ital.

This latter film has been re-admitted to circulation following certain definite modifications.

(sgd)

F. LEONATI

4004/3.

PRESIDENCY OF THE COUNCIL OF MINISTERS

Dear Mr. Brown,

Following up the letter of the 7th inst., I bring to your knowledge that the competent office has examined the following films and lifted the showing ban on them, after certain changes were made:

1)	MARIONETTE	-	Itala Film	
2)	CASA LONTANA	-	" "	
3)	GIUSEPPE VERDI	-	Grandi Film storici	
4)	AMIAMOCI COSI'	-	Juventus Film	
5)	I PAGLIACCI	-	Itala Film	
6)	VERTIGINE	-	" "	
7)	LA RAGAZZA IN BLEU	-	Lucerna Film	- Toekoslovak
8)	IANOSIK, IL RIBELLE	-	Lloyd Film	- "
9)	LA VITA DEGLI ALTRI	-	Fenika	- Polish
10)	LA QUINTA COLONNA	-	Humnia Film	- Hungarian
11)	LA VOCE DEL CUORE	-	Imago Film	- "
12)	L'ADESCATRICE	-	Slarger	- "
13)	ANGELI ABBANDONATI	-	Magiar Film	- "
14)	AVE MARIA	-	Italia Film	- Italian

The showing ban has, however, been confirmed on the film DOCUMENTO Z.3 - Artists Associates.

Yours truly,

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

1) MARIONETTE - Itala Film

2) CASA LONTANA - " "

3) GIUSEPPE VERDI- Grandi Film storici

4) AMIAMOCI COSI'- Juventus Film

5) I PAGLIACCI - Itala Film

6) VERTIGINE - " "

7) LA RAGAZZA IN BLEU - Lucerna Film - Toekoslovak

8) IANOSIK, IL RIBELLE - Lloyd Film - "

9) LA VITA DEGLI ALTRI - Feniks - Polish

10) LA QUINTA COLONNA - Humnia Film - Hungarian

11) LA VOCE DEL CUORE - Imago Film - "

12) L'ADESCATRICE - Slarger - "

13) ANGELI ABBANDONATI - Magiar Film - "

14) AVE MARIA - Italia Film - Italian

The showing ban has, however, been confirmed on the film DOCUMENTO Z.3 - Artists Associates.

Yours truly,

F.LIBONATI

Mr G. Stewart Brown,

Chief of Public Relations Branch

A.C. APO 394

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

400/9/30 ... May Nugent Army Pictorial Legal Sec

HEADQUARTERS ALLIED COMMISSION
APO 394
PUBLIC RELATIONS BRANCH

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

Present:

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

THE MINUTES OF THE LAST MEETING were approved.

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

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

It was decided that PWB, in consultation with the Italian government, would decide on the distribution of these raw materials. All stock found in Italy will be used exclusively in this country. When the needs of PWB have been met, the

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Capt. Levy, P.W.B.
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It was decided that PWB, in consultation with the Italian government, would decide on the distribution of these raw materials. All stock found in Italy will be used exclusively in this country. When the needs of PWB have been met, the surplus stock will be distributed among Italian firms through government channels. PWB intends to print its own films in Italy and, said Sgt. Levy, the total stock available in Italy (that found at Ferrania plus what is hidden away) is more than sufficient to meet the needs of this country.

Mr. Brown said it was hoped that available stock would be used principally for making new films, in order to encourage the Italian film industry.

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

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

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

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

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

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

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

36. Measures to maintain the block on raw materials.

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

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

Mr. Stewart left the meeting at this point.

38. Draft Film Legislation.

It was agreed that the Italian government will make an English translation of the draft film legislation for perusal by the Board members. The Chairman said that the Italian text was to be considered the official one. This draft, he added, varied [illegible] from the original one approved by the Board.

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Mr. Stewart left the meeting at this point.

38. Draft Film Legislation.

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

39. Unblocking of foreign films.

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

The next meeting will be announced later.

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File

RESTRICTED

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

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

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

Mr. Brown accepted the amendment.

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

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Industry, Commerce and Labor
Mr. M. Guarini, representing Italian Film workers
Mr. Alfredo Proia, " " " industry
Mr. Nevone, representing Italian exhibitors
Mr. Stephen Pallos, P.W.B.
Capt. P. Levi, P.W.B.
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raw stocks from getting into the hands of speculators. Mr. Stewart asked if any definite order had been issued to insure the declaration of all film stock. Capt. Levi replied that no order had been issued but that the Ferrania plant had declared their stock. This plant had been approached by P.W.B. but no other private companies have declared its stock. Mr. Pallos then stated that Ferrania was actually the only source of raw stock.

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

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

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

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

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

Major Scotten asked for nominations of members for the committee. It was decided that the committee would consist of three members from PWB (Capt. Levi, Mr. Pallos, and Sgt. Levy as an observer), one representative of the Italian Under-Secre-

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Major Scotten asked for nominations of members for the committee. It was decided that the committee would consist of three members from PWB (Capt. Levi, Mr. Pallos, and Sgt. Levy as an observer), one representative of the Italian Under-Secretariat for Press, who would be the chairman, Dott. Perrone Capano; a representative of the Ministry of Industry, Commerce and Labor, Prof. Ettore Benedetto; a representative of the Italian film workers, Mr. [illegible] frado Guarini. The first meeting of this committee will be held at 1100 hours Tuesday, 29 May, in the office of the Under-Secretariat for Press.

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

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

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

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

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SCHEMA DI DECRETO LUOGOTENENZIALE LEGISLATIVO

SULLA CINEMATOGRAFIA

Art. 1

Esercizio dell'attivita' di produzione.

L'esercizio dell'attivita' di produzione di film e' libero.

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

Art.2

Formalita' preliminari alla lavorazione dei films.

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

Per i films che saranno posti in lavorazione dall'entrata in vigore del presente decreto sino ad un anno dopo la cessazione dello stato di guerra, il produttore dovra' presentare la sceneggiatura all'approvazione preventiva del Sottosegretariato per la Stampa, Spettacolo e Turismo. Questa

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L'approvazione preventiva della sceneggiatura di cui al comma precedente e' condizione indispensabile per poter successivamente presentare il film prodotto alla revisione prescritta dell'art. 1 del regolamento per la vigilanza governativa sulle pellicole cinematografiche approvato con R.D. 24 settembre 1923 n.3287

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Art. 3

Nazionalita' dei Film

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

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

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

Art. 4

Proiezione dei Films nazionali

Gli articoli 8 e 9 del R.D.L. 5 ottobre 1933, n.1414,

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quando queste abbiano la sede legale in Italia, capitali ed amministratori in prevalenza italiani, e svolgono in Italia la maggior parte delle loro attivita'.

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Proiezione dei Films nazionali

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

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

Art.5

ABOLIZIONE DEI PREMI

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

A tale beneficio potranno essere ammesse anche le im- 133
prese che per motivi dipendenti dallo stato di guerra, non

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

A tale beneficio potranno essere ammesse anche le im- 133
prese che per motivi dipendenti dallo stato di guerra, non siano fornite del nulla osta sindacale e di quello ministeriale richiamati all'art. 4 del presente decreto, o non abbiano potuto adempiere a tutte le formalita' richieste per il conseguimento di tali premi, sempre che abbiano denunciato l'inizio della lavorazione al Sottosegretariato per la Stampa, Spettacolo e Turismo, anteriormente all'entrata in vigore del presente decreto e non abbiano collaborato col nemico.

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

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

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

Art. 6

PARZIALE RIMBORSO DEI DIRITTI ERARIALI

Per ogni pellicola nazionale di lunghezza superiore ai 1800 metri presentata al Sottosegretariato per la Stampa, Spettacolo e Turismo per il nulla osta di proiezione in pubblico dopo trenta giorni dall'entrata in vigore del presente decreto e la cui prima proiezione nella sale cinematografiche del Regno si effettui prima del 30 giugno 1948 e' concessa a favore del produttore, a titolo di parziale rimborso dei diritti erariali, una quota del 15% dell'introito lordo degli

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

L'introito sul quale viene liquidata la quota di cui

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Take out end of English Text, before ex. reading.

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

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

Art. 7

FILMS DI ATTUALITA' E DOCUMENTARI

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

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

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

Tale autorizzazione sara' concessa con criteri analoghi

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

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

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

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

Art. 8

ABOLIZIONE DEL MONOPOLIO DEI FILM ESTERI

Le leggi 9 gennaio 1939,n.465 e 4 aprile 1940,n.404 sul Monopolio per l'acquisto, importazione e la distribuzione dei films cinematografici prodotti all'estero sono abrogate.

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

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

Art. 9

ABOLIZIONE DELLA TASSA DI DOPPIAGGIO

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

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

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che hanno apportato aggiunte e modifiche ai esse cessano di avere vigore per tutti i films esteri presentati al Sottosegretariato di Stato per la Stampa, Spettacolo e Turismo, per il nulla osta di proiezione, dopo l'entrata in vigore del presente decreto.

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Art. 10

ABROGAZIONE DI NORME SULLA CINEMATOGRAFIA

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

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

NORME DI ATTUAZIONE

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

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Maj Mayeur
Legal S/c

DRAFT OF LEGISLATIVE DECREE OF THE LIEUTENANT-GENERAL
OF THE REALM ON CINEMATOGRAPHY.

Article 1.

Activity of Film-Producer.

The production of films is free.

The provisions relative to the production of films, approved by the decree of November 27, 1939, No. 1812, and the law of January, 22, 1942, No. 143, relative to the Ministerial authorization for all producing concerns are herewith abrogated.

Article 2.

Preliminary formalities required for the production of film.

The provision relative to the preliminary approval of film scripts contained in art. 2 of the Regulation on Government supervision of films approved with Royal Decree No. 3287 of Sept. 24, 1923, and the law of November 30, 1939, No. 2125, relative to the concession of the preliminary authorization for production of films, are hereby abrogated.

For films produced after the present decree becomes law, and until a year after the cessation of hostilities, the producer must submit the scenario to the preliminary approval of the Under-Secretariat for the Press, Theatre and Tourism. Permission will only be refused on grounds of military censorship or reasons connected with international relations.

Preliminary approval of the scenario as described in the preceding paragraph is an indispensable condition in order to be able to submit the finished film for the approval (censorship) prescribed by article 1 of the provision for Government control on films, approved with Royal Decree No. 3287 of 24th Sept. 1923. —

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Article 3.

Nationality of films.

Films are considered as national in the light of the present decree when they are produced in original Italian text or in more than texts than one, of which one is Italian, when they have been prevalently produced in Italy with artists and technical personnel prevalently Italian, by concerns belonging to Italian citizens or, in the case of Commercial Companies, when they are legally established in Italy, and carry on the greater part of their activity in Italy,

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with capital and board of Directors prevalently Italian.

The verification and recognition of the nationality of the film pertains to the Under-Secretariat for the Press, Theatre and Tourism.

In order to obtain a statement to that effect, the producer will have to furnish the above mentioned Under-Secretariat before the start of the production with all data required for the purpose of establishing the nationality of the film.

Article 4.

Showing of national films.

Articles 8 and 9 of the R. Decree Law of October 5, 1933, No. 1414, converted into the law of February 5, 1934, No. 320, and respectively modified by Art. 1 and 2 of the Law of June 13, 1935, No. 1083 on the compulsory showing of national films, and on the special conditions attached to their rental, the R. Law Decree of July 24, 1940, No. 1314, on the compulsory showing of the propaganda films, converted into the Law of January 23, 1941, No. 168, the Laws of June 16, 1927, No. 1117, and of August 17, 1941, No. 1131, on the compulsory showing of Luce newsreels and documentary films, and the Law of November 25, 1940, No. 1847, on the restrictions imposed on the showing of national and foreign films presenting serious defects of production, are herewith abrogated.

Article 5.

Abolition of Premiums.

The provisions established under the Law Decree of October 5, 1933, No. 1414, converted into the Law of February 5, 1934, No. 320, as well as under R.D. of June 16, 1938, No. 1061, converted into the Law of January 18, 1939, No. 458, concerning the award of premiums to the national Film Industry, as well as the provisions of the Laws and Decrees which subsequently modified them, and of the Law of March 24, 1942, No. 420, extending such measures to Italian Film producing Companies with regard to films produced abroad, are abrogated. As a temporary concession, the abrogated [illegible] shall be applied only, however, to ordinary as well

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Articles 8 and 9 of the R. Decree Law of October 5, 1933, No. 1414, converted into the law of February 5, 1934, No. 320, and respectively modified by Art. 1 and 2 of the Law of June 13, 1935, No. 1083 on the compulsory showing of national films, and on the special conditions attached to their rental, the R. Law Decree of July 24, 1940, No. 1314, on the compulsory showing of the propaganda films, converted into the Law of January 23, 1941, No. 168, the Laws of June 16, 1927, No. 1117, and of August 17, 1941, No. 1131, on the compulsory showing of Luce newsreels and documentary films, and the Law of November 25, 1940, No. 1847, on the restrictions imposed on the showing of national and foreign films presenting serious defects of production, are herewith abrogated.

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This benefit can also be extended to enterprises which, for reasons connected with war conditions, are not in possession of the syndacal and ministerial authorization mentioned in Art. 2 of the present Decree, or which have not fulfilled all required formalities for obtaining such premiums, provided that they notify the Under-

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Secretariat for the Press, Theatre and Tourism of the production of the film before the present Decree becomes Law, and provided also that the said enterprises did not collaborate with the enemy.

As regards films produced abroad in accordance with the Law of March 24, 1942, No. 420, the above mentioned premiums will be granted even though such films are submitted to the diplomatic or consular authorities of the place where the film was produced, instead of to the Under-Secretariat for Press, Theatre and Tourism, within sixty days after the present Decree becomes Law.

The provisions relative to public film registry, to the registration taxes on deeds concerning films, and to compensations due to the E.I.D.A. in respect of film registry and the ascertainment of the receipts, which are contained in articles 7, 12, 13 and 14 of the above mentioned R.D.L. of June 16, 1938, No. 1061, and in Art. 2 of the Law of October 2, 1940, No. 1491, which modified art. 13 of the above mentioned R.D.L. of June 16, 1938, No. 1061, remain in force.

Article 6.

Partial reimbursement of taxes.

For each national film exceeding 1800 m. length which is submitted to the Under-Secretariat for Press, Theatre and Tourism to obtain the authorization for public showing within thirty days after the going into effect of the present Decree, and the first showing of which in cinema halls in the Realm will be effected previous to June 30, 1948, there will be granted as partial reimbursement of the fiscal tax to the producer, a rebate of 15% on the gross receipts for a period of four years following the first public showing.

The said quota is reduced by half when the nationally produced film is shown together with another film exceeding 1800 m. length, and by 40% if it is shown in addition to an accompanying variety show.

The receipts on which the rebate mentioned in this art. is paid, are fixed by the E.I.D.A. on the basis of the receipts which have been ascertained for the payment of the fiscal tax.

The formalities for the payment of the said quota will be [illegible] of the present Decree.

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The receipts on which the rebate mentioned in this art. is paid, are fixed by the E.I.D.A. on the basis of the receipts which have been ascertained for the payment of the fiscal tax.

The formalities for the payment of the said quota will be indicated by the rules for the carrying out of the present Decree.

Article 7.

Newsreels and Documentary films.

Within the time limits and formalities established under the preceding article, to producers of nationally produced films of documentary or cultural character, or newsreels, the length of which exceeds 150 m. and is less than 1800 m., there will be granted as partial reimbursement of taxation paid, a 3% rebate on gross

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receipts derived from showing of said films, for a period of four years, following the first public showing.

In cases when various short-length films have been included in the same program, the said rebate will be allotted to them in equal shares.

Bodies and concerns which intend to make newsreels must apply for authorization to the Under-Secretariat for Press, Theatre and Tourism.

Such authorization will be granted in accordance with criter similar to those which are in force for the publication of periodic

Article 8.

Abolition of the monopoly on foreign films.

The Laws of January 9, 1939, No. 469, and of April 4, 1940, No. 404 on the monopoly of purchase, importation and distribution of movie-films produced abroad, are herewith abrogated.

A Decree of the Ministry of Industry, Commerce and Labour, in collaboration with the Ministry of the Treasury, will provide for the dissolution of the National Concern for the Purchase and Importation of Foreign Films (E.N.A.I.P.E., Ente Nazionale Acquisti Importazione Pellicole Estere).

Article 9.

Abolition of the Dubbing tax.

The provisions of the Royal Decree Law of October 5, 1933, No. 1414, converted into the Law of February 5, 1934, No. 320, which forbid the showing in the cinemas of the Kingdom of foreign films dubbed abroad and institute a tax of Government licensing on dubbing and all the successive provisions which have added to or modified them, cease to have effect for all the foreign films submitted to the Under-Secretariat for Press, Theatre and Tourism, in order to obtain authorization for their showing, after the going into effect of the present Decree.

A Decree of the Ministry of the [illegible] in collaboration

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Article 8.

Abolition of the monopoly on foreign films.

The Laws of January 9, 1939, No. 465, and of April 4, 1940, No. 404 on the monopoly of purchase, importation and distribution of movie-films produced abroad, are herewith abrogated.

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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 the Presidency of the Council of Ministers (Under Secretariat for Press, Theatre and Tourism) of the sum of Lire to be paid to the Autonomous Branch of Cinematographic Credit of the Banca Nazionale del Lavoro (National Bank of Labor) in discharge of the certificates of exoneration of the tax of Government license (Dubbing allowances) which it will be impossible to utilize on account of the abrogation of the dubbing tax.

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Article 10.

Abrogation of regulations relative to cinematography.

Besides the provisions, the abolition of which is expressly contemplated in the preceding articles, all legal provisions and all regulations subjecting the importation, the dubbing, the production, and the rental of cinematographic films to special restrictions, or which are in any way incompatible with the provisions contained in the present Decree, with the exception of the provisions of the Laws of Public Safety, governing cinematographic censorship, and of the regulation for Government supervision of movie-films, approved with the Royal Decree of September 24, 1925, No. 3287, cease to have effect after the present Decree becomes law.

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File

TRILA RIUNIONE DELLA SOTTOCOMMISSIONE PER L'ASSEGNAZIONE DELLE GIACENZE DI MATERIALE FOTOGRAFICO ESISTENTE A FERRANIA, TENUTASI PRESSO IL SOTTOSEGRETARIATO PER LA STAMPA, SPETTACOLO E TURISMO IL 29 MAGGIO ALLE ORE 11

Maj Mugavero
Legal S/C

Presenti: Dott. CARLO PERRONE CAPANO
del Sottosegretariato per la Stampa, Spettacolo e Turismo - Presidente -

Sig. STEFFEN TALBOS del P.W.B.

Cap. P. LEVI del P.W.B.

Sgt. Wm. LEVY del P.W.B.

Ing. BENEDETTI del Ministero Industria Commercio e Lavoro

Sig. A.Proia rappresentante degli Industriali

Sig. CARDINI rappresentante dei Lavoratori dello Spettacolo

1 - Il Cap. Levi dichiara che la seduta sarà brevissima poichè i rappresentanti del P.W.B. non sono ancora in possesso dell'autorizzazione richiesta all'A.F.H.Q. per trattare della distribuzione del materiale fotografico giacente a Ferrania.

Il Sig. Proia fa rilevare che di tale autorizzazione non si era parlato nella seduta precedente.

2 - Il Cap. Levi chiarisce che trovandosi Ferrania nella zona sottoposta all'Autorità Militare non è possibile fare a meno dell'approvazione dei militari. Il Dott.Perrone riassume quanto era stato deciso nella riunione precedente e conclude dicendo, che pur essendo indispensabile attendere la risposta delle autorità dell'A.F.H.Q., si potrebbe ugualmente procedere ad uno scambio preliminare di vedute su tutta la questione.

3 - Il Cap. Levi dichiara che il materiale bloccato a Ferrania è stato bloccato dal P.W.B. nell'interesse preminente della produzione italiana. Il materiale è però sempre a disposizione delle Autorità Militari le quali devono prima di tutto stabilire quali siano le necessità militari che hanno la precedenza assoluta. Quando le autorità militari avranno fatto conoscere le proprie esigenze tutto il rimanente verrà messo a disposizione dell'Industria cinematografica italiana. Una volta assicurato il fabbisogno dell'Italia si penserà poi alle industrie degli altri Paesi. Il Cap. Levi vi aggiunge infine che i bisogni militari in Italia dovrebbero essere in ogni caso limitati e che quindi ci sarebbe da star tran-

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quilli. I delegati italiani prendono atto con soddisfazione di tale dichiarazione.

4 - Il Sig. Proia fa presente che gli Industriali, d'accordo con i lavoratori, hanno preparato uno studio sulle necessità italiane tenendo presente:

1°) - il fabbisogno per la produzione in atto -
2°) - la riedizione dei vecchi films che non possono più circolare -
3°) - l'edizione di alcuni films ancora intonsi -
4°) - il doppiaggio -

Detto studio considera soltanto le necessità italiane per un periodo di sei mesi ma che tuttavia l'intero piano dovrà essere rivisto dopo che si conosceranno i bisogni militari in materia.

5 - L'Ing. Benedetti, del Ministero dell'Industria, propone che il fabbisogno civile italiano abbia la precedenza, dopo quello militare sulle necessità degli altri Paesi per i quali potrà essere impegnata una parte della produzione futura di Perrania. I delegati del P.C.B. dichiarano di non poter per il momento prendere in esame tale proposta e la rinviano alla prossima riunione.

6 - Il Sig. Proia, a titolo indicativo, consegna ai rappresentanti del P.C.B. una copia dello schema preparato dall'Associazione Nazionale dei Produttori d'accordo con il Sindacato dei Lavoratori, sui bisogni dell'industria italiana.

Il Cap. Levi fa presente che a Perrania non vi sono giacenze di negativi che vengono richiesti da parte italiana e chiede ragguagli in proposito.

I Sigg. Camerini e Proia pregano i rappresentanti del P.C.B. di raccomandare per il tramite del Film Board all'A.C. che non essendovi attualmente in Italia negativi, vengano fatti venire dall'America in cambio di pellicola positiva di cui vi sarebbe abbondanza. Essi fanno inoltre presente che se Perrania riprenderà il suo corso normale tra gli stati non vi sarà più bisogno di contingenti e di percentuali poichè la produzione sarà sufficiente ad alimentare anche l'esportazione.

7 - Dopo una discussione sui fabbisogni di materie prime si decide di sospendere il lavoro della Sottocommissione in attesa che l'A.F.H.Q. faccia tenere la sua risposta.

NOTA - Il Cap. Levi ha chiesto che il n.3 venga modificato come segue:

"Mr. Levi dichiara che il materiale è stato bloccato dal "5th' Army Group per essere usato solo in Italia. Vi sarà un Comit

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"coordinazione che stabilirà la necessità per:

1) - Uso di films militari
2) - " " " civili
3) - Documentari militari
4) - Films ad intreccio per le diverse nazionalità.

"Solo dopo aver ricevuto il parere dell'A.F.H.Q. i rappr
"sentanti del P.W.B. potranno agire.

"Il Sig. Levi ritiene però che l'A.F.H.Q. riconoscerebb
una priorità alle necessità italiane e sbloccherebbe il materia-
"necessario, dopo aver soddisfatto le esigenze militari."

(Questo è il parere del Sgt.Levi e non una promessa).

La modifica suddetta sarà portata all'esame della Sotto
missione.

File

RISTRETTO

VERBALE DELLA SESTA SEDUTA DELLA COMMISSIONE TEMPORANEA CINEMATOGRAFICA DEL 26 MAGGIO 1945, ORE 11.

Presenti: Mr. Stewart Brown, A.C., Presidente
Mr. Livingood, Ambasciata americana
Mr. Michael Stewart, Ambasciata britannica
Major Nugent, A.C.
Major Scotten, A.C.
Dott. Perrone Capano, Sottosegretariato per la Stampa e le Informazioni
Prof. Ettore Benedetto, Ministero dell'Industria, Commercio e Lavoro
Sig. M. Guarini, rappresentante i lavoratori italiani dell'industria cinematografica
Sig. Alfredo Proia, rappresentante l'industria cinematografica italiana
Sig. Navone, rappresentante gli esercenti italiani
Mr. Stephen Pallos, P.W.B.
Capt. P. Levi, P.W.B.
Sgt. Wm. Levy, P.W.B. (AFHQ).

IL VERBALE DELLA SEDUTA PRECEDENTE E' STATO APPROVATO CON LA SEGUENTE MODIFICA, proposta dal Dott. Perrone Capano, all'articolo IV a pagina 1 del verbale precedente: "S.E. Libonati dichiara che prende atto della proposta e spera poter eliminare la clausola dalla legge, dato che tre le categorie interessate sono in corso trattative per accordi diretti come è stato dichiarato dai rappresentanti della categorie stesse nella Commissione cinematografica".

Mr. Brown ha accettato la modifica.

28. Il Sig. Brown ha fatto notare che la relazione ricevute sulle condizioni degli stabilimenti Ferrania era incoraggiante e che gli stabilimenti erano stati trovati intatti. Il Cap. Levi ha dichiarato che questi stabilimenti hanno una disponibilità di materie prime sufficiente per lavorare ancora due mesi e ha chiesto se l'AC avrebbe aiutato a ottenere le materie prime necessarie perchè gli stabilimenti potessero riprendere un funzionamento normale. Inoltre il Cap. Levi ha dichiarato

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Commercio e Lavoro
Sig. M. Guarini, rappresentante i lavoratori italiani dell'industria cinematografica
Sig. Alfredo Proia, rappresentante l'industria cinematografica italiana
Sig. Navone, rappresentante gli esercenti italiani
Mr. Stephen Pallos, P.W.B.
Capt. P. Levi, P.W.B.
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IL VERBALE DELLA SEDUTA PRECEDENTE E' STATO APPROVATO CON LA SEGUENTE MODIFICA, proposta dal Dott. Perrone Capano, all'articolo IV a pagina 1 del verbale precedente: "S.E. Libonati dichiara che prende atto della proposta e spera poter eliminare la clausola dalla legge, dato che tra le categorie interessate sono in corso trattative per accordi diretti come è stato dichiarato dai rappresentanti della categorie stesse nella Commissione cinematografica".

Mr. Brown ha accettato la modifica.

28. Il Sig. Brown ha fatto notare che la relazione ricevuta sulle condizioni degli stabilimenti Ferrania era incoraggiante e che gli stabilimenti erano stati trovati intatti. Il Cap. Levi ha dichiarato che questi stabilimenti hanno una disponibilità di materie prime sufficiente per lavorare ancora due mesi e ha chiesto se l'AC avrebbe aiutato a ottenere le materie prime necessarie perchè gli stabilimenti potessero riprendere un funzionamento normale. Inoltre il Cap. Levi ha dichiarato che le pellicole bloccate degli stabilimenti Ferrania non dovrebbero essere sbloccate fino a che non potesse essere assicurata una produzione continuata. Il Mag. Scotten quindi ha chiesto con quale autorità il P.W.B. aveva messo in atto il blocco delle giacenze degli stabilimenti Ferrania. Al che il Cap. Levi ha risposto che il P.W.B. aveva potuto effettuarne il blocco operando quale rappresentante del 15° Gruppo di Armate che a sua volta operava in nome della 5a Armata. In quanto alla questione di come e quando le pellicole avrebbero potuto essere sbloccate, il Maggiore Scotten ha dichiarato che il P.W.B. aveva l'autorità di sbloccarle come aveva avuto quella di bloccarle. Il Maggiore Scotten ha quindi dichiarato che quando il territorio dell'Italia settentrionale passerà al Governo Italiano, come è già avvenuto per altro materiale bloccato, spetterà al Ministero dell'Industria, Commercio e Lavoro

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stabilire una procedura per la distribuzione di quelle giacenze. Il Maggiore Scotten ha poi dichiarato che il P.W.B., il Governo italiano i produttori cinematografici dovrebbero riunirsi per decidere della procedura da seguire per impedire che le giacenze esistenti vadano a finire nelle mani degli speculatori. Il Sig. Stewart ha chiesto se era stato emesso un ordine preciso di denunzia di tutte le giacenze di pellicole esistenti. Il Cap. Levi ha risposto che nessun ordine in questo senso era stato pubblicato ma che gli stabilimenti Ferrania avevano denunziato tutte le loro giacenze. Essendo la Ferrania l'unico stabilimento con cui il P.W.B. si è messo in contatto, nessuna altra ditta ha avuto modo di denunziare le proprie giacenze. Il Sig. Pallos ha quindi dichiarato che gli stabilimenti Ferrania sono gli unici che producano materiale cinematografico. Il Maggiore Scotten ha proposto che fosse emanato un ordine per chiedere le denunzie delle giacenze di tutte le ditte private. Il Cap. Levi ha dichiarato che avrebbe fatto pubblicare detto ordine.

29. E' stato poi detto che la cosa piu' importante è quella di mettere gli stabilimenti Ferrania in condizioni di lavorare. Il Sig. Pallos ha chiesto l'appoggio dell'AC, al che il Mag. Scotten ha dichiarato che questi stabilimenti avrebbero dovuto aspettare il loro turno insieme con le altre industrie nella lista delle precedenze; in seguito egli ha dichiarato che poichè per questa industria occorrerebbero pochissime materie prime, la difficoltà maggiore sarebbe quella dei trasporti, difficoltà che va esaminata dal Governo militare della Regione da cui dipendono gli stabilimenti in questione. Egli avrebbe parlato della cosa alla Sottocommissione per l'Industria. Egli ha inoltre dichiarato che non vedeva perchè gli stabilimenti non possano intanto incominciare a lavorare con le materie prime che hanno disponibili per due mesi.

A questo punto il Sig. Brown è stato costretto a lasciare la seduta ed il Maggiore Scotten ha preso la presidenza.

30. Il Sig. Pallos ha consegnato al Maggiore Scotten una relazione completa sugli stabilimenti Ferrania, dichiarando che una relazione simile era già stata consegnata al Governo Militare Alleato di Savona.

31. Il Sig. Pallos a questo punto ha fatto [illegible]

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31. Il Sig. Pallos a questo punto ha fatto la proposta di costituire una Sottocommissione con lo scopo di stabilire la linea di condotta da seguire per la distribuzione delle giacenze di materiale cinematografico attualmente esistenti e quello che verrà prodotto, procedura che sarebbe poi stata sottoposta all'approvazione del Ministero per l'Industria, Il Commercio e il Lavoro. Questa proposta è stata accettata ed è stata nominata una Sottocommissione composta da rappresentanti del P.W.B., del Sottosegretariato per la Stampa, dei produttori cinematografici italiani e del Ministero dell'Industria, Commercio e Lavoro.

Il Maggiore Scotten ha chiesto che fossero nominati i membri di questa Sottocommissione. E' stato deciso che la Sottocommissione sia formata di tre membri del P.W.B. (Cap. Levi, Mr. Pallos e il Sgt. Levy, come osservatore); un rappresentante del Sottosegretariato per la Stampa, il Dott. Perrone Capano

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che è stato designato Presidente della Sottocommissione; un rappresentante del Ministero dell'Industria, Commercio e Lavoro, Il Prof. Ettore Benedetto; un rappresentante dell'industria cinematografica italiana, il Sig. Alfredo Proia; e un rappresentante dei lavoratori dell'industria cinematografica, il Sig. Manfredo Guarini. La prima seduta di questa Sottocommissione avrà luogo martedì 29 maggio alle ore 11.00 negli uffici del Sottosegretariato per la Stampa.

32. Il Sig. Stewart ha dichiarato che a un dato momento tanto gli Americani che gli Inglesi avrebbero richiesto una certa percentuale del materiale cinematografico esistente in Italia. Il Maggiore Scotten ha risposto che naturalmente il P.W.B. avrebbe difeso gli interessi degli Inglesi e degli Americani in seno alla nuova Sottocommissione.

33. La prossima seduta della Commissione temporanea cinematografica è stata fissata per giovedì 31 maggio alle ore 16.00; in questa seduta verranno presentate le decisioni prese dalla Sottocommissione. A questa seduta verrà anche presentato il disegno di legge per l'industria cinematografica che verrà poi sottoposto all'approvazione del Consiglio dei Ministri.

34. Il Dott. Perrone Capano ha quindi presentato una lista incompleta dei teatri e sale cinematografiche requisiti, al che il Maggiore Scotten ha detto che era preferibile aspettare a discutere la questione quando la lista sarà completa.

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FIRST MEETING OF THE SUB-COMMISSION FOR THE ALLOTMENT OF THE STOCK OF FILM MATERIAL EXISTING IN FERRANIA, HELD AT THE UNDERSECRETARIAT FOR THE PRESS, THEATRE AND TOURISM AT 1100 hrs of MAY 29th, 1945.

Partecipants: Dr. CARLO PERRONE CAPANO
on behalf of the Undersecretariat for the Press, Theatre and Tourism - Presidente -

Mr. STEPHEN PALLOS on behalf of the P.W.B.

Capt. P. LEVI " " " " P.W.B.

Sgt. WM. LEVY " " " " P.W.B.

Ing. BENEDETTI " " " " Ministry for Industry, Commerce and Labour

Sig. A. PROIA representative of the Industrialists

Sig. CAMERINI " " " Theatrical Labour

1 - Capt. Levi states that the meeting will be very short owing to the P.W.B. representatives not being yet in possession of the required authorization from A.F.H.Q. to discuss the question of the allotment of the photographic material existing in Ferrania.

Sig. Proia points out that such authorization had not been mentioned in the previous meeting.

2 - Capt. Levi specifies that, being Ferrania included within the area placed under the Military authorities, it is not possible to act without the approval of said authorities.

Dr. Perrone summarises the decisions taken in the previous meeting and concludes saying that although it is indispensable to wait for the answer of the A.F.H.Q.'s authorities, a preliminary exchange of points of wiew covering the general lines of the question could however be entered into.

3 - Mr. Levi states that the material existing in Ferrania has been blocked by the P.W.B. principally in the interests of Italian film production. This material is, however, at the disposal of the Military authorities who will have primarily to establish the military requirements, which have absolute priority. Only when the military authorities will have determined these requirements, the remnant will be placed at the disposal of the Italian film industry. Once Italy's requirements will have been satisfied, those of other couhtries' industries will also be taken into consideration. Mr.

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Levy finally adds that military requirements in Italy should, in any case, be limited, and that, therefore we should feel confident about it.

The Italian delegates take note with satisfaction of said statement.

4 - Signor Proia states that the industrialists, in cooperation with the workers, have prepared a research on the Italian requirements, taking into account:

1) requirements for current production;
2) the reprinting of old films which can no longer be shown;
3) the release of some films which have not yet been shown;
4) the doubling.

The said research refers only to the Italian requirements for a period of six month but assumes that the whole plan will have to be revised when the military requirements in this matter are known.

5 - Engineer Benedetti, of the Ministry of Industry, proposes that the Italian civilian requirements be given priority - after the military ones - on the requirements of the other countries for wich a part of the future production of Ferrania may be reserved. The delegates of the P.W.B. state that they cannot for the moment examine such a proposal and leave it for the next meeting to deal with.

6 - Signor Proia, for indicative purposes, hands to the representatives of the P.W.B. a copy of the scheme on the requirements of the Italian industry, drafted by the National Producers' Association in cooperation with the Workers' Syndicate.

Capt. Levi communicates that there are no stocks of negatives at Ferrania, which are requested by the Italians, and asks for information in this matter.

Signori Camerini and Proia ask the representatives of the P.W.B. to urge - through the A.C. Film Board - that, there being no negatives at present in Italy, they be sent from America in exchange for positives which are thought to abound. They further state that if Ferrania resumes normal work in six months, no contingents and percentages will any longer be required, as production will be sufficient also to cover exportation.

7 - After a discussion on raw material requirements, it is decided to stop the Subcommission's work pending receipt of the A.F.H.Q.'s reply.

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Remark: Capt. Levi has requested that n. 3 by changed as follows:

" Mr. Levi states that the material was blocked by the 5th Army Group to be used in Italy only. There will be a coordination Committee which will establish the requirements concerning:

1) Films for military use

2) " " civil "

3) Military film documentaries

4) Fiction films for various nationalities .

"Only after receiving the approval of the A.F.H.Q., the representatives of the P.W.B. will be authorized to act.

" Mr. Levi thinks, however, that the A.F.H.Q. vould grant priority to Italian requirements and release the necessary material, after military requirements are satisfied.

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

(This is only Sgt. Levi's opinion and not a promise)

The above mentioned modification will be submitted to the Sub-Commissione for revision .

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HEADQUARTERS ALLIED COMMISSION
PUBLIC RELATIONS BRANCH
APO 394

File

Ref: PRB/11a 18th May, 1945.

TO: Major Nupen.

SUBJECT: Report on "FERRANIA" Film Producing Company.

1) The President of the Temporary Film Board has asked me to circulate the attached Report to all members of the Board.

2) The matter will be discussed at the next full meeting of the Film Board which will be held on Saturday, 26th May, at 11.00 hours in the Main Conference Room of the Allied Commission.

L. A. Evans.
for THE DIRECTOR
PUBLIC RELATIONS BRANCH

Attended 11.00 hrs.
26/5

1 3

"FERRANIA" Co. Ltd.

INDUSTRY FOR MANUFACTURE OF FILM MATERIAL
Ferrania Works

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

R E P O R T

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

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

1) first of all it was impossible to put into effect the proposed plan to integrate the coal consumption by wood for producing steam, on account of the partisans preventing the cutting of trees in the woods under their control;

2) the destruction of railway stock by the partisans hindered the transport by rail of raw materials;

3) control by partisans of the main communication roads, especially at the last, interfered with road transport; buses, cars and trucks were taken off the roads in Piedmont. Recently a German military truck, with a guard of seven men, going from Milan to Ferrania with raw materials (methylated alcohol and cellulose acetate) was captured by the 102nd Garibaldi Brigade "Folgore" near Calamandrana, between Acqui and Nizza Monferrato, after a skirmish in which four Germans were killed, about the middle of April 1945.

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

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Considerations

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

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

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

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

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

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

Program of work on reduced scale for immediate execution:

Working time : 15 days a month,
Personnel employed : about 1000 (between workmen, technicians and administrative personnel).

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

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

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

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

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Solid fuel (coal and coke)	tons	250
Ethylated alcohol (alcool etilico)	Kg.	12,000

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

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

Program for full-time work

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

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Monthly production envisaged:

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

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

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

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

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

Present situation of finished products:

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

L. 7

Ferrania, 1st May, 1945.

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DRAFT OF LEGISLATIVE DECREE TO BE SUBMITTED TO LIEUTENANT GENERAL OF THE REALM ON THE REGULATION OF FILMS.

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Article 2

Preliminary formalities required for the production of films.

The provision relative to the preliminary approval of film-subjects contained in art.2 of the Regulation on Government supervision of films approved with Royal Decree Of Sept. 24, 1925, n.3287 and the law of November 30, 1939, n.2125, relative to the concession of the preliminary authorisation for production of films are hereby abrogated.

For the films production which will be started after the going into effect of the present decree and until a year after the cessation of hostilities, the producer will be obliged to submit the synopsis to the approval of the Undersecretary of the Press, the Theatre and Tourism for the sole purpose of ascertaining whether there are objections from the point of view of military security or international relations.

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Art. 3

Proof of Italian nationality of Films.

Films are considered as national in the light of the present decree when they are produced in original Italian text or in more texts than one of which one is Italian, when they have been prevalently produced in Italy with artistic and technical personell prevalently Italian, by concerns belonging prevalently to Italian citizens or in the case of Companies when they are legally established in Italy and carry on the greater part of their activity in Italy, with capital and board of directors prevalently Italian.

The recognition of the nationality of the film pertains to the Undersecretary for the Press Theatre and Tourism.

In order to obtain a statement to that effect, the producer will have to furnish the Undersecretary above mentioned before the start of production all data required for the purpose of establishing the nationality of the films.

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Art. 4

Showing of national films.

Articles 1 and 2 of the Law June 19th, 1945 n.1083, on the enforced showing of national films, and on the special conditions attached to their rental, the Law of July 24th, 1940, n.1314, on the enforced showing of films of propaganda, the Laws of June 16th, 1937 n.1117, and of August 17th, 1941, n.1131, on the enforced showing of newsreels Luce educational films and the Law of November 25th, 1940, n.1847, on the restrictions imposed on the showing of national and foreign films presenting serious defects of production, are herewith abrogated.

The managers of projection halls in the three years following the going into effect of the present decree must reserbe not less than 60 days per year of their programms, among which at least 8 Sundays with a minimum of 15 days, among which two Sundays every three months to the showing of national films which have received the approval of the Censorship according to Art.n. of the Public Safety Law after the 1st January, 1943.

The supervision for application of the provisions contained in the present Article rests with the Prefects who are empowered, in case of lack of observance of the provisions and upon request of the producers concerned, to order the temporary closing down of the projection halls.

In case of repeated transgression the Prefects can also revoke the license of operation of said halls communicating the measure immediately to the Undersecretary for Press Theatre and Tourism.

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Art. 5

ABOLITION OF PREMIUMS

All provisions established under the Law-Decree of October 5th, 1933, n.1414, converted into law on February 5th, 1934, n.320, as well as under R.D. of June 16th, 1938, n.1061, converted into law on January 18th, 1939, n.458, concerning the award of premiums to the national film Industry, as well as the modifications under successive laws and decrees, including those under the law of March 24th, 1942, n.420, extending such provisions to Italian film producing companies with regard to films produced abroad, cease to be valid as regards all fiction films as well as educational films which will be submitted to the Undersecretariat to obtain authorization for their showing after the going into effect of the present decree.

However, all rules governing the Public Film Registry, registration taxation on deeds concerning films, and compensation due to E.I.D.A. for its registration services specified under articles 12,13 and 14 of the above mentioned L.D. of June 16th 1928, n.1061 and art. 13 of same L.D. (of June 16th 1939, n.1061) will remain in effect.

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Art. 6

Partial reimbursement of taxes.

For each national film not exceeding 1.800 m. length, the first showing of which in projection halls in the Realm will have been effected previous to June 30th, 1948, there will be granted as partial reimbursement of the fiscal tax to the producer a 15 per cent quota of the gross profits after a nationally produced film has been projected for a period of four years following first public showing.

The said percentage is reduced by half when the nationally produced film is shown together with another film exceeding 1800 m. or in addition to an accompanying variety-show.

The profits on which the percentage specified in the present Article is granted, will be fixed by E.I.D.A. on the basis of profits ascertained for the payment of taxation.

The payment of said percentage will be regulated provisions governing the application of the present decree.

On the amount of the percentage paid to the producer will be deducted a 3% quota on behalf of E.I.D.A. as compensation for its services.

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Art. 7

News-reels and educational films.

Within the limits and formalities established under the preceeding Article, to producers of nationalit produced films of educational cultural character, or newsreels, of length exceedinf 150 m. and less than 1800 m., there will be granted, as partial reimbursement of taxation paid, a 3% quota on gross profits derived from showings of said films provided they will have been running for a period of four years, following first public showing.

In cases when various short-length films have been included in the same program, said percentage will be allotted in equal shares.

Bodies and concerns which intend developing their activities in filming current events of interest will have to apply for authorization to the Undersecretariat of State for the Press, Theatre and Tourism.

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Chapter II

Importation and doubling of foreign films.

Art. 8

Abolition of the monopoly on foreign films.

The laws of January 9th, 1939 n.465 and of April 4th, 1940 n.404 on the monopoly of purchase, importation and distribution of movie-films produced abroad, are herewith abrogated .

A decree of the Ministry of Industry, Commerce and Labour, in collaboration with the Ministry of the Treasury will provide for the dissolution of the National Concern for the Purchase and Importation of Foreign Films. (E.N.A.I.P.E., "nte Nazionale Acquisti Importazione Pellicole Estere).

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Art. 9

The doubling tax

The Royal Legislative Decree of October 5th 1933, n.1414, which forbids the showing in the projection halls of the Kingdom of foreign films doubled abroad and institutes a tax of Government licensing on all doublings and all the successive provisions which have added to or modified the preceding decree (the law of June 13th 1935 n.1083; Royal Legislative Decree of April 29th 1937, n.861; the law of March 27th 1940 n.692 and of November 25th 1940 n.1725) cease to have effect for all the foreign films submitted to the Undersecretariat of State for Press, Theatre and Tourism in orderto obtain authorization for their showing after the going into effect of the present decree.

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 the Presidency of the Council of Ministers(Undersecretariat for the Press, Theatre and Tourism) of the sum of Lire 6.000.000 to be devolved to the autonomous Branch of Cinematographic Credit of the Banca Nazionale del Lavoro (National Bank of Labour) in discharge of the certificates of exoneration of the tax of Government license (Doubling allowances) which will not be available on account of the contemplated abrogation of the doubling tax.

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Chapter III

Fiscal Regulations governing the application and transitory period of the present decree.

Art. 10

Abrogation of regulations relative to cinematography.

Besides the provisions the abolition of which is expressly contemplated by the present decree, all other legal provisions, regulations and Ministerial measures submitting to special restrictions the importation, the doubling, the production and the rental of cinematographic films, or which are in any way incompatible with the provisions contained in the present decree, with the exception of the provisions of the laws of Public Safety, governing the cinematographic censorship and of the regulation for Government supervision of movie films enacted with the Royal Decree of September 24th, 1924 n.3287, cease to have effect with the application of the present decree.

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Art. 11

Transitory Provisions.

National films either with plot or simple news-reels or educational films will be admitted to the allotment of premiums as contemplated in the preceding Article 5, even if they have been produced by concerns not in possession of the syndacal and ministerial authorization and if it is not possible for reasons connected with war events, to apply to these films all the formalities contemplated by legal provisions, on condition that the said films be submitted to the Undersecretariat for the Press, Theatre and Tourism for the authorization of public showing not later than thirty days after the date of publication of the present decree.

The allotment of premiums is subject to the ascertainment of the elimination of any form or manner of collaboration with the enemy.

TEMPORARY FILM BOARD

Sub-Committee for Revision of Fascist Legislation.

Minutes of 4th Meeting held on 2nd May, 1945 at 16.00 hours at the Under-Secretariat for Press, Via Veneto, 56, Rome.

Present: Major Palmieri, A.C., Chairman
Mr. Sidney Simmonds, 1st Secretary of Embassy, British Embassy
Mr. Michael Stewart
Mr. Paul Radin, PWB
Dr. Perrone Capanna, Private Secretary to the Under-Secretary
Mr. De Zerbi, Chief of Cabinet to the Under-Secretary for Press
Prof. Ettore Benedetto, Counsellor of the Ministry for Industry, Commerce & Labour
Miss Paula B. Grabowski, PWB, Secretary

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17. Dr. Perrone Capanna submitted the draft of the new film legislation as prepared by the Italian members of the Temporary Film Board, for discussion by the Sub-Committee on Film Legislation. (See draft attached)

18. Chapter I Art. 1 was approved as submitted.

Chapter I Art. 2: It was explained that in Italy the "end of the war" was marked by an Italian Government decree.

Chapter I Art. 3: Mr. Simmonds said that the definition of an "Italian film" was vague. Mr. De Zerbi said that the Under-Secretary for Press & Entertainment would warrant that no abuse were made of this law. He also stated that the definition was worded so as to include foreign producers in the benefits of the rebate as foreseen in Art.6 of the present draft of legislation. The intention was to attract, by this definition, foreign companies to employ their capital in Italy and create work for Italian workers and artists.

Chapter I Art.4: In regard to the provision of a compulsory playing time of 60 days a year for Italian films as provided for in this article, Mr. Simmonds asked what would happen if the supply of good Italian films would not be sufficient to meet the created demands. Would exhibitors be compelled to show old Italian films during this period or could they show foreign films if there were not sufficient Italian films available? Dr. Perrone answered that it was thought that there would be sufficient new Italian films available. Major Palmieri said that it should be stated in this provision that in case of an insufficient supply of Italian films, foreign films may be shown. He asked that such a clause be added to the article. Mr. Radin asked whether operators of moving picture houses shall be compelled to show Italian films

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Chapter I Art. 2: It was explained that in Italy the "end of the war" was marked by an Italian Government decree.

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Mr. Stewart asked whether during the compulsory playing time the entire program would have to be Italian or the feature film only. Dr. Perrone and Mr. De Zerbi replied only the feature film.
Mr. Radin enquired if during these days, movie operators could show two full-length films (feature films), one Italian and one foreign. The Italian representatives had not considered this case, but will present their answer at the next meeting of the Temporary Film Board.

Chapter I Art.5: Was approved as submitted. It was explained that the public film register tax is paid by the proprietor of the film and protects the owner and mortgage holders against financial loss.

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Chapter I Art.6: Mr. Stewart asked what would be the position if a foreign documentary and a foreign short subject were shown together with an Italian feature. Dr Perrone stated that the rebate would be made in direct proportion to the length of the film to the entire program.
It was then suggested to add to the article:
1.) On days of compulsory playing time for Italian films a foreign documentary and/or newsreel may be shown together with an Italian feature film.
2.) If there are two feature films shown together, one of which Italian and one foreign, the day cannot be considered a program day for Italian films.
It was, however, agreed that this point shall be further discussed at the next full meeting of the Temporary Film Board.

The query was then brought up as to whether old Italian films shall reap the benefit of the rebate and the compulsory playing time. Dr. Perrone said that the law considered new films only, that is films which passed censorship after 1st January, 1943. Major Palmieri and Mr. Radin remarked that this is not said in the laws. Major Palmieri asked about the case of old films which had not as yet been censored. Mr. Radin asked what would happen if a film that had already been submitted to censorship before 1st January, 1943 was now submitted again. Dr. Perrone said that such a film would not be granted the privileges, as such films have already received their premiums under fascist legislation. He said that it is the interest of the Ministry of Finance not to be too liberal with their revenues. Mr. Simmonds and Major Palmieri expressed the opinion that the Italian authorities should decide by themselves which films they want to show.

Chapter II Art.7: Mr. Radin said that he considered it unreasonable that an Italian film, shown together with a foreign film, should be granted a rebate but should not be considered for the 60 days program time.
It was pointed out that Italian producers of documentary films will receive the rebate but will not have the benefit of the compulsory playing time.

In regard to the last paragraph of Art.7, the Italian members pointed out that it is necessary for them to have some control on the activity of groups who intend to make news reels and documentaries. Mr. Radin declared himself opposed to any form of licensing and thought the ordinary censorship should be sufficient. Mr. Simmonds and Mr. Stewart expressed the opinion that it was reasonable to check on the records of people who intend to undertake such activity. They said it is exactly the same with newspapers which cannot start work without a license. Mr. Radin asked that this point be left open for further discussions. Mr. Stewart said the article should be accepted as proposed by the Italian Government; Major Palmieri agreed with Mr. Stewart.

Chapter II Art.8: Approved as submitted.

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Chapter II Art.7: Mr. Radin said that he considered it unreasonable that an Italian film shown together with a foreign film, should be granted a rebate but should not be considered for the 60 days program time.
It was pointed out that Italian producers of documentary films will receive 3% rebate but will not have the benefit of the compulsory playing time.

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Chapter II Art.8: Approved as submitted.

Chapter II Articles 9, 10 & 11: Approved as submitted.

Distributed by
Mr. Paul Radin,
Secretary to the Temporary Film Board.

/pbr

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RESTRICTED

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

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

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

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

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

21. H.E. Libonati said that the project could be ready at any time. He said that, since he had submitted the principles of the proposed laws in his letter to the Board dated 10th April, 1945, there would be no need for submitting the draft of the laws to the Board. He proposed submitting them directly to the

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

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

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

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

23. <u>THE UNBLOCKING OF FILMS NOW IMPOUNDED BY PWB.</u>

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

24. <u>PROGRESS REPORT OF THE SUB-COMMITTEE ON DE-REQUISITION.</u>

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

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

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

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PROTOCOLLO DELLA QUA[illegible]A SEDUTA DELLA COMMISSIONE TEMPORANEA CINEMATOGRAFICA
DEL 28 APRILE. 1945, ORE 11.0[illegible]

Presenti: Mr. G. Stewart Brown, A.C., Presidente
Mr. Sidney Simmonds, 1° Segretario d'Ambasciata, Ambasciata Britannica
Mr. Michael Stewart, Ambasciata Britannica
Magg. Scotten, A.C.
Magg. E.L. Palmieri, A.C.
Magg. Nugent, A.C.
Mr. George Edman, P.W.B.
Mr. Paul Radin, P.W.B.
Ten. P. Levi, P.W.B.
S.E. Libonati, Sotto-Segretario per la Stampa Spettacolo & Turismo
Dott. Perrone Capanna, Segretario Particolare del Sotto-Segretario per la Stampa
Sig. A. Guarini, rappresentante dei lavoratori italiani dell'industria cinematografica
Sig. A. Proia, rappresentante dei produttori cinematografici italiani
Sig. Navone, rappresentante degli esercenti italiani
Miss M.A. Evans, A.C.
Dott. Paula B. Grabowski, segretaria, P.W.B.

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

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

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

21. S.E. Libonati disse che il progetto poteva essere pronto in qualsiasi momento. Egli disse che, dato che egli aveva sottoposto i principi su cui si basavano

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

1. L'abolizione di tutta la legislazione fascista;
2. Lo sconto ai produttori italiani;
3. Le riserve di 60 giorni di presentazione all'anno in ogni cinema italiano per pellicole italiane.

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

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

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

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

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

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

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Mr. Brown propose che una completa lista fosse compilata indicando che occupasse ciascuna proprieta', come la proprieta' in questione venga tuttora usata e gli argomenti per la de-requisizione. Appena esaminato tale distinta, la Commissione Cinematografica sarebbe in grado di fare le sue raccomandazioni. Mr. Brown propose che il Magg. Scotten ed i rappresentanti dell'Associazione Italiana Esercenti ed Industriali s'incontrino nel corso della settimana ventura e preparino il loro materiale e le proposte per la prossima seduta della Commissione Temporanea Cinematografica.

LA PROSSIMA SEDUTA DELLA COMMISSIONE TEMPORANEA CINEMATOGRAFICA AVRA' LUOGO SABATO, 5 MAGGIO, 1945 ALLE ORE 11.00.

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SABATO, 5 MAGGIO, 1945 ALLE ORE 11.00.

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/pbg

Distribuito dal Segretario della
Commissione Temporanea Cinematografica
Mr. Paul Redin
Tel. 489.171 ext.233

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COMMISSIONE TEMPORANEA PER LA CINEMATOGRAFIA

Sotto-Comitato per la Revisione della Legislazione cinematografica fascista.

Protocollo della quarta seduta tenuta il 9 maggio, 1945 alle ore 16.00 nel Sotto-Segretariato per la Stampa, Via Veneto, 56.

Presenti: Major Palmieri, A.C., Preside
Mr. Sidney Simmonds, 1° Segretario d'Ambasciata, Ambasciata Britannica
Mr. Michael Stewart, Ambasciata Britannica
Mr. Paul Radin, PWB
Dott. Perrone Capanna, Segretario particolare del Sotto-Segretario per la Stampa
Sig. De Zerbi, Capo Gabinetto del Sotto-Segretario per la Stampa
Prof. Ettore Benedetto, Consigliere del Ministero per l'Industria, Commercio & Lavoro
Dott. Paula B. Grabowski, Segretaria, PWB.

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17. Il Dott. Perrone Capanna sottopose lo schema della nuova legislazione cinematografica preparato dai membri italiani della Commissione Temporanea Cinematografica.

18. Cap. I Art. 1: Fu approvato come sottoposto.

Cap. I Art. 2: Si rilevo' che in Italia si usa proclamare la "fine della guerra"con apposito decreto ministeriale.

Cap. I Art. 3: Mr. Simmonds disse che la definizione di "film italiano" era vaga. Il Sig. De Zerbi disse che il Sotto-Segretario per la Stampa Spettacolo & Turismo avrebbe garantito che non si abusi di questa legge. Egli disse pure che la definizione era formulata in modo tale da includere i produttori stranieri nel beneficio dello sconto provisto nell'Art.6 del presente schema di legislazione. L'intenzione era d'incoraggiare a mezzo di questa definizione le compagnie straniere all'investimento di capitale in Italia e di creare lavoro per i lavoratori ed artisti italiani.

Cap. I Art. 4: Riguardo al provvedimento dell'obbligatorieta' per gli esercenti delle sale cinematografiche di riservare 60 giorni alla presentazione di films italiani, Mr. Simmonds chiese che cosa succederebbe se non vi fossero films italiani disponibili in numero sufficiente per abbastare al fabbisogno creato con questo articolo. Vi rimarrebbe in vigore l'obbligo per gli esercenti di proiettare films stranieri? Il Dott. Perrone rispose che si riteneva che vi sarebbero nuovi films italiani in sufficienza. Major Palmieri disse che in questo provvedimento dovesse essere detto che in caso di insufficiente disponibilita' di films ita-

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Mr. Stewart chiese se, durante il tempo di programmazione obbligatoria, l'intero programma dovesse essere italiano, oppure solo il film ad intreccio. Mr. Radin s'informo' se, durante questo periodo, gli esercenti saranno permessi di proiettare due films a lungo metraggio (ad intreccio) uno italiano, ed uno straniero. I rappresentanti italiani non avevano considerato questo caso, ma daranno la loro risposta alla prossima seduta della Commissione Temporanea Cinematografica.

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Cant. I Art. 5: Fu approvato come sottoposto. Fu spiegato che l'imposta sugli atti concernenti il film, viene pagata dal proprietario del film e protegge il proprietario ed i creditori ipotecari contro danni finanziari.

Cant.I Art. 6: Mr. Stewart chiese quale sarebbe la situazione se un documentario straniero ed un film a corto metraggio straniero fossero proiettati insieme con un film ad intreccio italiano. Il Dott. Perrone disse che lo sconto verrebbe fatto in proporzione diretta della lunghezza del film al l'intero programma. Fu proposto di fare le seguenti aggiunte all'art.6:

1.) Nelle giornate riservate alla proiezione di films italiani, un documentario straniero e/oppure notiziario possono essere proiettati insieme con un film ad intreccio italiano.

2.) Se si proiettano nello stesso programma due films ad intreccio di cui uno italiano ed uno straniero, la giornata non puo' essere considerata come un giorno di programmazione per films italiani.

Si decise per la discussione ulteriore di questo punto alla prossima seduta plenaria della Commissione Temporanea Cinematografica.

Si pose poi il quesito se un vecchio film italiano dovesse godere del beneficio dello sconto e dei giorni riservati alla proiezione di films italiani. Il Dott. Perrone disse che la legge considerava soltanto i films nuovi, cioe' quelli che passarono la censura dopo il 1° gennaio, 1943. Major Palmieri s'informo' sul caso di vecchi films che non fossero ancora stati censurati. Mr. Radin domando' che cosa succederebbe se un film che era gia' stato sottoposto alla censura prima del 1 gennaio, 1943 fosse ora di nuovo sottoposto. Il Dott. Perrone disse che un tale film non parteciperà ai privilegi dato che aveva gia' ricevuto il suo premio sotto la legislazione fascista. Egli disse che sta nell'interesse del Ministero delle Finanze non essere troppo liberale con le sue rendite. Mr. Simmonds e Major Palmieri espressero l'opinione che le autorita' italiane dovranno decidere esse stesse sui films da proiettare.

Cant. II Art. 7: Mr. Radin disse che egli riteneva irragionevole che ad un film italiano presentato insieme con uno straniero, si dovesse concedere lo sconto ma che non dovesse venir preso in considerazione per i 60 giorni di programmazione. Si rilevo' che i produttori italiani di films documentari e notiziari ricevevanno il 3% di sconto ma non goderanno del beneficio della programmazione obbligatoria.
Riguardo all'ultimo paragrafo dell'art.7, i membri italiani rilevarono che e' necessario per loro avere un certo controllo sull'attivita' di gruppi che intendono fare documentari e notiziari. Mr. Radin si dichiaro' contrario a qualsiasi forma di licenza e riteneva che la censura ordinaria sarebbe sufficiente. Mr. Simmonds e Mr. Stewart erano dell'opinione che era ragionevole controllare i precendenti politici delle persone che intendono svolgere una tale attivita'. Essi dissero che el sottoscritto [illegible]

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2.) Se si proiettano nello stesso programma due films di interesse [illegible] uno italiano ed uno straniero, la giornata non puo' essere considerata come un giorno di programmazione per films italiani.

Si decise per' la discussione ulteriore di questo punto alla prossima seduta plenaria della Commissione Temporanea Cinematografica.

Si pose poi il quesito se un vecchio film italiano dovesse godere del beneficio dello sconto e dei giorni riservati alla proiezione di films italiani. Il Dott. Perrone disse che la legge considerava soltanto i films nuovi, cioe' quelli che passarono la censura dopo il 1° gennaio, 1943. Major Palmieri s'informo' sul caso di vecchi films che non fossero ancora stati censurati. Mr. Radin domando' che cosa succederebbe se un film che era gia' stato sottoposto alla censura prima del 1 gennaio, 1943 fosse ora di nuovo sottoposto. Il Dott. Perrone disse che un tale film non partecipera' ai privilegi dato che aveva gia' ricevuto il suo premio sotto la legislazione fascista. Egli disse che sta nell'interesse del Ministero delle Finanze non essere troppo liberale con le sue rendite. Mr. Simmonds e Major Palmieri espressero l'opinione che le autorita' italiane dovranno decidere esse stesse sui films da proiettare.

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Distribuito da
Mr. Paul Radin,
Segretario della Commissione Temp. Cinematografica

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HEADQUARTERS ALLIED COMMISSION
APO 394
PUBLIC RELATIONS BRANCH

Ref. 11a/PRB

Legal

18th May, 1945

19 MAG 1945

SUBJECT : Report on "FERRANIA" Film Producing Company.

TO : Major Palmieri.

1. The President of the Temporary Film Board has asked me to circulate the attached Report to all members of the Board.

2. The matter will be discussed at the next full meeting of the Film Board which will be held on Saturday, 26th May, at 11.00 hours in the Main Conference Room of the Allied Commission.

L. A. Evans
For THE DIRECTOR
PUBLIC RELATIONS BRANCH.

LEGAL BOARD COMMISSION
CLO
DCLO
Chief Counsel
CJO
Italian
CA/R

18 MAY 1945

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(AHQ)

"FERRANIA" Co. Ltd.

INDUSTRY FOR MANUFACTURE OF FILM MATERIAL
Ferrania Works

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

R E P O R T

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

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

1) first of all it was impossible to put into effect the proposed plan to integrate the coal consumption by wood for producing steam, on account of the partisans preventing the cutting of trees in the woods under their control;

2) the destruction of railway stock by the partisans hindered the transport by rail of raw materials;

3) control by partisans of the main communication roads, especially at the last, interfered with road transport; buses, cars and trucks were taken off the roads in Piedmont. Recently a German military truck, with a guard of seven men, going from Milan to Ferrania with raw materials (methylated alcohol and cellulose acetate) was captured by the 102nd Garibaldi Brigade "Folgore" near Calamandrana, between Acqui and Nizza Monferrato, after a skirmish in which four Germans were killed, about the middle of April 1945.

4) At the time of the departure of the local garrison of the S.Marco Division, in accordance with instructions given us by the Communal Committee of National Liberation, with which we had previously maintained the necessary contacts, appropriate measures were taken to assure the safety of the factory (machinery and raw material). The organisers of the S.A.P. and the G.A.P. occupied the factory, armed even with captured German anti-tank guns; they were later helped by partisans of the 2nd Division

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Considerations

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

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

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

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

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

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

Program of work on reduced scale for immediate execution:

Working time : 15 days a month.
Personnel employed : about 1000 (between workmen, technicians and administrative personnel).

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

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

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

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

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Ethylated alcohol (alcool etilico)	Kg.	12,000

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

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

Program for full-time work

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

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Monthly production envisaged:

Positive cinematographic film	35 mm.	ml.	4,200,000
Negative "	" 35 mm.	"	500,000
X-ray film		sq. m.	25,000
Various photographic and photo-mechanical film		sq. m.	30,000
Photographic paper		sq. m.	100,000

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

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

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

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

Present situation of finished products:

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

Ferrania, 1st May, 1945.

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File Temporary Film Board 000.

Restricted

MINUTES OF THE FIFTH MEETING OF THE TEMPORARY FILM BOARD HELD ON 5TH MAY, 1945 AT 11.00 HOURS.

Present: Mr. Stewart Brown A.C., Chairman
Mr. Livingood, American Embassy
Major Anderson, American Embassy
Mr. Sidney Simmonds, British Embassy
Mr. Michael Stewart, British Embassy
Major Nugent, A.C.
Major Scotten, A.C.
Mr. George Edman, PWB
Mr. James Linen, PWB
Mr. Paul Radin, PWB
H.E. Libonati, Under-Secretary for Press, Entertainment & Tourism
Dr. Perrone Capano, Private Secretary to the Under-Secretary
Prof. Ettore Bernetto
Mr. A. Guarini, representing Italian film workers
Mr. Navone, representing Italian exhibitors
Miss M.A. Evans, AC
Miss Paula B. Grabowski, PWB, Secretary

THE MINUTES OF THE LAST MEETING WERE APPROVED AS SUBMITTED.

25. Mr. Brown read to the Board a letter from AFHQ regarding a travel application received from France on behalf of 14 associated French film producers and on which AFHQ requested the comments of the Temporary Film Board. Mr. Brown said that he understood that there was an agreement that no such visits should be authorised before the new Italian film legislation had gone into effect. The Board unanimously agreed.

26. Mr. Brown asked the Board to consider the Report of the Sub-Committee on Film Legislation on the draft of the film legislation submitted by the Italian members of the Board. It was agreed to go through the legislation draft, article by article and to take up the comments made by the Sub-Committee on Film Legislation.

Article 1: Was approved as submitted.

Article 2: Idem

Article 3: Approved. The word "prevalent" was changedto "predominant".

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H.E. Libonati, Under-Secretary for Press, Entertainment & Tourism
Dr. Perrone Capano, Private Secretary to the Under-Secretary
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Mr. A. Guarini, representing Italian film workers
Mr. Navone, representing Italian exhibitors
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Article 1: Was approved as submitted.

Article 2: Idem

Article 3: Approved. The word "prevalent" was changedto "predominant".

Article 4: Mr. Brown asked the representatives of the American Embassy to express their views. Mr. Livingood informed the Board that the American Government heartily wished to assist the Italian film industry but hoped that it would not be necessary to establish a quota system of compulsory showing time. He said that the American Government did not want to create a precedent for other branches of Italian industry. The American Government feared that the establishment of a film quota system would have an influence on all trade relations between American and Italy. 96
H.E. Libonati said that the Italian representatives could also present the legislation to the Government without such a clause. Mr. Brown formally asked the Italian representatives if they were willing to renounce the establishment of a quota arrangement in the legislation. H.E. Libonati agreed and said that an accord would be reached between producers and distributors to gain playing time for Italian films. Only the 1st paragraph of Article 4 should remain, the other three are to be cancelled.

Article 5: Approved as submitted.

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Article 6: Mr. Simmonds asked if it was correct that the 15% rebate was still under discussion. H.E. Libonati explained that 15% was the request of the film workers and producers. Probably the final rebate will have to be less than 15%. This will be agreed upon after the close of current discussions with the Ministries of Treasury and Finance. 15% is a maximum request and 3% is also a maximum request for the rebate on documentaries. It was then explained that the rebate will come into effect immediately and will be in effect for the first four years of presentation of a film.

Article 7: On the suggestion of Mr. Linen, H.E. Libonati agreed to establish a criteria similar to the criteria prevailing for the licensing of the press. It was agreed to add such criteria to Article 7.

Articles 8, 9, 10 & 11: Approved as submitted.

Mr. Brown said that the Board had gone through the draft of the proposed legislation and had informally approved each article with the corrections noted. A motion was made to recommend the proposed legislation with corrections for adoption by the Italian Government. It was passed unanimously. H.E. Libonati said that he would supply the Board members with final copies of the proposed legislation. Mr. Brown expressed his satisfaction that this work was accomplished and that fascist film legislation was completely abrogated. H.E. Libonati thanked the members of the Board for their cooperation and sympathetic viewpoint toward the Italian film industry.

7. The Board then took up the question of de-requisitioning of film property. Major Scotten said that, as far as film production property is concerned, the question of de-requisitioning will solve by itself during the next few weeks, so that there was no need to present an application to AFHQ.
As far as cinemas are concerned, Mr. Navone informed the Board that, due to the departure of Lt. Levi, the lists of requisitioned cinemas are not as yet ready, but the Committee will have a meeting and make its recommendations to AFHQ.
Dr. Perrone inquired whether Major Scotten only spoke of Cinecitta' or also of other plants such as Scalera and Saffa. Major Scotten said that, should it be necessary, AFHQ could be persuaded to de-requisition industrial plants of film production. Mr. Brown asked if it would be possible to make a general recommendation that these plants will be de-requisitioned as soon as possible. Mr. Brown suggested that this should be done in order to speed matters up, even though it might not be necessary because of the development of the war.
H.E. Libonati said that the Italian Government will prepare two lists, one of plants, stating the reasons for which the individual de-requisition is requested, and one of all cinemas, stating the authority which requisitioned the premises and their current use. Mr. Rubin inquired about the unblocked films which were returned to the Italian Government. H.E. Libonati said they are in the process of reviewing the films in the light of the points set up by the Board.
Major Scotten informed the Board that the Ferrania Plant has been captured in

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Articles-8, 9, 10 & 11: Approved as submitted.

Mr. Brown said that the Board had gone through the draft of the proposed legislation and had informally approved each article with the corrections noted. A motion was made to recommend the proposed legislation with corrections for adoption by the Italian Government. It was passed unanimously. H.E. Libonati said that he would supply the Board members with final copies of the proposed legislation. Mr. Brown expressed his satisfaction that this work was accomplished and that fascist film legislation was completely abrogated. H.E. Libonati thanked the members of the Board for their cooperation and sympathetic viewpoint toward the Italian film industry.

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Major Scotten informed the Board that the Ferrania Plant has been captured in tact. He has asked for information on the state of the Plant and PWB have asked for the blocking of all the raw stock available there.
H.E. Libonati asked to send film representatives to the North as soon as possible to safeguard their interests. Mr. Brown said that he had already requested such permits but the military authorities have not as yet granted any permission.

THE NEXT MEETING will be fixed as soon as Major Scotten's report on De-Requisitioning is ready.

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

/pbc

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4009/3

COMMISSIONE TEMPORANEA PER LA CINEMATOGRAFIA

Sotto-Comitato per la Revisione della Legislazione cinematografica fascista.

Protocollo della quarta seduta tenuta il 2 maggio, 1945 alle ore 16.00 nel Sotto-Segretariato per la Stampa, Via Veneto, 56.

Presenti: Major Palmieri, A.C., Preside
Mr. Sidney Simmonds, 1° Segretario d'Ambasciata, Ambasciata Britannica
Mr. Michael Stewart, Ambasciata Britannica
Mr. Paul Radin, PWB
Dott. Perrone Capanna, Segretario particolare del Sotto-Segretario per la Stampa
Sig. De Zerbi, Capo Gabinetto del Sotto-Segretario per la Stampa
Prof. Ettore Benedetto, Consigliere del Ministero per l'Industria, Commercio & Lavoro
Dott. Paula B. Grabowski, Segretaria, PWB.

17. Il Dott. Perrone Capanna sottopose lo schema della nuova legislazione cinematografica preparato dai membri italiani della Commissione Temporanea Cinematografica.

18. Cap. I Art. 1: Fu approvato come sottoposto.

Cap. I Art. 2: Si rilevo' che in Italia si usa proclamare la "fine della guerra" con apposito decreto ministeriale.

Cap. I Art. 3: Mr. Simmonds disse che la definizione di "film italiano" era vaga. Il Sig. De Zerbi disse che il Sotto-Segretario per la Stampa Spettacolo & Turismo avrebbe garantito che non si abusi di questa legge. Egli disse pure che la definizione era formulata in modo tale da includere i produttori stranieri nel beneficio dello sconto previsto nell'Art.6 del presente schema di legislazione. L'intenzione era d'incoraggiare a mezzo di questa definizione le compagnie straniere all'investimento di capitale in Italia e di creare lavoro per i lavoratori ed artisti italiani.

Cap. I Art. 4: Riguardo al provvedimento dell'obbligatorieta' per gli esercenti delle sale cinematografiche di riservare 60 giorni alla presentazione di films italiani, Mr. Simmonds chiese che cosa succederebbe se non vi fossero films italiani disponibili in numero sufficiente per abbastare al fabbisogno creato con questo articolo. Vi rimarrebbe in vigore l'obbligo per gli esercenti di proiettare films stranieri? Il Dott. Perrone rispose che si riteneva che vi sarebbero nuovi films italiani in sufficienza. Major Palmieri disse che in questo provvedimento dovesse essere detto che in caso di insufficiente disponibilita' di films italiani si potrebbe proiettare films stranieri. Egli chiese che una tale

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Stampa

Prof. Ettore Benedetto, Consigliere del Ministero per l'Industria, Commercio & Lavoro
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Mr. Stewart chiese se, durante il tempo di programmazione obbligatoria, l'intero programma dovesse essere italiano, oppure solo il film ad intreccio. Mr. Radin s'informo' se, durante questo periodo, gli esercenti saranno permessi di proiettare due films a lungo metraggio (ad intreccio) uno italiano, ed uno straniero. I rappresentanti italiani non avevano considerato questo caso, ma daranno la loro risposta alla prossima seduta della Commissione Temporanea Cinematografica.

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Capt. I Art. 5: Fu approvato come sottoposto. Fu spiegato che l'imposta sugli atti concernenti il film, viene pagata dal proprietario del film e protegge il proprietario ed i creditori ipotecari contro danni finanziari.

Capt.I Art. 6: Mr. Stewart chiese quale sarebbe la situazione se un documentario straniero ed un film a corto metraggio straniero fossero proiettati insieme con un film ad intreccio italiano. Il Dott. Perrone disse che lo sconto verrebbe fatto in proporzione diretta della lunghezza del film all'intero programma. Fu proposto di fare le seguenti aggiunte all'art.6:

1.) Nelle giornate riservate alla proiezione di films italiani. un documentario straniero e/oppure notiziario possono essere proiettati insieme con un film ad intreccio italiano.

2.) Se si proiettano nello stesso programma due films ad intreccio di cui uno italiano ed uno straniero, la giornata non puo' essere considerata come un giorno di programmazione per films italiani.

Si decise per' la discussione ulteriore di questo punto alla prossima seduta plenaria della Commissione Temporanea Cinematografica.

Si pose poi il quesito se un vecchio film italiano dovesse godere del beneficio dello sconto e dei giorni riservati alla proiezione di films italiani. Il Dott. Perrone disse che la legge considerava soltanto i films nuovi, cioe' quelli che passarono la censura dopo il 1° gennaio, 1943. Major Palmieri s'informo' sul caso di vecchi films che non fossero ancore stati censurati. Mr. Radin domando' che cosa succederebbe se un film che era gia' stato sottoposto alla censura prima del 1 gennaio, 1943 fosse ora di nuovo sottoposto. Il Dott. Perrone disse che un tale film non parteciperà ai privilegi dato che aveva gia' ricevuto il suo premio sotto la legislazione fascista. Egli disse che sta nell'interesse del Ministero delle Finanze non essere troppo liberale con le sue rendite. Mr. Simmonds e Major Palmieri espressero l'opinione che le autorita' italiane dovranno decidere esse stesse sui films da proiettare.

Capt. II Art. 7: Mr. Radin disse che egli riteneva irragionevole che ad un film italiano presentato insieme con uno straniero, si dovesse concedere lo sconto ma che non dovesse venir preso in considerazione per i 60 giorni di programmazione. Si rilevo' che i produttori italiani di films documentari e notiziari riceveranno il 3% di sconto ma non goderanno del beneficio della programmazione obbligatoria.
Riguardo all'ultimo paragrafo dell'art.7, i mebri italiani rilevarono che e' necessario per loro avere un certo controllo sull'attivita' di gruppi che intendono fare documentari e notiziari. Mr. Radin si dichiaro' contrario a qualsiasi forma di licenza e riteneva che la censura ordinaria sarebbe sufficiente. Mr. Simmonds e Mr. Stewart erano dell'opinione che era ragionevole controllare i precedenti politici delle persone che intendono svolgere una

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Distribuito da
Mr. Paul Radin,
Segretario della Commissione Temp. Cinematografica

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TEMPORARY FILM BOARD

Sub-Committee for Revision of Fascist Legislation.

Minutes of 4th Meeting held on 2nd May, 1945 at 16.00 hours at the Under-Secretariat for Press; Via Veneto, 56, Rome.

Present: Major Palmieri, A.C., Chairman
Mr. Sidney Simmonds, 1st Secretary of Embassy, British Embassy
Mr. Michael Stewart
Mr. Paul Radin, PWB
Dr. Perrone Capanna, Private Secretary to the Under-Secretary
Mr. De Zerbi, Chief of Cabinet to the Under-Secretary for Press
Prof. Ettore Benedetto, Counsel or of the Ministry for Industry, Commerce & Labour
Miss Paula B. Crabowski, PWB, Secretary

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17. Dr. Perrone Capanna submitted the draft of the new film legislation as prepared by the Italian members of the Temporary Film Board, for discussion by the Sub-Committee on Film Legislation. (See draft attached)

18. Chapter I Art. 1 was approved as submitted.

Chapter I Art. 2: It was explained that in Italy the "end of the war" was marked by an Italian Government decree.

Chapter I Art. 3: Mr. Simmonds said that the definition of an "Italian film" was vague. Mr. De Zerbi said that the Under-Secretary for Press & Entertainment would warrant that no abuse were made of this law. He also stated that the definition was worded so as to include foreign producers in the benefits of the rebate as foreseen in Art.6 of the present draft of legislation. The intention was to attract, by this definition, foreign companies to employ their capital in Italy and create work for Italian workers and artists.

Chapter I Art.4: In regard to the provision of a compulsory playing time of 60 days a year for Italian films as provided for in this article, Mr. Simmonds asked what would happen if the supply of good Italian films would not be sufficient to meet the created demands. Would exhibitors be compelled to show old Italian films during this period or could they show foreign films if there were not sufficient Italian films available? Dr. Perrone answered that it was thought that there would be sufficient new Italian films available. Major Palmieri said that it should be stated in this provision that in case of an insufficient supply of Italian films, foreign films may be shown. He asked that such a clause be added to the article. Mr. Radin asked whether operators of moving picture houses shall be compelled [illegible]

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ared by the Italian members of the Temporary Film Board, for discussion by the Sub-Committee on Film Legislation. (See draft attached)

18. Chapter I Art. 1 was approved as submitted.

Chapter I Art. 2: It was explained that in Italy the "end of the war" was marked by an Italian Government decree.

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Major Palmieri said that it should be stated in this provision that in case of an insufficient supply of Italian films, foreign films may be shown. He asked that such a clause be added to the article. Mr. Radin asked whether operators of moving picture houses shall be compelled to show Italian films which are not up to the standard of their houses. Dr. Perrone said that in asking for 60 days of playing time a year, they had already calculated their production which would amount to at least 30 films a year, giving an average playing time of two days for each film. Major Palmieri proposed to confer upon the Under-Secretariat for Press & Entertainment or the Prefect the power to reduce the playing time if there are not enough Italian films available. It was agreed to add this to Article 4.
Mr. Stewart asked whether during the compulsory playing time the entire program would have to be Italian or the feature film only. Dr. Perrone and Mr. De Zerbi replied only the feature film.
Mr. Radin enquired if during these days, movie operators could show two full-length films (feature films), one Italian and one foreign. The Italian representatives had not considered this case, but will present their answer at the next meeting of the Temporary Film Board.

Chapter I Art.5: Was approved as submitted. It was explained that the public film register tax [illegible] is paid by the proprietor of the film and protects the owner and mortgage holders against financial loss.

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Chapter I Art.6: Mr. Stewart asked what would be the position if a foreign documentary and a foreign short subject were shown together with an Italian feature. Dr Perrone stated that the rebate would be made in direct proportion to the length of the film to the entire program.
It was then suggested to add to the article:
1.) On days of compulsory playing time for Italian films a foreign documentary and/or newsreel may be shown together with an Italian feature film.
2.) If there are two feature films shown together, one of which Italian and one foreign, the day cannot be considered a program day for Italian films.
It was, however, agreed that this point shall be further discussed at the next full meeting of the Temporary Film Board.

The query was then brought up as to whether old Italian films shall reap the benefit of the rebate and the compulsory playing time. Dr. Perrone said that the law considered new films only, that is films which passed censorship after 1st January, 1943. Major Palmieri and Mr. Radin remarked that this is not said in the laws. Major Palmieri asked about the case of old films which had not as yet been censored. Mr. Radin asked what would happen if a film that had already been submitted to censorship before 1st January, 1943 was now submitted again. Dr. Perrone said that such a film would not be granted the privileges, as such films have already received their premiums under fascist legislation. He said that it is the interest of the Ministry of Finance not to be too liberal with their revenues. Mr. Simmonds and Major Palmieri expressed the opinion that the Italian authorities should decide by themselves which films they want to show.

Chapter II Art.7: Mr. Radin said that he considered it unreasonable that an Italian film shown together with a foreign film, should be granted a rebate but should not be considered for the 60 days program time.
It was pointed out that Italian producers of documentary films will receive 3% rebate but will not have the benefit of the compulsory playing time.

In regard to the last paragraph of Art.7, the Italian members pointed out that it is necessary for them to have some control on the activity of groups who intend to make news reels and documentaries. Mr. Radin declared himself opposed to any form of licensing and thought the ordinary censorship should be sufficient. Mr. Simmonds and Mr. Stewart expressed the opinion that it was reasonable to check on the records of people who intend to undertake such activity. They said it is exactly the same with newspapers which cannot start work without a license. Mr. Radin asked that this point be left open for further discussions. Mr. Stewart said the article should be accepted as proposed by the Italian Government; Major Palmieri agreed with Mr. Stewart.

Chapter II Art.8: Approved as submitted.

Chapter II Articles 9, 10 & 11: Approved as submitted.

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Distributed by
Mr. Paul Radin,
Secretary to the Temporary Film Board.

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DRAFT OF LEGISLATIVE DECREE TO BE SUBMITTED TO LIEUTENANT GENERAL OF THE REALM ON THE REGULATION OF FILMS.

Chapter I

Production of films

Article 1
Activity of Film-Producer

The production of films is free.

The provision relative to the obtention of a syndecal authorisation, approved by the decree of November 27, 1939, n.1812, and the law of January 22, 1942, n.143, relative to the Ministerial authorisation for all producing concerns are herewith abrogated.

As Amended, Approved Lieut. Gen. Board 5/25/45

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Article 2

Preliminary formalities required for the production of films.

The provision relative to the preliminary approval of film-subjects contained in art.2 of the Regulation on Government supervision of films approved with Royal Decree Of Sept. 24, 1926, n.3287 and the law of November 30, 1939, n.2125, relative to the concession of the preliminary authorisation for production of films are hereby abrogated.

For the films production which will be started after the going into effect of the present decree and until a year after the cessation of hostilities, the producer will be obliged to submit the synopsis to the approval of the Undersecretary of the Press, the Theatre and Tourism for the sole purpose of ascertaining whether there are objections from the point of view of military security or international relations.

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Art. 3

Proof of Italian nationality of Films.

Films are considered as national in the light of the present decree when they are produced in original Italian text or in more texts than one of which one is Italian, when they have been prevalently produced in Italy with artistic and technical personell prevalently Italian, by concerns belonging predominantly to Italian citizens or in the case of Companies when they are legally established in Italy and carry on the greater part of their activity in Italy, with capital and board of directors prevalently Italian.

The recognition of the nationality of the film pertains to the Undersecretary for the Press Theatre and Tourism.

In order to obtain a statement to that effect, the producer will have to furnish the Undersecretary above mentioned before the start of production all data required for the purpose of establishing the nationality of the films.

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Art. 4

Showing of national films.

Articles 1 and 2 of the Law June 19th, 1945 n.1083, on the enforced showing of national films, and on the special conditions attached to their rental, the Law of July 24th, 1940, n.1314, on the enforced showing of films of propaganda, the Laws of June 16th, 1937 n.1117, and of August 17th, 1941, n.1131, on the enforced showing of newsreels Luce educational films and the Law of November 25th, 1940, n.1847, on the restrictions imposed on the showing of national and foreign films presenting serious defects of production, are herewith abrogated.

The managers of projection halls in the three years following the going into effect of the present decree must reserbe not less than 60 days per year of their programms, among which at least 8 Sundays with a minimum of 15 days, among which two Sundays every three months to the showing of national films which have received the approval of the Censorship according to Art.n. of the Public Safety Law after the 1st January, 1943.

The supervision for application of the provisions contained in the present Article rests with the Prefects who are empowered, in case of lack of observance of the provisions and upon request of the producers concerned, to order the temporary closing down of the projection halls.

In case of repeated transgression the Prefects can also revoke the license of operation of said halls communicating the measure immediately to the Undersecretary for Press Theatre and Tourism.

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Art. 5

ABOLITION OF PREMIUMS

All provisions established under the Law-Decree of October 5th, 1933, n.1414, converted into law on February 5th, 1934, n.320, as well as under R.D. of June 16th, 1938, n.1061, converted into law on January 18th, 1939, n.458, concerning the award of premiums to the national Film Industry, as well as the modifications under successive laws and decrees, including those under the law of March 24th, 1942, n.420, extending such provisions to Italian Film producing companies with regard to films produced abroad, cease to be valid as regards all fiction films as well as educational films which will be submitted to the Undersecretariat to obtain authorization for their showing after the going into effect of the present decree.

However, all rules governing the Public Film Registry, registration taxation on deeds concerning films, and compensation due to E.I.D.A. for its registration services specified under articles 12,13 and 14 of the above mentioned L.D. of June 16th 1928, n.1061 and art. 13 of same L.D. (of June 16th 1939, n.1061) will remain in effect.

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Art. 6

Partial reimbursement of taxes.

For each national film not exceeding 1.800 m. length, the first showing of which in projection halls in the Realm will have been effected previous to June 30th, 1948, there will be granted as partial reimbursement of the fiscal tax to the producer a 15 per cent quota of the gross profits after a nationally produced film has been projected for a period of four years following first public showing.

The said percentage is reduced by half when the nationally produced film is shown together with another film exceeding 1800 m. or in addition to an accompanying variety-show.

The profits on which the percentage specified in the present Article is granted, will be fixed by E.I.D.A. on the basis of profits ascertained for the payment of taxation.

The payment of said percentage will be regulated provisions governing the application of the present decree.

On the amount of the percentage paid to the producer will be deducted a 3% quota on behalf of E.I.D.A. as compensation for its services.

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Art. 7

News-reels and educational films.

Within the limits and formalities established under the preceding Article, to producers of nationally produced films of educational cultural character, or newsreels, of length exceeding 150 m. and less than 1800 m., there will be granted, as partial reimbursement of taxation paid, a 3% quota on gross profits derived from showings of said films provided they will have been running for a period of four years, following first public showing.

In cases when various short-length films have been included in the same program, said percentage will be allotted in equal shares.

Bodies and concerns which intend developing their activities in filming current events of interest will have to apply for authorization to the Undersecretariat of State for the Press, Theatre and Tourism.

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Chapter II

Importation and doubling of foreign films.

Art. 8

Abolition of the monopoly on foreign films.

The laws of January 9th, 1939 n.465 and of April 4th, 1940 n.404 on the monopoly of purchase, importation and distribution of movie-films produced abroad, are herewith abrogated .

A decree of the Ministry of Industry, Commerce and Labour, in collaboration with the Ministry of the Treasury will provide for the dissolution of the National Concern for the Purchase and Importation of Foreign Films. (E.N.A.I.P.E., Ente Nazionale Acquisti Importazione Pellicole Estere).

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Art. 9

The doubling tax

The Royal Legislative Decree of October 5th 1933, n.1414, which forbids the showing in the projection halls of the Kingdom of foreign films doubled abroad and institutes a tax of Government licensing on all doublings and all the successive provisions which have added to or modified the preceding decree (the law of June 13th 1935 n.1083; Royal Legislative Decree of April 29th 1937, n.861; the law of March 27th 1940 n.692 and of November 25th 1940 n.1725) cease to have effect for all the foreign films submitted to the Undersecretariat of State for Press, Theatre and Tourism in orderto obtain authorization for their showing after the gline into effect of the present decree.

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 the Presidency of the Council of Ministers(Undersecretariat for the Press, Theatre and Tourism) of the sum of Lire 6.000.000 to be devolved to the aunonomous Branch of Cinematographic Credit of the Banca Nazionale del Lavoro (National Bank of Labour) in discharge of the certificates of exoneration of the tax of Government license (Doubling allowances) which will not be available on account of the contemplated abrogation of the doubling tax.

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Chapter III

Fiscal Regulations governing the application and transitory period of the present decree.

Art. 10

Abrogation of regulations relative to cinematography.

Besides the provisions the abolition of which is expressly contemplated by the present decree, all other legal provisions, regulations and Ministerial measures submitting to special restrictions the importation, the doubling, the production and the rental of cinematographic films, or which are in any way incompatible with the provisions contained in the present decree, with the exception of the provisions of the laws of Public Safety, governing the cinematographic censorship and of the regulation for Government supervision of movie films enacted with the Royal Decree of September 24th, 1924 n.3287, cease to have effect with the application of the present decree.

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Art. 11

Transitory Provisions.

National films either with plot or simple news-reels or educational films will be admittedto the allotment of premiums as contemplated in the preceding Article 5, even if they have been produced by concerns not in possession of the syndacal and ministerial authorization and if it is not possible for reasons connected with war events, to apply to these films all the formalities contemplated by legal provisions, on condition that the said films be submitted to the Undersecretariat for the Press, Theatre and Tourism for the authorization of public showing not later than thirty days after the date of publication of the present decree.

The allotment of premiums is subject to the ascertainment of the elimination of any form or manner of collaboration with the enemy.

Palmieri

Draft submitted at informal meeting on 2 May 1945 by Italian Regional station

SCHEMA DI DECRETO LUOGOTENENZIALE LEGISLATIVO SULLA CINEMATOGRAFIA

Cap. I

PRODUZIONE DEI FILMS

Art. 1

Esercizio dell'attività di produzione

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

Le norme sul nulla osta sindacale, approvate con il decreto 27 novembre I939, n.1812, e la legge 22 gennaio I942, n.143, sulla autorizzazione ministeriale per le imprese di produzione sono abrogate.

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Art. 2

Formalità preliminari alla lavorazione dei films

Le norme sull'esame preventivo dei soggetti dei film contenute nell'art. 2 del regolamento per la vigilanza governativa sulla pellicola cinematografiche, approvato con il R.D. 24 settembre 1925, n.3287, e la legge 30 novembre 1939, n.2125, sulla concessione del nulla osta preventivo per la produzione dei films sono abrogate.

Per le pellicole che saranno poste in lavorazione dall'entrata in vigore del presente decreto sino ad un anno dopo la cessazione dello stato di guerra, il produttore deve presentare la sceneggiatura all'approvazione del Sottosegretariato per la Stampa, Spettacolo e Turismo per quanto riguarda motivi di censura militare o inerenti ai rapporti internazionali.

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Art. 3

Accertamento della nazionalità italiana dei films

Sono considerati nazionali, ai fini del presente decreto, i films prodotti in versione originale italiana o in più versioni di cui una italiana, che siano stati girati prevalentemente in Italia, con personale artistico e tecnico in prevalenza italiano, da imprese appartenenti in prevalenza a cittadini italiani, o se trattasi di Società commerciali quando abbiano la sede legale in Italia e vi svolgano la maggior parte della loro attività, con capitale ed amministratori in prevalenza italiani.

La dichiarazione della nazionalità del film é di competenza del Sottosegretariato per la Stampa, Spettacolo e Turismo.

Per ottenere tale qualifica il produttore, dovrà denunziare al Sottosegretariato per la Stampa, Spettacolo e Turismo, prima dell'inizio della lavorazione del film, tutti i dati occorrenti per l'accertamento della nazionalità del film.

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La dichiarazione della nazionalità del film é di competenza del Sottosegretariato per la Stampa,Spettacolo e Turismo.

Per ottenere tale qualifica il produttore, dovrà denunziare al Sottosegretariato per la Stampa,Spettacolo e Turismo, prima dell'inizio della lavorazione del film, tutti i dati occorrenti per l'accertamento della nazionalità del film.

Summary: Could be easy to become Italian by this

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Proiezione di films nazionali

Gli articoli 1 e 2 della legge 13 giugno I935, n. I083 sulla proiezione obbligatoria e sulla particolari condizioni di noleggio delle pellicole nazionali, la legge 24 luglio I940, n.1314 sulla proiezione obbligatoria di pellicole di propaganda, le leggi 16 giugno I937, n. 1117 e 17 agosto I941, n. 1131 sull'obbligatorietà della proiezione dei giornali L.U.C.E. e dei documentari, e la legge 25 novembre I940, n.1847 sulla limitazione del circuito di programmazioni dei films nazionali ed esteri che presentino gravi deficienze di realizzazione, sono abrogati.

I gestori di sale cinematografiche, nei tre anni successivi dall'entrata in vigore del presente decreto, debbono riservare non meno di 60 giorni di programmazione all'anno, fra cui almeno otto domeniche, con un minimo di quindici giorni, fra cui due domeniche, per ciascun trimestre ai film nazionali che abbiano ottenuto il visto di censura ai sensi dell'art. della legge di P.S. posteriormente al primo gennaio I943.

La vigilanza per l'applicazione delle disposizioni contenute nel presente articolo é demandata ai prefetti, i quali, in caso di inosservanza, hanno la facoltà di decretare la temporanea chiusura dei locali di spettacolo.

In caso di trasgressioni ripetute, possono altres- revocare la licenza di esercizio, dandone immediatamente comunicazione al Sottosegretariato di Stato per la Stampa,Spettacolo e Turismo.

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gli articoli 1 e 2 della legge 15 giugno 1939, n. 1009 sulla proiezione obbligatoria e sulla particolari condizioni di noleggio delle pellicole nazionali, la legge 24 luglio 1940, n.1314 sulla proiezione obbligatoria di pellicole di propaganda, le leggi 16 giugno 1937, n. 1117 e 17 agosto 1941, n. 1131 sull'obbligatorietà della proiezione dei giornali L.U.C.E. e dei documentari, e la legge 25 novembre 1940, n.1847 sulla limitazione del circuito di programmazioni dei films nazionali ed esteri che presentino gravi deficienze di realizzazione, sono abrogati.

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La vigilanza per l'applicazione delle disposizioni contenute nel presente articolo é demandata ai prefetti, i quali, in caso di inosservanza, hanno la facoltà di decretare la temporanea chiusura dei locali di spettacolo.

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5/16/43

Suggest please how shows [illegible] no matter a duty of importance

Abstention will be given to Italian offered to reduce compulsory showing of [illegible] simple Italian films as available. (accepted)

Should not be impelled to show in case
to fulfill their obligation.

Suggest that no Italian films

* Of feature films Italian the news and documentary films
can be foreign

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ABOLIZIONE DEI PREMI

Le disposizioni del R.D.L. 5 ottobre 1933, n.1414, convertito nella legge 5 febbraio 1934, n.320 e del R.D.L. 16 giugno 1938,n.1061, convertito nella legge 18 gennaio 1939, n.458 concernenti la concessione di premi a favore dell'industria cinematografica nazionale, nonchè quelle delle leggi e dei decreti che li hanno successivamente modificati e quelle della legge 24 marzo 1942, n.420, che ha esteso tali provvidenze a case cinematografiche italiane, in relazione ai film prodotti all'estero, cessano di aver vigore per tutti i film sia ad intreccio che documentari, per i quali la lavorazione avrà inizio dopo l'entrata in vigore del presente decreto.

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

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Art.6

Parziale rimborso dei diritti erariali

Per ogni pellicola nazionale di lunghezza superiore ai I800 metri, la cui lavorazione abbia inizio dopo l'entrata in vigore del presente decreto e la cui prima proiezione nelle sale cinematografiche del Regno si effettui prima del 30 giugno 1948 è concessa a favore del produttore, a titolo di parziale rimborso dei diritti erariali, una quota del I5% dell'introito lordo verificatosi per gli spettacoli nei quali il film nazionale sia stato proiettato per un periodo di quattro anni dalla data della prima proiezione in pubblico.

La quota predetta è ridotta alla metà per gli spettacoli nei quali il film nazionale venga proiettato insieme ad altro film di lunghezza superiore ai I800 metri o con l'aggiunta di un avanspettacolo teatrale.

L'introito sul quale viene liquidata la quota di cui al presente articolo è determinata dall'E.I.D.A. sulla base degli incassi accertati per il pagamento dei diritti erariali.

Con le norme di attuazione del presente decreto saranno regolate le modalità per la liquidazione della quota anzidetta.

Dall'importo delle somme liquidate a favore del produttore è detratta un'aliquota del 3% sull'importo stesso, da devolversi direttamente a favore dell'E.I.D.A. quale compenso delle sue prestazioni.

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Per ogni pellicola nazionale di lunghezza superiore ai 1800 metri, la cui lavorazione abbia inizio dopo l'entrata in vigore del presente decreto e la cui prima proiezione nelle sale cinematografiche del Regno si effettui prima del 30 giugno 1948 è concessa a favore del produttore, a titolo di parziale rimborso dei diritti erariali, una quota del 15% dell'introito lordo verificatosi per gli spettacoli nei quali il film nazionale sia stato proiettato per un periodo di quattro anni dalla data della prima proiezione in pubblico.

La quota predetta è ridotta alla metà per gli spettacoli nei quali il film nazionale venga proiettato insieme ad altro film di lunghezza superiore ai 1800 metri o con l'aggiunta di un avanspettacolo teatrale.

L'introito sul quale viene liquidata la quota di cui al presente articolo è determinata dall'E.I.D.A. sulla base degli incassi accertati per il pagamento dei diritti erariali.

Con le norme di attuazione del presente decreto saranno regolate le modalità per la liquidazione della quota anzidetta.

Dall'importo delle somme liquidate a favore del produttore è detratta un'aliquota del 3% sull'importo stesso, da devolversi direttamente a favore dell'E.I.D.A. quale compenso delle sue prestazioni.

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Art. 7

Attualità e Documentari

Entro i limiti e con le modalità previste dal precedente articolo è concessa, a favore dei produttori di pellicole nazionali a carattere documentario, culturale o di attualità, di lunghezza superiore ai 150 metri ed inferiore ai 1800 metri, a titolo di parziale rimborso dei diritti erariali, una quota del 3% dell'introito lordo verificatosi per gli spettacoli nei quali le pellicole stesse sono state proiettate per un periodo di quattro anni dalla data della prima proiezione in pubblico.

Se in uno stesso programma sono proiettate più pellicole di corto metraggio, la predetta quota viene divisa in parti uguali.

Gli Enti e le Imprese che intendono svolgere la loro attività nel campo della ripresa cinematografica di fatti o avvenimenti di attualità debbono ottenere l'autorizzazione dal Sottosegretariato di Stato per la Stampa, Spettacolo e Turismo.

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CAPO II°

IMPORTAZIONE E DOPPIAGGIO DEI FILM ESTERI

Art.8

Abolizione del monopolio dei film esteri

Le leggi 9 gennaio 1939, n.465 e 4 aprile 1940, n.404 sul monopolio per l'acquisto, importazione e la distribuzione dei film cinematografici prodotti all'estero, sono abrogate.

Con decreto del Ministero per l'Industria, Commercio e Lavoro, di concerto con il Ministero del Tesoro, sarà disposta la liquidazione dell'Ente Nazionale Acquisti, Importazione Pellicole Estere (E.N.A.I.P.E.);

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Art. 9

TASSA DI DOPPIAGGIO

Il R.D.L. 5 ottobre 1933, n.1414 che vieta la proiezione nelle sale del Regno di film esteri doppiati all'estero e istituisce una tassa di concessione governativa sul doppiaggio e tutte le successive disposizioni che hanno apportato aggiunte o modifiche al predetto decreto-legge (legge 13 giugno 1935, n.1083; R.D.L. 29 aprile 1937, n.861; Legge 27 marzo 1940, n.692 e 25 novembre 1940, n.1725) cessano di avere vigore per tutte le pellicole estere presentate al Sottosegretariato di Stato per la Stampa, Spettacolo e Turismo, per il permesso alla proiezione dopo l'entrata in vigore del presente decreto.

Con decreto del Ministro del Tesoro, di concerto con il Ministro delle Finanze, sarà provveduto alla iscrizione nello stato di previsione della spesa della Presidenza del Consiglio dei Ministri (Sottosegretariato per la Stampa, Spettacolo e Turismo) della somma di £.6.000.000.= da corrispondersi alla Sezione Autonoma del Credito Cinematografico della Banca Nazionale del Lavoro, in corrispettivo dei certificati di esonero della tassa di concessione governativa (buoni di doppiaggio) che non potranno essere utilizzati per la disposta abrogazione delle tasse di doppiaggio.

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CAPO III

NORME FISCALI, DI ATTUAZIONE E TRANSITORIE

Art.IO

Abrogazione di norme sulla Cinematografia

Oltre alle disposizioni di cui è espressamente prevista l'abrogazione del presente decreto, cessano di avere efficacia, con l'entrata in vigore del presente decreto, tutte le norme di legge, i regolamenti, le disposizioni ministeriali che sottopongono a particolari restrizioni l'importazione, il doppiaggio, la produzione e il noleggio di pellicole cinematografiche o che siano comunque incompatibili con le norme contenute nel presente decreto, salvo le norme delle leggi di P.S. che disciplinano la censura cinematografica e del regolamento per la vigilanza governativa sulle pellicole cinematografiche, approvato con il R.D. 24 settembre 1925, n.3287.

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Art. 11

Disposizioni transitorie

I film nazionali, sia ad intreccio che documentari, potranno essere ammessi al godimento dei premi, di cui al precedente art.5, anche se prodotti da imprese sfornite del nulla osta sindacale e ministeriale e non sia stato possibile adempiere per essi a tutte le formalità previste dalle disposizioni di legge, a condizione che siano presentati al Sottosegretariato per la Stampa, Spettacolo e Turismo per il nulla osta di proiezione in pubblico non oltre trenta giorni dopo la data della pubblicazione del presente decreto.

L'ammissione è subordinata all'accertamento della esclusione di qualsiasi forma di collaborazione con il nemico.

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A G E N D A
for
Film Board Meeting, Saturday, May 5

I. Minutes of Last Meeting

II. Letter from O-5 re: French Producer

III. Progress Report on Film Legislation

IV. Progress Repor t on Deregulation

V. Other Business

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HEADQUARTERS ALLIED COMMISSION
APO 394
LEGAL SUB-COMMISSION

ELP/ps
4 May 1945.

AC/4009/3/L.

SUBJECT : Film Legislation.

TO : Mr. Brown, Public Relations Branch.

1. The Sub-Committee on Film Legislation had a meeting on 2 May 1945 and considered a draft of the law proposed by the Italians.

2. This draft is being translated into English by Dr. Perrone who promised to have English copies available for the meeting of the full Board tomorrow 5 May 1945.

3. The minutes of our meeting on 2 May 1945 containing our comment with respect to the proposed law have been prepared by Mr. Radin's office and I have asked that a copy be sent to you today.

4. In addition to what appears in the minutes I should like to point out that the amount of rebate now fixed at 15% (Art.6) will probably be reduced to 10% at the request of the financial advisers on the Italian side.

5. Mr. Livingood advised me by telephone that he has not yet received any reply from Washington on the question regarding compulsory playing time.

6. I am sending you herewith, for your information, a copy of my report on Italian Film Legislation.

7. I will be unable to be in Rome for the meeting tomorrow Maj. Nugent will take my place.

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

TEMPORARY FILM BOARD

Sub-Committee for Revision of Fascist Legislation.

Minutes of 4th Meeting held on 2nd May, 1945 at 16.00 hours at the Under-Secretariat for Press, Via Veneto, 56, Rome.

Present: Major Palmieri, A.C., Chairman
Mr. Sidney Simmonds, 1st Secretary of Embassy, British Embassy
Mr. Michael Stewart
Mr. Paul Radin, PWB
Dr. Perrone Capanna, Private Secretary to the Under-Secretary
Mr. De Zerbi, Chief of Cabinet to the Under-Secretary for Press
Prof. Ettore Benedetto, Counsellor of the Ministry for Industry, Commerce & Labour
Miss Paula B. Grabowski, PWB, Secretary

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17. Dr. Perrone Capanna submitted the draft of the new film legislation as prepared by the Italian members of the Temporary Film Board, for discussion by the Sub-Committee on Film Legislation. (See draft attached)

18. Chapter I Art. 1 was approved as submitted.

Chapter I Art. 2: It was explained that in Italy the "end of the war" was marked by an Italian Government decree.

Chapter I Art. 3: Mr. Simmonds said that the definition of an "Italian film" was vague. Mr. De Zerbi said that the Under-Secretary for Press & Entertainment would warrant that no abuse were made of this law. He also stated that the definition was worded so as to include foreign producers in the benefits of the rebate as foreseen in art.6 of the present draft of legislation. The intention was to attract, by this definition, foreign companies to employ their capital in Italy and create work for Italian workers and artists.

Chapter I Art.4: In regard to the provision of a compulsory playing time of 60 days a year for Italian films as provided for in this article, Mr. Simmonds asked what would happen if the supply of good Italian films would not be sufficient to meet the created demands. Would exhibitors be compelled to show old Italian films during this period or could they show foreign films if there were not sufficient Italian films available? Dr. Perrone answered that it was thought that there would be sufficient new Italian films available. Major Palmieri said that it should be stated in this provision that in case of an insufficient supply of Italian films, foreign films may be shown. He asked that such a clause be added to the article. Mr. Radin asked whether operators of moving picture houses shall be compelled to show Italian films

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It was agreed to add this to Article 4.
Mr. Stewart asked whether during the compulsory playing time the entire program would have to be Italian or the feature film only. Dr. Perrone and Mr. De Zerbi replied only the feature film.
Mr. Radin enquired if during these days, movie operators could show two full-length films (feature films), one Italian and one foreign. The Italian representatives had not considered this case, but will present their answer 68
the next meeting of the Temporary Film Board.

Chapter I Art.5: Was approved as submitted. It was explained that the public film register tax [illegible] is paid by the proprietor of the film and protects the owner and mortgage holders against financial loss.

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Chapter I Art.6: Mr. Stewart asked what would be the position if a foreign documentary and a foreign short subject were shown together with an Italian feature. Dr Perrone stated that the rebate would be made in direct proportion to the length of the film to the entire program.
It was then suggested to add to the article:
1.) On days of compulsory playing time for Italian films a foreign documentary and/or newsreel may be shown together with an Italian feature film.
2.) If there are two feature films shown together, one of which Italian and one foreign, the day cannot be considered a program day for Italian films.
It was, however, agreed that this point shall be further discussed at the next full meeting of the Temporary Film Board.

The query was then brought up as to whether old Italian films shall reap the benefit of the rebate and the compulsory playing time. Dr. Perrone said that the law considered new films only, that is films which passed censorship after 1st January, 1943. Major Palmieri and Mr. Radin remarked that this is not said in the laws. Major Palmieri asked about the case of old films which had not as yet been censored. Mr. Radin asked what would happen if a film that had already been submitted to censorship before 1st January, 1943 was now submitted again. Dr. Perrone said that such a film would not be granted the privileges, as such films have already received their premiums under fascist legislation. He said that it is the interest of the Ministry of Finance not to be too liberal with their revenues. Mr. Simmonds and Major Palmieri expressed the opinion that the Italian authorities should decide by themselves which films they want to show.

Chapter II Art.7: Mr. Radin said that he considered it unreasonable that an Italian film, shown together with a foreign film, should be granted a rebate but should not be considered for the 60 days program time.
It was pointed out that Italian producers of documentary films will receive the rebate but will not have the benefit of the compulsory playing time.

In regard to the last paragraph of Art.7, the Italian members pointed out that it is necessary for them to have some control on the activity of groups who intend to make news reels and documentaries. Mr. Radin declared himself opposed to any form of licensing and thought the ordinary censorship should be sufficient. Mr. Simmonds and Mr. Stewart expressed the opinion that it was reasonable to check on the records of people who intend to undertake such activity. They said it is exctly the same with newspapers which cannot start work without a license. Mr. Radin asked that this point be left open for further discussions. Mr. Stewart said the article should be accepted as proposed by the Italian Government; Major Palmieri agreed with Mr. Stewart.

Chapter II Art.8: Approved as submitted.

Chapter II Articles 9, 10 & 11: Approved as submitted.

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Distributed by
Mr. Paul Radin,
Secretary to the Temporary Film Board.

/pbr

Do you approve?
I will call you
re-arrange meeting
Thanks
P. Gaetanski

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

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

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

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

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

4. Imports of foreign films were limited to 500 per year, of which 250 might be American. This was modified by clearance agreements with European countries.

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

6. Italian theaters were required to show one Italian film for every two foreign films shown, with a minimum of five Italian films in each three-month

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

5. Producers of domestic films received two certificates to dub foreign films for every domestic feature film produced, which were sold at the fixed rate of the tax, 75,000 lire per certificate. 61

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

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

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

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

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

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

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

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

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

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

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Manager
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March 6, 1945

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COPY

ITALY

MARKET FOR AMERICAN MOTION PICTURES

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

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

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

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

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

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

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REPORT ON ITALIAN FILM LEGISLATION

A study has been made of Italian Legislation relating to the Film Industry. There are numerous laws and administrative regulations on the subject. The most important laws are summarized below.

It is hoped that this synopsis will serve to orient the discussions of the Sub Committee on Film Legislation, and at the same time, furnish the Board with a general view of the Fascist Laws relating to this industry. For convenience, these laws have been grouped into various paragraphs which are as follows:

1.) Restrictions on the importation and rental of foreign films.
2.) The compulsory exhibition of Italian films.
3.) Financial provisions in favour of the producers of Italian films.
4.) Laws relating to film censorship.
5.) News reels, documentaries and cultural films.

1.) RESTRICTIONS ON THE IMPORTATION AND RENTAL OF FOREIGN FILMS.

The earliest legislative provision of a protective nature was contained in a law passed in 1933, namely R.D.L. 5/10/1933 n.1414. This forbade the exhibition in Italy of any foreign films which were dubbed abroad. At the same time, it created a licensing tax (Tassa di Consessione) on dubbing work. During the same year, the Ministry of the Interior issued a circular prohibiting the exhi-

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The dubbing tax was first fixed at 35000 lire per film, but was subsequently increased (R.D.L. 23/11/1940 n.1725) to 75.000 lire, with additional taxes up to 140.000 lire for films which earned more than 2.500.000 lire.

In 1938 the Italian Film Industry was further protected by the estab=

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lishment of a State Monopoly for the acquisition and distribution of foreign films. This Monopoly was created by R.D.L. 4/9/1938 n. 1389 and gave the E.N.I.C. the exclusive right to acquire and distribute foreign films. E.N.I.C. (Ente Nazionale Industrie Cinematografiche) was a company owned by LUCE and was engaged in the business of renting and exhibiting films. The operations of E.N.I.C. were modified somewhat as a result of numerous protests which were made by foreign companies, particularly the American companies. It assumed the character of an intermediary in dealings between foreign film companies and members of the Italian film industry.

By R.D.L. 4/4/1940 n. 404, the monopoly scheme which had previously been entrusted to E.N.I.C. was given to ENAIPE (Ente Nazionale Acquisti Importazioni Pellicole Estere) and it exercised complete control over the importation and distribution of foreign films in Italy.

2.) <u>THE COMPULSORY EXHIBITION OF ITALIAN FILMS</u>.

The first provision of this nature was passed in 1935 R.D.L. 13/6/1935,n. 1085 which imposed upon the operators of cinema theatres the duty of exhibiting Italian films for a given number of days. The Ministry of Popular Culture was given the authority to fix a ratio between the exhibition of foreign films and the exhibition of Italian films: and to compel film exhibitors to observe this ratio. In 1936, the ratio was fixed at 1 for 2 that is 1 Itali-

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3.) FINANCIAL PROVISIONS IN FAVOUR OF THE PRODUCERS OF ITALIAN Films.

(a) Dubbing premiums. In 1933, in accordance with the law already mentioned R.D.L. 5/10/1933 n. 1414, the producers of Italian films were permitted to dubb 3 foreign films without the payment of the dubbing tax. In this way the dubbing premiums were created. These dubbing premiums varied in value from time

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to time. In 1940, a producer acquired 2 such premiums worth 75.000 lire each, for each Italian film produced.

(b) Financial advances made to Italian producers. In 1935, closely following the creation of the Under Secretariat for the Press and Propaganda, a system of financial aid was set up, to assist Italian film producers, in accordance with the previsions of R.D.L. 13/6/1935, n.1143. This Office could advance as much as 60% of the production cost for a certain number of Italian films. This system was abolished in 1938.

(c) Government Subsidies. By R.D.L. 16/6/1938 n.1061, a system of Government subsidy was set up whereby two forms of assistance were given to Italian producers. One premium was based on 12% of the amount earned by a film and an additional premium of from 15 to 25% was also paid to films which attained an income of from 2.500.000 to 6.000.000 lire. These amounts were increased by R.D.L. 17/8/1941 n. 1131. Under the 1938 law, the Italian producers who exported his films was paid a bonus equal to 10% of the price received abroad for his film. R.D.L. 24/3/1942 n. 420 extended the system of bonus payments to films produced abroad in collaboration with Italian producers and artists and which were recognised as having national interest.

(d) The "Credito Cinematografico". For the purpose of facilitating the obtaining of banking credits by Italian film producers a special fund was set up with a separate administration, but under the general supervision of the "Banca Nazionale del Lavoro".

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4;) LAWS RELATING TO FILM CENSORSHIP.

The activity of the Italian Government took the form of three separate controls dealing with different branches of the film industry:

(a) Restrictions on producers;

(b) Authorizations and permits of various kinds relating to each film and

(c) Controls over the management of movie picture theatres.

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In 1939 the production of films was placed under the tutelage of the "Federazione Nazionale Fascista degli Industriali dello Spettacolo". Film regulations were administered by this organization and among its activities it exerted pressure of various kinds in order to show Italian pictures on the most profitable days and also classified foreign films and fixed maximum percentage rentals for each class. In addition, and in accordance with a subsequent law, 22/1/1942 n. 143, it became necessary for a producer to obtain the authorization of the Ministry of Popular Culture. This authorization was valid for 4 years and was based upon the financial and technical qualifications of the producer. An early law dealing with the censorship of films, R.D.L. 24/4/1923 n. 3287, contemplated a discretionary examination by the Ministry of the Interior on the script and scenario of any film. However, when the Under Secretariat for the Press and Propaganda was created, (later transformed into the Ministry of Popular Culture), this discretionary examination became compulsory in accordance with the provisions of R.D.L. 30/11/1939 n. 2125. No film could enter production if the producer had not first obtained the permission of this Ministry. In this way, a very complete control was exercised on every film, both from a political and an artistic standpoint. Scripts could be changed, artists could be substituted and the producer was practically at the mercy of the Government.

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From a strict censorship standpoint, the first law was R.D.L. 24/9/1923 n. 3287. It provided that no Italian or foreign film could be exhibited in a public theatre or exported without being first subjected to inspection by the Ministry of the Interior. Later on, this function was transferred to the Under Secretariat for the Press and Propaganda. The control exercised was highly political in nature and there were 4 censorship committees of first instance and an appeal commission (R.D.L. 29/5/1939 n. 826).

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With respect to the control of moving picture theatres, the intervention of the Italian Government was less political and more in accord with the usual standards applicable in this field. Public Safety provisions and provisions seeking to eliminate wasteful competition among movie picture theatres are contained in R.D.L. 18/6/1931 n. 773 and R.D.L. 6/2/1940 n. 419.

In addition, various laws have been passed dealing with the classification of movie houses in connection with the compulsory showing of luce news reels and dealing with taxes on theatre tickets. See R.D.L. 4/4/1940 n. 4063; R.D.L. 2/10/1924 n. 1589; R.D.L. 12/10/1939 n. 1617; D.L.L. 8/3/1945 n. 76; D.L.L. 8/3/1945 n. 72.

6.) NEWS REELS, DOCUMENTARIES AND CULTURAL FILMS.

The Istituto Nazionale Luce began as a private company, but was transformed into a Para-Statal Institution by R.D.L. 3/11/1925 n. 1985. The purpose of the institute was to provide for the production of news reels and cultural and educational films. Actually Luce had the monopoly for the making and exhibition of news reels.

Luce acquired further financial assistance and monopoly privileges from the Government in laws passed in 1941 which extended certain premiums to producers of documentary films. Since Luce produced most of these films, these laws were of direct

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showing of Luce news reels and dealing with taxes on theatre tickets. See R.D.L. 4/4/1940 n. 4063; R.D.L. 2/10/1924 n. 1589; R.D.L. 12/10/1939 n. 1617; D.L.L. 8/3/1945 n. 76; D.L.L. 8/3/1945 n. 72.

5.) NEWS REELS, DOCUMENTARIES AND CULTURAL FILMS.

The Istitutp Nazionale Luce began as a private company, but was transformed into a Para-Statal Institution by R.D.L. 5/11/1925 n. 1985. The purpose of the institute was to provide for the production of news reels and cultural and educational films. Actually Luce had the monopoly for the making and exhibition of news reels.

Luce acquired further financial assistance and monopoly privi-leges from the Government in laws passed in 1941 which extended certain premiums to producers of documentary films. Since Luce produced most of these films, these laws were of direct benefit to it. The laws in question were R.D.L. 17/8/1941 n. 1131 and D.M. of "Ministero della Cultura Popolare" 16/11/1941

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

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R E L A Z I O N E

ALLO SCHEMA DI NUOVO DECRETO LEGISLATIVO SULLA PRODUZIONE E SUL COMMERCIO DI PELLICOLE CINEMATOGRAFICHE

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In rapporto alla legislazione abrogata il nuovo schema di decreto legislativo ha inteso realizzare i seguenti principi :

Iº) - Svincolare la produzione cinematografica dall'invadente ed inceppante controllo dello Stato rendendo alla privata iniziativa quella libertà di orientamento e di movimento che sole possono assicurare la selezione della produzione e la sua rispondenza al costume politico di una società libera;

IIº) - Spogliare la produzione cinematografica di tutto l'apparato propagandistico e strettamente politico dandole possibilità di adempiere al fine suo proprio e cioè di arte che rappresenti liberamente gli atteggiamenti del pensiero e dello spirito del nostro tempo;

IIIº) - Eliminare le norme di discriminazione a danno dell'industria straniera adeguando, nell'ordine giuridico, il principio della libertà degli scambi a quello della liberta della produzione;

IVº) - Mantenere, entro limiti di ragione, la vigilanza governativa sulla produzione per quanto ha tratto alla tutela dell'ordine pubblico, del buon costume, della pubblica incolumità e degli interessi politici fondamentali comuni al vivere civile dell'ordine internazionale.-

Al rispetto di questi principi - che rendono ragione del criterio metodologico seguito - si ispira appunto il presente schema di decreto legislativo.

Nel Capo Iº e IIº si è tracciata la disciplina fondamentale della materia dalla produzione al consumo, nello spirito del più largo principio di libertà.

Le norme sulla osservanza degli obblighi legali preliminari alla lavorazione e quelle sulla censura a produzione ultimata non

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incidono sul processo produttivo poiche esse intendono: da un lato stimolare il senso di responsabilità dei produttori perchè non immettano sul mercato produzioni scadenti e dall'altro a realizzare, attraverso un minimo di pubblicità, il rispetto delle inderogabili esigenze di cui è parola al superiore punto IV°).Si deve peraltro tener presente che a tali fini la disciplina proposta nel testo non può, necessariamente, essere dompleta che con le norme di attuazione da emanare con successivo decreto.

All'abolizione dei controlli preventivi e successivi sulla produzione seguono le disposizioni che - soppressi i premi governativi, le tasse e le sopratasse di doppiaggio,i buoni di doppiaggio ed i premi sull'esportazione - spianano la via ad un libero regime degli scambi e rendono ragione, quanto all'importazione, della soppressione del regime di comodo monopolio esercitato attraverso l'E.N.A.I.P.E.-

Su questa base giuridica i problemi dello scambio cinematografico potranno trovare buon terreno per accordi bilaterali tra gli Stati interessati, non solo quanto allo scambio di prodotti finiti quanto e sopratutto agli effetti di una proficua e stretta cooperazione.

Nè, sotto tale utlimo profilo, può ritenersi discriminatoria a danno dell'industria straniera la norma di cui all'art. 5 del presente progetto poichè essa, nel determinare i requisiti per la dichiarazione di nazionalità del film, presuppone un criterio di reciprocità da parte degli altri Stati nei confronti dello Stato italiano e accoglie le imprese straniere di produzione fiduciosamente nello spirito della più benefica e larga cooperazione possibile.

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Nel Capo IIIº sono contenute "" norme temporanee e transitorie"". Le prime hanno carattere straordinario ed effetti limitati nel tempo medio di un anno o di un triennio; le seconde - in conformità della loro natura - hanno pur esse carattere provvisorio, ma solo in quanto apprestate a regolare il regime di determinate situazioni giuridiche della produzione tra il cessare delle leggi ora vigenti e l'entrata in vigore del presente decreto legislativo.

Tali norme sono state dettate nella considerazione della necessità di realizzare gradualmente il passaggio dal sistema statale e protettivo al sistema libero, in spazio di tempo relativamente breve.

Nel sistema abrogato le imprese, largamente sorrette dallo Stato con la coneessione di premi, davano possibilità di lavoro ad una vastissima categoria di tecnici e di operai , anche al di fuori del ramo eterttamente cinematografico e sopratutto all'artigianato. In tale incontrovertibile situazione di cose un brusco mutamento dell'impalcatura economica delle imprese di produzione - già duramente provate dalle vicende belliche, sensibilmente danneggiate negli impianti tecnici ed industriali e nel loro potenziale economico in conseguanza anche della svalutazione della lira - porterebbe un'ulteriore grave difficoltà nella ripresa economica non solo italiana data la interdipendenza delle economie nazionali attratte all'unità nella produzione e nella distribuzione dei beni sul mercato mondiale.

Principalmente in vista di tali considerazioni, è sembrato equo concedere, con le norme ~~di~~ temporanee e transitorie, un premio da commisurarsi o all'incasso lordo a all'ammontare di una quota dei diritti erariali riscossi dalla proiezione nelle sale cinematografiche del Regno di pellicole spettacolari o documentarie di produzione nazionale.

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In rapporto poi alle provvidenze concesse dalle leggi ancora vigenti ed alla nuova struttura del sistema legislativo, tenute presenti le esposte considerazioni, resta a determinare l'entità percentuale del premio stesso e resta da stabilire se detta percentuale debba commisurarsi agli incassi lordi ovvero al diritto erariale. Ma sia l'uno che l'altro quesito potranno risolversi soltanto in rapporto all'entità complessiva del premio che si intende attribuire ai produttori di pellicole nazionali.

Elementi di giudizio potrebbero essere dati dallo specchio allegato. Come ivi è detto, in sede comparativa, occorre tenere presente, agli effetti della determinazione del premio stesso, del diminuito e pressocchè annullato potere di acquisto della lira.

E' stata anche positivamente risolta l'altra questione relativa alla programmazione obbligatoria di pellicole nazionali. Ma tale soluzione non è, in sostanza, lesiva della norma di principio sancita nell'art. 6 del progetto, sia perchè èssa ha carattere temporaneo, sia perchè è quantitativamente contenuta in margine modestissimo e tollerabile. Nè è da temere che la soluzione stessa possa costituire un pericolo per la qualità della produzione poichè - in regime di concorrenza qual'è l'attuale - il produttore è spinto a realizzare, per necessità economica, prodotti qualitativamente affinati e dal punto di vista tecnico e dal punto di vista artistico.

Nè da essa consegue danno all'industria straniera alla quale resta un margine di attività nella programmazione che forse potrà appena riuscire a saturare tenuto anche conto degli altri mercati che gli sono aperti.

La norma in questione non è stata estesa ai documentari di at=

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tualità o culturali per i quali si è ritenura bastevole la disciplina contenuta nei Capi Iº e IIº del presente decreto.-

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Entro i limiti di cui sopra il nuovo decreto legislativo può costituire esempio cospicuo di una legislazione agile e semplice in materia cinematografica.-

PREMI GOVERNATIVI AI PRODUTTORI

Iº) Premio commisurato agli incassi lordi
(Legge 17/8/1941 n. 1137)

a)- Premio base 12%
b)- Premi aggiuntivi del:
15% dell'inc. da 2.500.000 a 4 mil.
20% " " 4.000.001 " 5 "
25% " " 5.000.001 " 6 "
15% " " 6.000.001 " 10 "
c)- Premio 10% dai proventi esportaz.
d)- 2 buoni doppiaggio L.... 150.000

Così un film che avesse realizzato 5 milioni di incasso il premio netto sull'incasso di 1.025.000 lire 50.000 L. dai proventi dell'esportazione e 150.000 lire per buoni di doppiaggio e, complessivamente, premi per 1.225.000 lire.-

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Premio commisurato agli incassi lordi, secondo il progetto in ragione del 15% degli incassi stessi:

Incasso l.	Premio
5.000.000	750.000
10.000.000	1.500.000

IIIº)- Premio commisurato all'ammontare della tassa erariale, in ragione del 15%, 30% e 60% della stessa.

Tot. tassa	Perc.15%	Perc.30%	Perc.60%
1.150.000	172.500	345.000	690.000
2.300.000	345.000	690.000	1300.000

Pertanto, sull'incasso lordo di 5.000.000 di lire il produttore o, per lui, i cessionari iscritti verrebbero a percepire a titolo di premio:

Iº) - secondo la legislazione abrogata
L.....1.225.000
IIº) - secondo il sistema del 15% incassi
L 750.000
IIIº) - Secondo il rimborso perc. 60% d.e.
L 690.000

Alla stregua degli esposti elementi contabili sembrerebbe consigliabile di non commisurare il premio in questione, quale che sia il suo ammontare, sul rimborso di una quota della tassa fissa erariale, sia perchè essa è soggetta a fluttuazioni, sia perchè condurrebbe, nel sistema del nostro ordinamento tributario, a complicazioni di ordine interno e ad intralci contabili. Tali inconvenienti resterebbero invece eliminati commisurando il premio sugli incassi lordi.
Anche attraverso tale sistema si raggiungerebbe ugualmente l'effetto di maggiormente premiare i film più meritevoli in quanto gli incassi, determinati dal favore del pubblico, sarebbero proporzionati - e quindi anche i premi- ai meriti intrinseci dei film stessi.
Ad ogni modo il 15% dell'incasso lordo o il 60% della tassa erariale realizzerebbero una cifra aritmeticamente pari alla metà circa delle provvidenze complessive ora concesse, corrispondenti in sostanza però alla decima parte circa di esse tenuto conto della svalutazione della lira.

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SCHEMA DI NUOVO DECRETO LEGISLATIVO SULLA PRODUZIONE E SUL COMMERCIO DI PELLICOLE CINEMATOGRAFICHE

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CAPO Iº

Produzione di pellicole cinematografiche

ART. 1.

IMPRESE DI PRODUZIONE

La produzione di pellicole cinematografiche è libera.

L'esercizio delle imprese di produzione non è soggetto ad alcun nulla osta sindacale, nè ad alcuna autorizzazione ministeriale preventiva.

Pertanto sono abrogate le norme del R.D.L. 27 Novembre 1939 n.1812 che approvava la norma coprorativa sull'obbligo del nulla-osta sindacale per l'esercizio dell'industria cinematografica e la Legge 22 gennaio 1942 n. 143 sull'autorizzazione ministeriale preventiva per l'esercizio delle imprese di produzione.

ART. 2.

ADEMPIMENTO DI OBBLIGHI LEGALI PRELIMINARI ALLA LAVORAZIONE

L'impresa di produzione deve osservare gli obblighi legali imposti dalle vigenti disposizioni della Legge e del Regolamento di P.S. di cui al Testo Unico 18 giugno 1931 n. 773 e denunziare al Sottosegretariato per la Stampa, lo Spettacolo ed il Turismo la data di inizio della lavorazione.

Tale denunzia dovrà contenere tutti i dati necessari alla esatta identificazione dell'impresa produttrice e del film da realizzare nonchè lo stabilimento nel quale se ne dovrà compiere la produzione.

Pertanto sono abrogate le norme sull'esame preventivo dei soggetti cinematografici contenute nell'art. 2 del regolamento per la vigilanza governativa sulle pellicole cinematografiche approvato con il R.D.L. 24 settembre 1925 n. 3287.E' pure abbrogata la Legge 30 novembre 1939 n. 2125 sulla concessione del nulla osta preventivo per la produzione

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di pellicole cinematografiche.

ART. 3.

REVISIONE CINEMATOGRAFICA

Ogni pellicola cinematografica, a lavorazione ultimata, dovrà ottenere dal Sottosegretariato per la Stampa, lo Spettacolo ed il Turismo un nulla osta per la proiezione nelle sale cinematografiche del Regno.

All'uopo funzioneranno presso detto Sottosegretariato due Commissioni di prima istanza ed una di appello la cui composizione e le cui attribuzioni specifiche saranno determinate dalle norme di attuazione del presente decreto.

Dette Commissioni potranno escludere dalla proiezione, negando il nulla-osta, quelle pellicole che presentino gravi deficenze tecniche ed artistiche di realizzazione.

ART. 4.

ABOLIZIONE DEI PREMI GOVERNATIVI

Salvo quanto è temporaneamente disposto nelle norme seguenti, sono aboliti i premi a favore dei produttori sugli incassi lordi della proizione nelle sale cinematografiche del Regno di film spettacolari e di documentari nazionali, o sul ricavato della loro esportazione all'Estero, nonchè i premi speciali per particolari pregi artistici o qualità etiche dei film stessi.

Sono pertanto abrogate le norme relative contenute nel R.D.L. 5 ottobre 1933 n. 1414, nel R.D.L. 16 giugno 1938 n. 1061, nella Legge 2 ottobre 1940 n. 1491, nelle Leggi 17 agosto 1941 n. 1131, 22 gennaio 1942 n. 143 e 24 marzo 1942 n. 420.

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ART. 5.

NAZIONALITA' DEL FILM.

Agli effetti delle disposizioni seguenti, si considerano nazionali i film prodotti in Stabilimenti situati nel territorio soggetto alla sovranità dello Stato, in versione originale ita-

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liana o italiana ed estera, da imprese appartenenti a cittadini italiani, con personale tecnico ed amministrativo prevalentemente italiani.

Nel caso trattisi di Società, esse debbono inoltre avere nel territorio soggetto alla sovranità dello Stato la sede amministrativa, l'oggetto principale della loro attività e capitali ed amministratori in maggioranza italiani.

Accertato il concorso di tali requisiti il Sottosegretariato per la Stampa, lo Spettacolo ed il Turismo rilascerà al produttore, a mezzo delle Commissioni di cui all'art. 3, il certificato di nazionalità del film contestualmente alla concessione del nulla-osta alla proiezione.

Sono altresì considerati nazionali i film prodotti in tutto o in parte all'Estero con il prevalente concorso di mezzi tecnici e finanziari italiani.

A R T . 6.

ABOLIZIONE DELLA PROIZIONE OBBLIGATORIA DI PELLICOLE CINEMATOGRAFICHE SPETTACOLARI O DUCUMENTARIE NAZIONALI

Sono abolite le norme relative alla proiezione obbligatoria di film italiani nelle sale cinematografiche del Regno contenute nella Legge 13 giugno 1935 n. 1083.

E' abrogata la Legge 25 novembre 1940 n. 1847 che limitava il circuito di programmazione delle pellicole nazionali ed estere che nel loro complesso spettacolare avessero presentato gravi deficenze di realizzazione di carattere tecnico ed artistico.

Cessano di aver vigore le norme di cui alle Leggi 16 giugno 1937 n. 1117 e 17 agosto 1941 n. 1131 sulla proiezione obbligatoria dei giornali LUCE e dei documentari.

C A P O I I °

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A R T . 7

ESPORTAZIONE

I film spettacolari, documentari o culturali di produzione naziona=

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le, provvisti del nulla osta per la proiezione, sono ammessi all'esportazione. L'esportazione è libera.

A R T . 8 .

IMPORTAZIONE - SOPPRESSIONE DELL'E.N.A.I.P.E.

L'importazione, la distribuzione ed il doppiaggio in Italia di pellicole cinematografiche prodotte all'Estero, sono liberi.

Sono abrogate le Leggi 9 gennaio 1939 n. 463 e 4 agosto 1940 n. 404 sul monopolio per l'acquisto, l'importazione e la distribuzione di film profotti all'Estero esercitato dall'Ente Nazionale Acquisti Importazione Pellicole Estere (ENAIPE).

A R T . 9 .

LIQUIDAZIONE DELL'E.N.A.I.P.E.

Il Ministro per l'Industria, Lavoro e Commercio, di concerto con il Ministro del Tesoro, provvederà alla liquidazione dell'E.N.A.I.P.E.

A R T . IO .

ABOLIZIONE DELLE TASSE E DELLE SOVRATASSE DI DOPPIAGGIO

Le tasse e le sovratasse di doppiaggio per l'adattamento in lingua italiana di film prodotti all'Estero sono abolite.

Sono pertanto abrogate le norme relative contenute nel R.D.L. 5 giugno 1933 n. 1414, nella Legge 13x giugno 1935 n. 1083, nel R.D.L. 29 aprile 1937 n. 861 e nelle Leggi 27 maggio 1940 n.692 e 25 novembre 1940 n. 1725.

A R T . II.

ABOLIZIONE DEI BUONI DI DOPPIAGGIO

In relazione all'art. precedente ai produttori di film italiani non saranno più concessi certificati di esonero dal pagamento della tassa di doppiaggio (buoni di doppiaggio) di cui al R.D.L. 11 di-

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cembre 1941 n. 1696.

C A P O III°

N o r m e t e m p o r a n e e e t r a n s i t o r i e

A R T . 12 .

RIMBORSO PARZIALE DEI DIRITTI ERARIALI (O DI QUOTA DEGLI INCASSI LORDI)

Ai produttori di pellicole spettacolari nazionali di lunghezza superiore ai metri 1500, la cui lavorazione non abbia avuto inizio posteriormente all'entrata in vigore del presente decreto e la cui proiezione avverrà prima del 31 dicembre 1948, è concesso un premio pari al per cento dei diritti erariali (o degli incassi lordi) riscossi nei primi tre anni dalla proiezione delle pellicole stesse nelle sale cinematografiche del Regno.

Il termine di 3 anni decorre dalla prima proiezione in pubblico.

Per gli spettacoli misti - cinematografici e teatrali - la percentuale di cui sopra è ridotta alla metà. E' pure ridotta alla metà se il film nazionale è proiettato con altro film nazionale od estero.

A R T . 13 .

RISCOSSIONE DEL PREMIO

Il produttore, munito del certificato di nazionalità, potrà essere ammesso alla riscossione del premio di cui all'art. precedente. Al pagamento di detto premio provvederà, trimestralmente, l'Ente Italiano per il Diritto di Autore (E.I.D.A.) su autorizzazione del Ministero delle Finanze o direttamente a favore del produttore o a favore dei cessionari x iscritti sul Registro Cinematografico.

A R T . 14 .

DOCUMENTARI

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I produttori di film documentari o culturali di lunghezza superiore ai 200 metri, fermo il concorso dei requisiti di cui all'art. 5, sono ammessi, secondo le norme degli artt. 12 e 13, al rimborso del per cento dei diritti erariali (o degli incassi lordi) riscossi per gli spettacoli nei quali è compresa la proiezione dei film stessi.

La quota di cui al comma precedente verrà divisa in parti uguali se più sono i documentari proiettati nello stesso spettacolo.

A R T . 1 5 .

NORMA TRANSITORIA PER IL REGOLAMENTO FINANZIARIO PER I FILM IN CORSO DI LAVORAZIONE DALL'8 SETTEMBRE 1943.

I produttori di film,posti in lavorazione dopo l'8 settembre 1943 e prima dell'entrata in vigore del presente decreto,potranno ottenere la revisione prevista nell'art. 3 ed essere ammessi al godimento dei premi di cui all'art. 12 anche se sprovvisti del nulla-osta sindacali e di quello ministeriale e se non abbiano potuto comunque adempiere alle altre formalità previste dalle ricordate norme di legge.

Alla revisione ed al godimento dei premi potranno però essere ammessi soltanto quei produttori che non abbiano,in qualsiesi forma, cooperato col nemico ed abbiano prodotto film la cui realizzazione non presenti gravi deficenze di carattere tecnico ed artistico.

All'accertamento delle condizioni di cui sopra provvedono le Commissioni di indicate all'art. 3.

A R T . 1 6 .

RIMBORSO DEI BUONI DI DOPPIAGGIO NON UTILIZZATI

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I produttori che, all'entarata in vigore del presente decreto,non potranno usufruire dei certificati di esonero dal pagamento delle tasse di doppiaggio, data la prevista soppressione di queste ultime, avranno diritto al rimborso delle somme in essi indicate.

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A questo fine potrà essere iscritta nello stato di previsione della spesa del Sottosegretariato per la Stampa, lo Spettacolo ed il Turismo, un fondo di 8 milioni di lire da versare alla Sezione del Credito Cinematografico presso la Banaca Nazionale del Lavoro, la quale provvederà al saldo delle somme accreditate ai produttori dai certificati di cui sopra, previo il ritiro dei medesimi.

A R T . 1 7 .

PROIEZIONE DI FILM ITALIANI

Salvo quanto è disposto dall'art. 6 sono garentite sessanta date di programmazione in un annoa ciascuno dei film italiani, spettacolari o documentari, ammessi al parziale rimborso dei diritti erariali (o al rimborso di una quota dell'incasso lordo) di cui ai precedenti artt. 12 e 14 , la cui lavorazionenon avrà inizio posteriormente all'entrata in vigore del presente decreto e la cui proiezione avverrà prima del 31 dicembre 1948.

Il termine decorre dal giorno della prima proiezione in pubblico.

A R T . 1 8 .

DISPOSIZIONE COMUNE AI CAPI PRECEDENTI

Ogni disposizione comunque incompatibile con i capi precedenti, anche se noh espressamente abrogata, cessa di avere vigore.

Sino all'entrata in vigore del presente decreto tutta la materia continuerà ad essere regolata dalle leggi vigenti.

A R T . 1 9.

NORME DI ATTUAZIONE

Il Presidente del Consiglio, di concerto con gli altri Ministri interessati, emanerà le norme di attuazione del presente decreto.

RESTRICTED

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

Present:

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

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

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

20. Mr. Brown informed the Board that Mr. MacLean, representing the American Embassy, was unable to attend the meeting. Up to the time of the meeting, Mr. MacLean had not yet received from Washington any answer to his cable. He had therefore cable again soliciting a reply. In the meantime, he recommended, however, that the proposed film legislation be submitted by the Italian representatives. 46

21. H.E. Libonati said that the project could be ready at any time. He said that, since he had submitted the principles of the proposed laws in his letter to the Board dated 10th April, 1945, there would be no need for submitting the

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Sig. A. Proia, representing Italian film producers
Sig. Navone, representing Italian exhibitors
Miss M.A. Evans, A.C.
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19. Mr. Stewart Brown read a letter addressed to him by the Presidency of the Council of Ministers in which was stated that Prof. Ettore Benedetti, Engineer, had been nominated by the Ministry for Industry, Commerce & Labour as their counsellor and technical advisor to the Temporary Film Board. Mr. Brown invited Prof. Benedetti to attend future meetings.

20. Mr. Brown informed the Board that Mr. MacLean, representing the American Embassy, was unable to attend the meeting. Up to the time of the meeting, Mr. MacLean had not yet received from Washington any answer to his cable. He had therefore cable again soliciting a reply. In the meantime, he recommended, however, that the proposed film legislation be submitted by the Italian representatives. 40

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

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

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

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

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

23. THE UNBLOCKING OF FILMS NOW IMPOUNDED BY PWB.

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

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

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

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sideration. It is, however, the opinion of the Allied members of the Board, that, since there has been as yet no approval received from the U.S. Government, the submission of the scheme directly to the Italian Council of Ministers would be premature. It was therefore decided that the draft of the proposed laws will be submitted to the Board which will then make its recommendations.

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

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

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HEADQUARTERS ALLIED COMMISSION
APO 394
LEGAL SUB-COMMISSION

AC/4009/3/L.

ELP/ap.
16 April 1945.

SUBJECT : Film Legislation.

TO : Mr. BROWN, Public Relations Branch.

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

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

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

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

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

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

HEADQUARTERS ALLIED COMMISSION
APO 394

10th April 1945

SECRETARY FULL BOARD

Sub-Committee for Revision of Fascist Legislation

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

Present : Major Palmieri, A.C., Chairman
Mr. Michael Stewart, British Embassy
Mr. MacLean, American Embassy
Mr. Paul Reddin, P.W.B.
Mr. Sidney Simmonds
Dr. Ferrero Capzani, Private Secretary to the Under-Secretary for Press.
Sig. De Gerbi, Chief of Cabinet of the Under-Secretary for Press
Miss M.A. Evans, Acting Secretary
Miss Paula B. Grabowski, Secretary

The minutes of the last Meeting were approved with the following corrections:
Minute No. 7, first sentence should read: "As a measure which might possibly be modified for use in Italy, H.E. Tibaldi mentioned the new tax of 7½% which France has under consideration on the box office takings of all films, whether foreign or national."
Minute No. 8, para.2, last sentence should read: "It was further agreed that there would be no opposition to foreign news films being made or exhibited in Italy."

12. The Italian Government representatives stated that they were

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hours at the Under-Secretariat for Press, Via Veneto 56.

Present : Major Palmstad, A.C., Chairman
Mr. Michael Stewart, British Embassy
Mr. Maclean, American Embassy
Mr. Paul Rahin, P.W.D.
Mr. Sidney Simmonds
Dr. Perrone Capanna, Private Secretary to the Under-Secretary for Press.
Sig. De Zerbi, Chief of Cabinet of the Under-Secretary for Press
Miss M.A. Evans, Acting Secretary
Miss Paula B. Grabowski, Secretary

The minutes of the last Meeting were approved with the following corrections:
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Minute No. 8, para.2, last sentence should read: "It was further agreed that there would be no opposition to foreign news films being made or exhibited in Italy."

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

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ENJOYE

1. That the [redacted] be abolished entirely.
2. The guaranteeing from 50 - 0 days during the year of compulsory showing of Italian films in every theatre. These days to be distributed throughout the year on some equitable basis. This Law should be in effect for from 3 - 4 years and would be a minimum aid for Italian producers and would be combined with.

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

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

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

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

14. Major Palmieri suggested that new proposals should be made by the Allied members if they cannot agree with the Italian proposals. Mr. MacLean said that the Italian proposals were not as yet complete enough for definitive discussion and asked for the completed scheme. Mr. De Zorbi expressed the wish to learn the Allied standpoint. He said that nearly all previous legislation could be abolished and that he wanted to know what the Allies would do to help the Italian film industry temporarily. Mr. MacLean stated that the type of help he recommended should not be connected

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

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

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

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

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

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

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Maj Palmieri

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

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

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

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

4. The exceptions referred to above are the following:

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

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

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

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

28/3/45

Pilot Sheet re Report.

1st meeting of Subcommittee March 27

a) Items which are agreed could be proposed to Abrogation

b) Items set aside for further Study

→ to "be" sent.

2nd meeting March 30

proposal by me to LeRoute to begin discussion respecting Items set aside for further Study

1- Items printed not

a) non essential characters of printing

b) making

2 Items other matters, Index + Table of Contents, Title Page, Finance, Foreign Affairs.

removed

c) Enclosing in temporary pencil

D loans set aside for further
Study

→ to "go" that a

2nd meeting March 30

proposal by me to LaFonte to begin
discussion regarding loans set
aside for further Study

1- basis proposed not -
a) non submittal characteristics of projects
be used & making -
b) other investors. Indus + Lab
Finance, Foreign Affairs. Natl Educ.
involved
c) Subsidy to be temporary plus 3-4 yrs
d) 30 to 40 Total jobs - room
for at least 100 to 200 beneficiaries.
e) Subsidy must in one way be
derived from the moneys under by
French proposal - 2½% on value of loans
to be paid to subsidy
f) Complete elimination of all

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Fascist propaganda techniques
+ monopolies - + removal of the roots
holders therefrom by (imposition
of actresses etc)

g) Newsreels - { Composed two newspaper
Two monopoly-
often no showing them or no
rendering them + the exclusion of
foreign newsreels - however -
a) even the belonging of
some part of Luce as a form) Cinema -
scarcity of raw material
might make it necessary to allocate
what is available to a few firms
Cinema rather than leave it subject
to a competitive scramble.

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of advertising [illegible]

g) News stands { Compared to newspaper outlets no monopoly there is no showing there is no reducing them & no reduction of foreign news reels - bounds -

a) possible belonging of some part of Luce as a form) Cinema - scarcity of raw material might make it necessary to allocate what is available to a few firms Cinema rather than leave it subject to a competitive scramble.

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

ALLIED COMMISSION

OFFICE OF THE HEADQUARTERS COMMANDANT

SUBJECT: LIA, PIETRO

TO : LEGAL S/C

9 Mar 1945

Above named has been screened by this office and is judged:

[X] suitable for employment.

[ ] not suitable for employment.

[ ] may be employed subject to further checking.

[ ] employment held in abeyance for further investigation

Amando Bongarzone, 1/4

C. A. BONGARZONE
1st LT. AUS
Internal Security Officer

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28/3/45

Restricted

HEADQUARTERS ALLIED COMMISSION
APO 394
PUBLIC RELATIONS BRANCH

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

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

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

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

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

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

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Present: Mr. C. Stewart Brown, A.C., Chairman.
Mr. MacLean, American Embassy.
Mr. Michael Stewart, British Embassy.
Col. W.P. Evans, A.C.
Maj. E.L. Palmieri, A.C.
Mr. James Linen, P.W.B.
Mr. Paul Radin, P.W.B.
Mr. Alex. Mackendrick, P.W.B.
H.E. F. Libonati, Under- Secretary for Press, Entertainments & Tourism.
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The Chairman read the request and proposed that the Italian government should be allowed to bring a technical adviser, representing the Ministry of Industry, Labour and Commerce, to meetings of the Temporary Film Board. This was agreed.

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

This Sub-Committee has held two meetings, on March 24th and March 29th.

At the first meeting a list of laws was prepared which were proposed for abrogation. After a discussion of these laws it was decided that certain of them would be suggested for abrogation and that certain others would require further study. 36

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

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

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

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

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

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

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

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

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

II. The entire problem of news reels and the monopoly of LUCE were discussed. It was agreed that there should be no monopoly either for the showing or production of news reels in Italy. It was also agreed that there should be no exclusion of foreign-made news reels. H.E. Libonati suggested that Italian companies wishing to enter the field should be subjected to the same control as persons who wish to publish a newspaper, that is, that their financial

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

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

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

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

11. REPORT OF SUB-COMMITTEE ON BLOCKED FILMS.

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

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

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

13. THE NEXT FILM MEETING of the Commission

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abrogated and new laws substituted. [illegible] and it was agreed that the abrogation should be recommended simultaneously with other legislative suggestions made by the Board at the termination of its work. M.E. Libonati said it would be relatively easy to abrogate the existing laws and substitute them with new ones. Regarding the subsidizing of the Italian film industry, M.E. Libonati suggested that 15% of the existing tax on all film showings be the basis thereof.

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

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HEADQUARTERS ALLIED COMMISSION
APO 394
PUBLIC RELATIONS BRANCH

30 March 1945

TEMPORARY FILM BOARD

Sub-Committee for Revision of Fascist Legislation

Minutes of 2nd meeting held on March 28th, 1945 at 11.00 hours at the Under-Secretariat for Press, Via Veneto 55.

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

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

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

H.E. Libonati replied it was his opinion that, in view of the impoverished state of the Italian film industry at present, financial support in some form or other must be extended to the

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

Present : Major Palmieri, A.C., Chairman.
Mr. Michael Stewart, British Embassy
Mr. MacLean, American Embassy
Mr. Paul Nadin, P.W.B.
H.E. F. Libonati, Under-Secretary for Press, Entertainments and Tourism
Sig. Perrone Capanna, Private Secretary to the Under-Secretary for Press
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H.E. Libonati replied it was his opinion that, in view of the impoverished state of the Italian film industry at present, financial support in some form or other must be extended to the industry for a few years at least. On being asked by the Chairman for how long he considered such help should be given, H.E. Libonati replied for about three or four years, during which time it would not be either possible or practicable to make more than about 30 or 35 films annually.

The Chairman's question, continued Sig.Libonati, is closely bound up with the problem of how to finance the new film industry in order to get it on its feet again. In theory the Italian government is willing to abrogate all Fascist laws, provided, however, new ones are made to substitute them.

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

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

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

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

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

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

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

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

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

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

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Major Palmieri.

400/13

HEADQUARTERS ALLIED COMMISSION
APO 394
PUBLIC RELATIONS BRANCH

27 March 1945

TEMPORARY FILM BOARD

SUB-COMMITTEE FOR REVISION OF FASCIST LEGISLATION

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

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

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

Mr. Stewart proposed that the work of this sub-Committee be divided into two stages, a) to abolish existing Fascist laws, and 32

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at 15.00 hours at the Under-Secretariat for Press
62, Via Veneto.

Present : Major Palmieri, A.C., Chairman
Mr. Michael Stewart, British Embassy
Mr. MacLean, American Embassy
Mr. Paul Hadin, P.W.B.
H.E. F. Libonati, Under Secretary for Press, Entertainments & Tourism.
Sig. Perrone Capanna, Private Secretary to the Under-Secretary for Press.
Sig. De Berti, Chief of the Cabinet of the Under-Secretariat for Press.
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1. METHODS TO BE ADOPTED. Major Palmieri had with him a prepared list, which was subsequently read, of the most important Fascist laws which he considered should be proposed for immediate repeal. Fascist laws dealing with film legislation numbered in all about 60. In view of the complexity of these laws, Mr. MacLean suggested it would be preferable and would save much time to begin by repealing all such laws and subsequently only consider for retention those which the Italian government considered necessary for the rehabilitation of the film industry.

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

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

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

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

a) Decree Law No. 1813 of 27 Nov. 39, stating that anyone wishing to enter the film producing industry must obtain a nulla osta from the Federazione Nazionale Fascista degli Industriali dello Spettacolo.

b) Decree Law No. 1287 of 24 Sep. 31, referring to government approval of films. 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.

c) Decree Law No. 2125 of 10 Nov. 39. Before work on any film was started it was necessary to procure a nulla osta from the Ministry of Popular Culture.

d) Decree Law of 11 June 32, No. 1065 establishing an obligatory ratio of 1 to 2 (since 1941 of 1 to 1) in the number of Italian and Foreign films to be shown in each cinema.

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

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

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

a) Decree law No. 141 of 22 Jan 42 prescribing a special permission from the Ministry of Popular Culture in order to qualify for government film bonuses.

b) Decree Law No. 1051 of 16 Jun 38, modified by the Laws of 2 Oct 40, No. 1492; 17 Aug. 41, No. 1131; 22 Jan 42, No. 143; and 24 Mar 42, No. 420, establishing various categories of government bonuses for Italian and foreign films.

c) Decree Law of 24 Sep 23, No. 3287 regarding censorship of Italian and foreign films. No foreign or Italian film could

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c) Decree Law No. 2125 of 16 Nov. 39. Before work on any film was started it was necessary to procure a nulla osta from the Ministry of Popular Culture.

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

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

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

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a) Decree law No. 141 of 22 Jan 42 prescribing a special permission from the Ministry of Popular Culture in order to qualify for government film bonuses.

b) Decree Law No. 1061 of 16 Jun 38, modified by the Laws of 2 Oct 40, No. 1492; 17 Aug. 41, No. 1131; 22 Jan 42, No. 143; and 24 Mar 42, No. 430, establishing various categories of government bonuses for Italian and foreign films.

c) Decree Law of 24 Sep 23, No. 3287 regarding censorship of Italian and foreign films. No foreign or Italian film could be shown in Italy, or exported, before being censored. This law also decreed that minors under 16 could be excluded from the showing of certain films.

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

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

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

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

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

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

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4291/3 2b O.

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

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

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

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

4. The exceptions referred to above are the following:

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

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

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

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

28/3/45

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HEADQUARTERS ALLIED COMMISSION

APO 394

G-1 SECTION CIVILIAN PERSONNEL

27 March 45 *1944*

SUBJECT: **Employment of Civilians.**

To : Legal S/O.
Maj. Palmieri

1. Ref. your AC/4046/L. dated 26 March 45

2. Approval is given to the employment of LIA. Pietro

as a Professional at a rate

not exceeding 12100 Lire per day/month. (Plus living bonus)

3. The minimum rate which is - Lire per day/month will be paid for the first seven days, and may be increased commensurate with employee's skill and ability set out in para. 2 above. It is policy of this Headquarters, as determined by AFHQ. Administrative Memorandum No. 47, dated 16th November 1944, that salaries of civilian employees will be increased gradually, in accordance with their performance, rather than immediately increased to the maximum on completion of the seven day probationary period.

4. Your attention is directed to Office Memo. No. 15, this Headquarters, dated 1st August 1944.

J.E.

R. T. UHLER
Lt. Col. AGD
G-1 American

Effective 2 April 45

28

Civ. Pers. Form 4
Aug. 44

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

NOTES ON FASCIST FILM LEGISLATION

I - The Monopoly — Nuove Norme per l'esercizio del monopolio per l'acquisto, l'importazione e la distribuzione dei film cinematografici provenienti dall'estero

Legge 4 aprile 1940, n. 404. Pubblicata nella Gazzetta Ufficiale del Regno n. 119 del 22 maggio 1940

→ PAGE 63 in ALMANACCO

(Several of the earlier monopoly laws, of 1938 and 1939, are mentioned in the above law. All parts of the monopoly legislation need to be abrogated to make normal distribution of foreign pictures legal in Italy.)

II - Dubbing Tax — Tassa doppiaggio (Legge 27 maggio 1940, n.692 G.U.R. n. 153 del 7 luglio 1940.)

(75,000 liras per each foreign film plus extra taxes based on revenue.)

PAGE 112 in ALMANACCO (earlier law on subject also mentioned)

III - Dubbing in Italy/Tassa doppiaggio & compulsory dubbing in Italy. (Regio decreto-legge 29 aprile 1937 n. ~~442~~ 861. G.U.R. n. 142 del 21 giugno 1937.)

PAGE 107 in ALMANACCO

(Dubbing in Italy is cheaper and better than that done abroad and can be paid for in liras but there are serious objections to such a law.)

IV - General ban on foreign languages-compulsory dubbing (included in dubbing laws)

V - LUCE - ban on foreign newsreels compulsory
~~XXX~~ exhibition of LUCE reels

PAGE 41 in ALMANACCO n.1 see also p. 302 & 303 & 305

VI - Compulsory exhibition of Italian films in a fixed ratio to foreign films

(The first law provided a ratio of one Italian feature to three foreign films; later the law was one to one.) 1 on law numbers see n.6 on page of Monaco list

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VII - Censorship

Legge 29 maggio 1939,n. 926
Legge 25 novembre 1940,n. 1847

PAGES 30 and 31 in ALMANACCO

(Censorship should be confined to moral questions and be the responsibility of one ministry.)

VIII - Prizes to local producers - Features of the numerous laws on this subject include discriminations against foreign motion pictures.

There were at least three types of prizes: a rebate of a part of the admission tax,cash awards for outstanding films and free rights to import several foreign films without paying the high dubbing taxes.

SEE PAGES 107,108,110,113,114,115,116,117 in ALMANACCO

*

There are so many laws,decrees and ministerial directives covering these and related subjects,in my opinion,the best method would be to abrogate all Fascist film legislation and then pass any proper new laws needed. Efforts to cancel and amend the legislation may result in further confusion because the job would have to be done one law or one section of a law at a time. The task would seem to be almost endless and almost certainly there would be points omitted in that procedure.

From the American viewpoint the only law needed is one setting up a moral censorship.

Customs duty and admission taxes in the theatres appear to be chiefly an Italian problem.

If the Italian government wishes to subsidize an Italian film industry I believe we should insist that it be done in a manner which does not discriminate against foreign motion pictures. Certain schemes clearly discriminate; others may or may not.

March 26,1945

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

HEADQUARTERS ALLIED COMMISSION
APO 394
LEGAL SUB-COMMISSION

ELP/lrb.
26 March 1946.

AC/4046/L.

SUBJECT : Employment of Italian Civilian.

TO : Civilian Employment Branch, Hq AC.

1. Pursuant to a telephone conversation held on 21 March 1945 Col. Fiske advised Col. Behrens that he approved the employment of an Italian civilian (professional scale) to be assigned to do certain special research work for this Sub-Commission, the employment not to exceed a period of one month.

2. Will you please approve the employment of Avvocato Pietro Lia, Via Acaia 31/13, Tel 772375, Identity card No. 11754632, the employment to commence on 2 April 1945.

3. I have advised Mr. Lia that he will be paid at the rate of 13530 lire monthly, the maximum allowed for professional scale employees, and that the employment may be terminated at will at any time before the expiration of the one month period for which his employment is authorized. Please confirm this understanding.

E. L. PALMIERI,
Major,
Acting Chief Counsel.
(for Chief Legal Adviser)

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

Avv. Pietro Zico
Via Ocaia 31 / 13 Tel. 772375 { 7-9 / 13-15 / 20-23,30
Carta di identità n. 11754632
Rl Governatorato di Roma



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

AC/4046/

To Civilian Employment Bureau

Subject: Employment of Italian Civilians

1. ~~An application is hereby made~~ Pursuant to a telephone Conversation held on 21 March 1945 Colonel Behrens that he approved the employment of an Italian Civilian (professional scale) to the assigned to do duties for this Command. Special research work. ~~to exceed~~ The employment not to exceed a period of one month.

2. Will you please approve the employment of Dr Alberto Murgi, Viale Gorizia 24, Tel 852 840 in accordance with the understanding. The employment to commence on March 1945. MARCH 1945.

IL COMMISSARIO FEDERALE

FEDERAZIONE DELL'URBE

PARTITO FASCISTA REPUBBLICANO

ELP
Copy to Personnel.

13140 13553

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

5 copies

R A P P O R T O
SULLA LEGISLAZIONE ITALIANA NEL SETTORE CINEMATOGRAFICO
1923 - 1943

CAPITOLO I
PRODUZIONE DI FILM

Sezione I
Esercizio delle imprese di produzione

1. Decreto 27 novembre 1939 n.1812 che approva una norma corporativa che subordina ad un nulla osta della Federazione Nazionale Fascista degli Industriali dello Spettacolo l'esercizio delle attività industriali di produzione di film.

2. Legge 22 gennaio 1942 n.143, che prescrive una speciale autorizzazione ministeriale per le ditte che vogliono produrre pellicole cinematografiche da ammettere al godimento dei premi governativi.

Sezione II
Censura preventiva della produzione

3. R.D. 24 settembre 1923 n.3287 (Regolamento per la vigilanza governativa sulle pellicole cinematografiche) che sottopone all'art.2 alla revisione governativa - prima del Ministero dell'Interno e successivamente del Ministero della Cultura Popolare - "i copioni e gli scenari" dei film.

4. Legge 30 novembre 1939 n.2125 che istituisce un nulla osta preventivo del Ministero per la Cultura Popolare per l'inizio della lavorazione dei singoli film.

Sezione III
Censura dei film italiani ed esteri

5. R.D. 24 settembre 1923 n.3287 che dispone che nessuna pellicola italiana od estera può essere proiettata all'interno o esportata senza essere stata prima sottoposta alla revisione governativa (a quell'epoca del Ministero dell'Interno). Dalla proiezione possono essere esclu-

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si i minori di anni 18. Successivamente la revisione (censura) dei film fu trasferita al Sottosegretariato per la Stampa e la Propaganda, trasformato poi in Ministero per la Cultura Popolare, presso il quale funzionavano quattro Commissioni di I grado, presiedute da un funzionario del predetto Ministero e composte da funzionari di altri quattro Ministeri, e una Commissione di appello, pure composta dai rappresentanti dei varî Ministeri interessati.

Sezione IV

Proiezione obbligatoria delle pellicole italiane

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

Sezione V

Premi governativi

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

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

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

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

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

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Sezione VI

Credito cinematografico

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

CAPITOLO II

IMPORTAZIONE e NOLEGGIO

Sezione I

Tasse di doppiaggio

9. R.D.L. 5 ottobre 1933 n.1414, modificato con la legge 13 giugno 1935 n.1083 e dalle leggi 27 maggio 1940 n.692 e 25 novembre 1940 n.1725, che vietano la proiezione nel Regno di film esteri ad intreccio di lunghezza superiore ai 1.000 metri, il cui doppiaggio sia stato eseguito all'Estero, ed istituiscono una tassa di concessione governativa sul doppiaggio, che era prima di L. 35.000 e poi aumentata fino a L. 75.000, con sovrattasse da L. 20.000 a L. 140.000 per i film che realizzano incassi superiori a Lire L. 2.500.000.-

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

Sezione II

21

Monopolio dell'importazione

10. R.D.L. 4 settembre 1938 n.1389 istituiva il Monopolio dell'acquisto, importazione e distribuzione di film esteri, affidandone la gestione all'E.N.I.C. Con la successiva legge del 4 aprile 1940 n.404 la gestione del Monopolio fu affidata all'Ente Nazionale Acquisti Importazioni Pellicole Estere - E.N.A.I.P.E., che pote-

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va concedere ad Agenti nazionale e a Sub-Agenti regionali il permesso di distribuire (noleggiare) le pellicole estere importate obbligatoriamente per il suo tramite.

CAPITOLO III

ESERCIZIO DI SALE CINEMATOGRAFICHE

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

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

CAPITOLO IV

CINEMATOGRAFIA DI ATTUALITA' E CULTURALE

Sezione I

Istituto Nazionale LUCE

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

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Sezione II

Pellicole culturali e documentari

14. D.M. 16 novembre 1941 che sancisce la proiezione obbligatoria delle pellicole a corto metraggio aventi carattere documentario (turistici, musicali, artistici, scientifici, di propaganda) prodotte dall'Istituto LUCE o da ditte private autorizzate, con il pagamento da parte dei gestori di cinematografi di una percentuale obbligatoria dell'incasso.

Sezione III

Centro Sperimentale di Cinematografia

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

R A P P O R T O

SULLA LEGISLAZIONE ITALIANA NEL SETTORE CINEMATOGRAFICO

1923 - 1943

CAPITOLO I

PRODUZIONE DI FILM

Sezione I

Esercizio delle imprese di produzione

1. Decreto 27 novembre 1939 n. 1812 che approva una norma corporativa che subordina ad un nulla osta della Federazione Nazionale Fascista degli Industriali dello Spettacolo l'esercizio delle attività industriali di produzione di film.

2. Legge 22 gennaio 1942 n. 143, che prescrive una speciale autorizzazione ministeriale per le ditte che vogliono produrre pellicole cinematografiche da ammettere al godimento dei premi governativi.

Sezione II

Censura preventiva della produzione

3. R.D. 24 settembre 1923 n. 3287 (Regolamento per la vigilanza governativa sulle pelbicole cinematografiche) che sottopone all'art.2 alla revisione governativa - prima del Ministero dell'Interno e successivamente del Ministero della Cultura Popolare - "i soggetti e gli scenari" dei film.

4. Legge 30 novembre 1939 n.2125 che istituisce un nulla osta preventivo del Ministero per la Cultura Popolare per l'inizio della lavorazione dei singoli film.

Sezione III

Censura dei film italiani ed esteri

5. R.D. 24 settembre 1923 n.3287 che dispone che nessuna pellicola italiana od estera puo' essere proiettata all'interno o esportata senza essere stata prima sottoposta alla revisione governativa (a quell'epoca del Ministero dell'Interno). Dalla proiezione possono essere

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Sezione I

Esercizio delle imprese di produzione

1. Decreto 27 novembre 1939 n. 1812 che approva una norma corporativa che subordina ad un nulla osta della Federazione Nazionale Fascista degli Industriali dello Spettacolo l'esercizio delle attività industriali di produzione di film.

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Sezione II

Censura preventiva della produzione

3. R.D. 24 settembre 1923 n. 3287 (Regolamento per la vigilanza governativa sulle pellicole cinematografiche) che sottopone all'art.2 alla revisione governativa - prima del Ministero dell'Interno e successivamente del Ministero della Cultura Popolare - "i copioni e gli scenari" dei film.

4. Legge 30 novembre 1939 n.2125 che istituisce un nulla osta preventivo del Ministero per la Cultura Popolare per l'inizio della lavorazione dei singoli film.

Sezione III

Censura dei film italiani ed esteri

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

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Sezione IV

Proiezione obbligatoria delle pellicole italiane.

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

Sezione V

Premi governativi

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

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

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

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

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

Sezione VI

Credito cinematografico

8. Legge 13 giugno 1935 n.1143 che autorizza la costituzione di una Sezione Autonoma per il Credito Cinematografico presso la Banca Nazionale del Lavoro, per la concessione di anticipazioni a favore dei produttori di pellicole nazionali? Nel 1941 questo sistema [illegible] (finanziamenti) a favore della produzione cine-

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Premi governativi

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

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CAPITOLO II

IMPORTAZIONE E NOLEGGIO

17

Sezione I

Tasse di doppiaggio

9. R.D.L. 5 Ottobre 1933 n. 1414, modificato con la legge 13 giugno 1935 n. 1083 e dalle leggi 27 maggio 1940 n.592 e 25 novembre 1940 n.1725, che vietano la proiezione nel Regno di film esteri ad in-

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

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

Sezione II

Monopolio dell'importazione

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

CAPITOLO III

ESERCIZIO DI SALE CINEMATOGRAFICHE

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

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

CAPITOLO IV

CINEMATOGRAFIA DI ATTUALITA' E CULTURALE

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Sezione II

Pellicole culturali e documentarie

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

Sezione III

Centro Sperimentale di Cinematografia

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

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Italian Exhibitors Face Problem of Film Supply, Taxes and Equipment

by MARTIN QUIGLEY, Jr.
in Rome

Motion picture exhibitors in liberated Italy who have theatres in operation are seriously troubled about the future, even though crowds are flocking to the box office and paying high admission prices. Every basic factor affecting the business is a cause of current concern.

First of all a continuing supply of enough high quality product is not yet assured. Operating expenses have mounted to fantastically high levels and there is no indication that the end of the inflation has been reached. Finally Italian Government admission and income taxes take most of the box office receipts, and the probability is that tax rates will continue to increase as part of the effort to pay the costs of the war.

Italian Theatres Totaled 5,236 in Year 1942

A large number of theatres from the toe of Italy to the Alps have been destroyed or seriously damaged; many others lack a normal supply of electricity and other essentials. Up to now no statistics have been prepared on the destruction of theatres in the areas of Italy from which the Germans have been expelled. No one wishes to guess what the situation will be in Northern Italy.

The most recent figures on the motion picture industry in Italy are those published in *Lo Spettacolo in Italia*, 1942, which was issued October 30, 1943. In 1942 there were 5,236 Italian theatres. Thirty per cent of all the admissions were collected in the 10 per cent of the theatres which are located in Rome, Milan, Turin, Naples and Genoa. The 25 largest cities in Italy produced 52 per cent of the gross.

In 1942 admissions to motion picture theatres averaged about 8,200,000 per week. All towns with 20,000 or more population have at least one cinema. From Rome north towns of 10,000 and more have film service; the southern part of Italy has been less well developed from a motion picture, or any other, point of view.

about 20 features. Several Italian distributors including ENIC are reissuing old Italian films.

Also old Universal, RKO Radio, Columbia and United Artists pictures are being circulated by their respective Italian distributors. A few Italian pictures of recent date, unobjectionable from a propaganda standpoint, are in release. But these diverse sources at present do not have available a sum anywhere near the 250 new features needed each year for profitable exhibition in Italy.

Until 1939, when the major American firms suspended operations in Italy following the creation of the Fascist government motion picture monopoly, the majority of the film imports were Hollywood pictures. From that year the Italian government increased efforts to obtain product from Germany, Spain, France and any other source, while domestic production was encouraged by substantial prizes and tax refunds.

The following table from *Lo Spettacolo in Italia*, 1942, shows the number of Italian pictures and foreign imports from 1930 to 1942:

Year	Italian	Imports	Year	Italian	Imports
1930	18	374	1937	33	290
1931	27	262	1938	45	230
1932	31	229	1939	77	168
1933	36	260	1940	86	183
1934	31	267	1941	71	153
1935	39	202	1942	96	127
1936	43	187			

In 1942 Italian pictures earned 52.3 per cent of the gross of 1,191,000,000 lire. In 1941 Italian films won 41.4 per cent of the film revenue; 34.9 per cent in 1940; 24.3 per cent in 1939, and 13 per cent in 1938. It was in 1938 that the first major Fascist film laws were passed creating the Government film monopoly.

In recent years every Italian picture won some kind of a prize and tax rebate from the Fascist Government. The scales were weighted so that a better picture received a more substantial subsidy.

The Fascist laws encouraged almost all types to become producers. At one time more than 140 producing firms were registered. By decree that number was reduced to 40. Despite all the Government pressure the 96 Italian films

as a refugee camp. Enough of the Cinecitta equipment was held back when the Nazis and the Italian Fascists went to the north to produce one or two features at a time. The Scalera studio, owned by a construction family which did much work for the Fascist Government, is almost in its pre-war technical state despite the fact that Scalera during the war established a studio at Venice. Several small studios in the Rome region also are in a position to do some film production. The fate of the studios in the north of Italy—two at Venice (Cines and Scalera), Turin and Pisorno—is not known.

However, assuming the problem of financing and the more difficult one of raw stock are solved, a total of 50 Italian films will not materially assist the Italian exhibitor. He knows that at present and for years to come, if not indefinitely, the great majority of the pictures must come from abroad. The exhibitor's first preference as that of his patrons, now as before, is for Hollywood product.

Fascist Film Legislation Technically Not Abrogated

The Italian exhibitor realizes that a number of matters must be settled before he has a regular normal supply of Hollywood films. At the moment the exhibition of any foreign motion pictures in Italy is technically illegal under the Fascist film legislation which has not yet been abrogated. The showman here also is concerned about the method of operation which the American film companies may choose for Italy. But the answer to this and all related problems will only settle a part of the exhibitor's troubles.

Many exhibitors have so many wartime worries that they can not even think about product. A few of the better theatres have been requisitioned for entertainment uses for the Allied forces. But the day-to-day general operating expenses are the prime concern.

Everything that must be purchased for the theatre is at an extremely high price. Carbons, replacement parts for projector and sound equipment, other items for the physical theatre, are hard to obtain. After liberation of each particular area of I the problem of electricity has been extremely acute. Many theatres have been usi emergency generator setups, and that means a pressing need for fuel for the generator engines.

Exhibition as well as distribution is und continuing pressure to raise salaries. A str of employees has been threatened. An i crease of 500 per cent over pre-war levels sought in some cases. Today in Italy it is qui common for a day laborer to be earning

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the business is a cause of current concern.

First of all a continuing supply of enough high quality product is not yet assured. Operating expenses have mounted to fantastically high levels and there is no indication that the end of the inflation has been reached. Finally Italian Government admission and income taxes take most of the box office receipts, and the probability is that tax rates will continue to increase as part of the effort to pay the costs of the war.

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In 1942 admissions to motion picture theatres averaged about 8,200,000 per week. All towns with 20,000 or more population have at least one cinema. From Rome north towns of 10,000 and more have film service; the southern part of Italy has been less well developed from a motion picture, or any other, point of view.

The largest Italian exhibition circuit has 90 theatres and is owned and operated by Ente Nazionale Industrie Cinematografica (ENIC), a Government company which also has a large distribution branch. Other circuits are much smaller and generally are confined to a particular area of Italy. Several thousand theatres are independent, individual operations. Even before the war the theatres in Italy were not modern in the sense of the word as used in the United States.

All Exhibitors Worried About Product Supply

Today all exhibitors, from the State company, ENIC, to the showman with one small house in a provincial town, are worried about the product supply. Ever since the Allied landings in Sicily and southern Italy a limited number of American and British films have been distributed by the Psychological Warfare Branch Film Section. More recently the distributor of Russian films in Italy, GBD (Giovanni de Bernardini) launched a program with

do not have available a sum anywhere near the 250 new features needed each year for profitable exhibition in Italy.

Until 1939, when the major American firms suspended operations in Italy following the creation of the Fascist government motion picture monopoly, the majority of the film imports were Hollywood pictures. From that year the Italian government increased efforts to obtain product from Germany, Spain, France and any other source, while domestic production was encouraged by substantial prizes and tax refunds.

The following table from *Lo Spettacolo in Italia*, 1942, shows the number of Italian pictures and foreign imports from 1930 to 1942:

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1935	39	202	1942	96	127
1936	43	187			

In 1942 Italian pictures earned 52.5 per cent of the gross of 1,191,000,000 lire. In 1941 Italian films won 41.4 per cent of the film revenue; 34.9 per cent in 1940; 24.3 per cent in 1939, and 13 per cent in 1938. It was in 1938 that the first major Fascist film laws were passed creating the Government film monopoly.

In recent years every Italian picture won some kind of a prize and tax rebate from the Fascist Government. The scales were weighted so that a better picture received a more substantial subsidy.

The Fascist laws encouraged almost all types to become producers. At one time more than 140 producing firms were registered. By decree that number was reduced to 40. Despite all the Government pressure the 96 Italian films made in 1942 were produced by 46 firms, or an average of about two pictures to a company.

Estimate Could Produce 50 Annually, with Facilities

That year 23 companies made only one feature each; 11 made two; one, five films; one, six, and one, 12. The last mentioned was Cines, headed by Luigi Freddi, boss of the Fascist film industry, who transferred Cines to Venice when the Allies were on the way to Rome.

Members of the film trade in Italy estimate that 50 films could be produced in this country each year if money and raw stock were available. Currently a few films are in production in the Rome area. It is reported some investors are gambling on film production rather than trust to the uncertain value of the lira. The Italian films now in production are being made under primitive conditions. Some are being shot silent for recording of the dialogue and sound effects at a later date in one of the dubbing studios.

Cinecittà, the principal studio in Italy and a property of the Government, is occupied now

preference as that of his patrons, now as before, is for Hollywood product.

Fascist Film Legislation Technically Not Abrogated

The Italian exhibitor realizes that a number of matters must be settled before he has a regular normal supply of Hollywood films. At the moment the exhibition of any foreign motion pictures in Italy is technically illegal under the Fascist film legislation which has not yet been abrogated. The showman here also is concerned about the method of operation which the American film companies may choose for Italy. But the answer to this and all related problems will only settle a part of the exhibitor's troubles.

Many exhibitors have so many wartime worries that they can not even think about product. A few of the better theatres have been requisitioned for entertainment uses for the Allied forces. But the day-to-day general operating expenses are the prime concern.

Everything that must be purchased for the theatre is at an extremely high price. Carbons, replacement parts for projector and sound equipment, other items for the physical theatre, are hard to obtain. After liberation of each particular area of I the problem of electricity has been extremely acute. Many theatres have been usi emergency generator setups, and that means a pressing need for fuel for the generator engines.

Exhibition as well as distribution is und continuing pressure to raise salaries. A stri of employees has been threatened. An i crease of 500 per cent over pre-war levels sought in some cases. Today in Italy it is qui common for a day laborer to be earning much or more than a salaried professio worker such as a Government employee or university professor.

To balance the increase in prices which v from a few times to several hundred times pr war costs, the average exhibitor has been able to increase his admission prices only two or three times. Already there is some opposition to the high level of theatre admissions, and a likelihood of local governmental action in so places to place some controls in effect.

Finally, the Italian exhibitor is facing s taxes. Taxes were high under the Fascist gime, but seem almost as nothing to what n be turned over to the Government to help for the ravages of war and the results of Fascist system. It is reported that the leve admission taxes will be increased shortly to nearly 50 per cent.

The conditions of inflation also make the income taxes very burdensome. A profit of 1,000,000 lire in 1938 theoretically equalled $50,000; at present rates the theoretical val of $10,000, but the actual worth of such a of lire, measured by prices or black m transactions in dollars, is probably $2,500.

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HEADQUARTERS ALLIED COMMISSION
APO 394
PUBLIC RELATIONS BRANCH

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

Present :

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

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

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Mr. MacLean, American Embassy.
Mr. James Linen, P.W.B.
Mr. Paul Radin, P.W.B.
Mr. Alex. Mackendrick, P.W.B.
Major E.D. Palmieri, A.C.
Mr. L.V.R. White, A.C.
H.E. F. Libonati, Under Secretary for Press Entertainments & Tourism.
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2. Election of President and Secretary. Admiral Stone was obliged to refuse the nomination, proposed by S.E. Libonati, as President of the Commission owing to the pressure of work. Mr. G. Steawrt Brown was subsequently nominated by Mr. Linen and elected chairman.

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

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3. Mr. Brown asked the Italian government representatives if they would like to increase their number to four, adding a representative from the film exhibitors. This was agreed. Mr. Brown invited all members to bring experts or advisers with them when special technical questions were to be discussed.

4. Mr. Brown then outlined the problems facing the board : a) Revision and elimination of Fascist film legislation, b)review of films blocked by P.W.B. and recommendation on the future system of review and release, c) de-requisitioning of Italian film property, and d) the creation of a permanent Italian Film Commission. It was agreed to set up sub-committees to deal with the first two points.

5. Sub-committee on legislation. With regard to the nomination of a sub-committee to deal with the revision of fascist film legislation, Mr. Brown proposed the committee should be composed of Major Palmieri as Chairman, plus Mr. MacLean, Mr. Stewart and Mr. Radin for the Allies, and S.E. Libonati and Mr. Perrone Capanna for the Italians. This committee will hold its first meeting on Saturday next, March 24th, at 15.00 hours in the office of H.E. Libonati. Major Palmieri undertook in the meantime to gather together all fascist laws dealing with films and have them ready for perusal in Mr. Brown's office by midday on Friday the 23rd.

6. Sub-committee for review of films currently blocked by P.W.B. and those to be produced in the future : It was proposed that the sub-committee be composed of two allied and two Italian representatives. Mr. Stewart considered that only one representative of each would be sufficient for reviewing the films but that it would be impossible for any one committee to examine the many hundred films involved. In view of this difficulty it was decided that in principle all films would be turned over, as soon as possible after criteria for their turn over had been agreed upon, to the Italian government, who would then review them individually as requests for release were made by their owners. The point was raised that there were likely to be objections on the Italian side to films made by Fascist actors, or owned by Fascist film magnates. It was specifically stated that such problems were mainly the concern of the Italian government. The Allies were chiefly interested in the blocking

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The chairman then suggested that a sub-committee, composed of one allied member and one Italian, should meet as soon as possible to discuss the criteria to be followed for release of the films to the Italian government. It was agreed that this committee, composed of Mr. Mackendrick, with Mr. Linen and Mr. Stewart as advisors, and Mr. Libonati, and two advisors for the Italians, would hold its first meeting on Friday, March 23rd, at 12.00 hours in Mr. Linen's office in 62, Via Veneto.

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

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

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HEADQUARTERS ALLIED COMMISSION
APO 394
LEGAL SUB-COMMISSION

EHP/po.
19 Mar 45.

SUBJECT : Temporary Film Board.

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

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

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

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

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

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HEADQUARTERS ALLIED COMMISSION
APO 394
PUBLIC RELATIONS BRANCH

GSB/mew

11-A/PRB

17 March 45

SUBJECT: Film Board

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

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

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

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

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

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

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

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

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

G. STEWART BROWN
Director, PRB

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Encl. (1)

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With the compliments of the

Public Relations Officer,

Allied Commission

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ALLIED COMMISSION

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

RESTRICTED
ALLIED COMMISSION
TEMPORARY FILM BOARD

D-11

ADMINISTRATIVE MEMORANDUM)
:
NUMBER)

15 December 1944.

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

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

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

(1) Political Section
(2) Public Relations Officer

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

(1) Policy Section
(2) Film Section

(d) Italian Government will nominate two suitable members.

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

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

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Report on Chaotic State of Italian Film Business

(Continued from preceding page)

transactions up to 370 or more lires to the dollar are reported—makes doubtful the real worth of the fund of more than 100,000,000 lires credited to the U. S. companies. How and at what future date all or part of the fund may be transferred into dollars is not known in Italy now and may not be for a few years.

Up to the present time the new Italian Government has given little attention to the film business. While Fascist laws are not being enforced, no specific action has been taken in regard to the many laws on the statute books affecting American film distribution in Italy. Before American commercial distribution can begin in an orderly fashion, the Italian Government will have to make clear its position regarding U. S. motion pictures.

Fascist laws discriminating against American motion pictures include a monopoly of importation and distribution of foreign films, high, graduated dubbing taxes, a ban on American newsreels, substantial cash prizes to local producers, as well as special rebates of theatre admission taxes, and many other restraints, administered through numerous Government agencies.

In addition to the motion picture laws, the Fascist Government itself was very much in the film business through the ownership of Istituto Nazionale LUCE, newsreel and propaganda short producer, which in turn owns Ente Nazionale Industria Cinematografica (ENIC), a large distributing and theatre-owning company, and other film interests. As with the old laws, the new Italian Government has inherited the film properties of the Mussolini regime. ENIC is still in operation, directed by a trustee appointed by the Bonomi government. At the moment LUCE's activities have been halted entirely by the PWB and the AMG in the liberated areas of Italy. What the new Italian Government's policy with respect to both these firms, and other film interests, will be is not yet clear.

Italian production has been severely crippled by the fact that the Germans, and the Italian Fascists who fled to the north of Italy or to Spain, carried away most of the equipment. Cinecitta, principal Italian studio, is now a refugee camp without film production facilities or equipment. Dubbing and certain laboratory facilities in Italy are still in working order. The raw stock situation is extremely acute, with the price about 30 cents a metre. However, a few Italian pictures are in production.

Italy. Some Italians in the film business currently are speculating about possible joint American film distribution activities.

Present indications are that the Italian market for the American motion picture will continue to be good—in terms of lires. What this will mean in dollars in the future is much less certain. The answer depends on what recovery Italy makes from the ruins of the war and a generation of Fascism.

BRITISH TRADE EDITOR RETIRES



Daily Herald, London

S. G. Rayment, editor of Kinematograph Weekly, London, signing his final page on his retirement after an association of twenty-five years with that British trade journal. He was editor during eighteen of these twenty-five years. His place has been taken by A. L. Carter (left of group) as Editorial Manager. During Mr. Rayment's quarter of a century association with Kine Weekly he has achieved for himself and for his publication a position of influence and respect. In the United States as well as in all the nations of the British Commonwealth he has merited conspicuous recognition for the furtherance of sound and level-headed policies. The good wishes of his many friends throughout the world of motion pictures will accompany him in his days of retirement.—M. Q.

30 Warner Exploiteers Will Publicize "Hotel Berlin"

The largest field staff utilized by Warner Bros. on a film in recent years will be assigned to "Hotel Berlin," with a total of 30 exploiteers sent out to publicize the picture. In addition to the regular field staff under Mort Blumenstock, head of advertising and publicity in the east, several men from the home office and studio will be sent to exploit premieres in leading cities. A special press book for the campaigns in key situations is being prepared to supplement the regular press book.

The national trade showing of "Hotel Berlin" has been set by Warner Bros. for Monday, March 12. The film, based on Vicki Baum's best seller, will have its world premiere at the New York Strand early in March, following "Objective, Burma."

Loew's and Universal Win

Calls Censor Unnecessary At Cleveland Forum

Film censorship has outlived its usefulness and is unnecessary, Emanuel Gebauer, teacher at John Hay High School, told a forum group February 10, sponsored by the Motion Picture Council of Cleveland. Charging the Ohio censor board was living in a pre-scientific era, he urged approval of films on hygiene, venereal disease and the like. He questioned the qualification of censors to determine what other people might see. Delbert Woodford of the State Department of Education defended state censorship as necessary to maintain a high moral standard. However, he agreed there might be a time when censorship would be unnecessary.

"Call of the Wild" Reissue Set by 20th Century-Fox

"Call of the Wild," starring Clark Gable and Loretta Young, produced originally for Twentieth Century by Darryl F. Zanuck, will be re-released by Twentieth Century-Fox as one of its 30th anniversary celebration pictures, it was announced Monday by William L. Kupper, general sales manager. The film was produced prior to the merger of Twentieth Century and Fox. William Wellman directed the picture.

"Seeing You" Sets Opening Day

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Producers in Dark on Italian Government's Film Plans

The local producers do not know whether they will receive the old film prizes and tax rebates provided in the Fascist film legislation or what steps, if any, the new Italian Government will take regarding motion pictures.

American motion picture companies must solve the problems of the changeover from PWB distribution to commercial film distribution. Some new transport methods by car and truck are indicated as the Italian railroad situation is certain to be bad for years on account of war damage. Cooperation might also be required in determining the handling of the vast backlog of American films made during the years in which there was no distribution in Italy. Some Italians in the film business currently are speculating about possible joint American film distribution activities.

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Loew's and Universal Win Infringement Awards

Loew's and Universal were awarded $1,200, plus $1,000 counsel fees, in New York Federal Court by Judge Samuel Mandelbaum, against Sanfreboh Theatre Corporation, and Nathan Steinberg, owner and manager of the Grand theatre, New York, for the unauthorized playing of three films over and above the number of times contracted for. The infringement took place in 1944. The films involved were "You're a Sweetheart," Universal, with the award $400, plus $500 counsel fees, and "Tortilla Flat" and "San Francisco," MGM, awards on both films being $800 plus $500 counsel fees.

Palumbo Tuckahoe Trustee

Leonard Palumbo, assistant to G. R. Keyser, foreign advertising and publicity manager for Warner Bros., has been designated for a two-year term as a Village Trustee of Tuckahoe, N. Y., his home.

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Film censorship has outlived its usefulness and is unnecessary, Emanuel Gebauer, teacher at John Hay High School, told a forum group February 16, sponsored by the Motion Picture Council of Cleveland. Charging the Ohio censor board was living in a pre-scientific era, he urged approval of films on hygiene, venereal disease and the like. He questioned the qualification of censors to determine what other people might see. Delbert Woodford of the State Department of Education defended state censorship as necessary to maintain a high moral standard. However, he agreed there might be a time when censorship would be unnecessary.

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"Seeing You" Sets Opening Day Record in San Francisco

All time gross and attendance records for opening day business at the 4,651-seat Fox theatre, San Francisco, were broken by Dore Schary's "I'll Be Seeing You," starring Ginger Rogers, Joseph Cotten and Shirley Temple, according to Selznick International. The picture, directed by William Dieterle, drew $6,287 for the opening day without benefit of any midnight show.

Kennedy Wins Navy Cross

The late Navy Lieutenant Joseph Patrick Kennedy, Jr., has been posthumously awarded the Navy Cross for "extraordinary heroism" on the mission on which he met his death, when his Navy bomber exploded in the air. Lieut. Kennedy, who was 29 at the time of his death, last Aug. 12, was the son of Joseph P. Kennedy, former American Ambassador to Britain, and former film executive.

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Report on Chaotic State Of Italian Films; Theatre Booms with Inflation

by MARTIN QUIGLEY, JR.
in Rome

EVERY phase of motion picture activity in Italy is in a state of greater or lesser chaos, though parts of the country have been liberated for a year and a half, and Rome, the capital, for eight months.



Martin Quigley, Jr.

American motion pictures are distributed by the Film Section of the Allied Military Headquarters' Psychological Warfare Branch. This joint British-American, military-civilian, agency started film exhibition for the Italian public shortly after the first Allied troops landed in Sicily and has continued operations behind the lines as the battle zone advanced up the peninsula of Italy. Emphasis naturally has been on obtaining the widespread distribution and results have been successful. Other problems concerning the motion picture in Italy for today and the future have been left to other agencies.

Theatres in liberated areas of Italy are enjoying heavy attendance. Many theatres are taking in each week ten times as much money as in the same period before the war. This is fine business which, however, should be viewed in relation to the currency inflation here. The fact that American films, exhibited after an absence of five years, are tremendously popular surprises no one.

While the factors of distribution and attendance are fundamental in normal times for judging business conditions, at present in Italy both these favorable circumstances must be qualified.

Distribution by PWB Film Unit Temporary War Measure

Distribution by the PWB Film Section is a temporary war expedient and will be more or less abruptly halted at some future date. Already the PWB has discontinued its daily news-

have been increased substantially, though not in as high a ratio as many other prices. For example, the price of some foods has multiplied as much as 100 times.

Italian motion picture patrons are generally well satisfied with the film fare provided since the liberation. There is a certain tendency to be wary of what the Italians consider propaganda—they had more than 20 years of it. The hope is expressed in some Italian circles that newer films may be shown and that there be a sufficient number of prints to cover the more important cinemas in a shorter period of time. The most severe criticism has been directed against the dubbing and subtitles made in the United States. It is said that the Italian used in both is not always in keeping with the language customs in Italy. Outside the larger cities many of the patrons do not read or read so slowly that they cannot follow the picture action and comprehend the subtitles at the same time.

The greatest single handicap to a more extensive distribution of films is a lack of adequate transportation. The PWB, of course, uses military transport but even then does not service all available theatres on a normal basis. The lack of transport in Italy is one of the prime reasons alleged for continuing the PWB film distribution in areas liberated long ago and now administered by the new Italian Government.

High Transportation Cost Borne by Exhibitors

However, Italian distributors, without military transport are managing to get films delivered by using the many private truck and commercial car routes which cover almost all liberated areas. This is done at great cost in money and in time but theatre business is so good that extremely high transportation costs are readily absorbed by the exhibitor.

The Film Section of the PWB theoretically has a monopoly on the distribution of Allied pictures in Italy. In practice a number of variations of the theory exist. The most important of these, in point of divergence from the standard ban on commercial film activities, is the distribution of Russian product.

A company called G.D.B. after its head, Gio-

tribute Russian films. The distribution is on a commercial basis and is independent of the B. Also pre-war Columbia, RKO Radio, United Artists and Universal pictures are being distributed by Italian distributors, several of whom have distributed German films. In most cases the same Italian firms which handled the product before the war are distributing American films. The newer pictures of those four American companies are handled by the PWB.

The four American companies which had their own offices in Italy—Metro-Goldwyn-Mayer, Paramount, Twentieth Century-Fox and Warner Bros.—are not permitted to distribute any of their product, old or new, or to start contract negotiations with exhibitors.

The English and American executives of the PWB Film Section are respectively Mr. Steven Pallos, associated for many years with Korda, and Lt. Pilardi Levi, a native of Rome, who worked for Twentieth Century-Fox before emigrating to the United States, of which he is now a citizen. The staff of the Film Section is quite large, with work carried on from a headquarters and branches in cities throughout liberated areas of the country. Many of the members of the staff have had some film experience, but none of the executives of former American distributing companies is included. The son of Filippo del Giudice, managing director of J. Arthur Rank's Two Cities Productions in England, is a member of the PWB Film Section staff in Italy.

Distribution Revenues Go To Property Custodian

The revenues collected from exhibitors for films distributed by the PWB, less expenses of the film section, are turned over to the American Property Custodian Branch of the Allied Military Government. The PWB receives 60 per cent of the revenue obtained by the Italian distributors of pre-war Columbia, RKO, United Artists and Universal product, less certain extra distribution expenses granted to the Italian distributors by the PWB. This money collected by the PWB also goes to the AMG Property Custodian. The American officer currently in charge of these matters at the AMG is Major Paul D. Shriver.

The AMG Property Custodian also directs affairs of the four American companies which had their own Italian firms or branches. In the winter of 1942, after the Italian declaration of war on the United States, the Fascist Government appointed two sequestrators to take over the assets of the four companies.

Fascist Official Controlled Three U. S. Companies

A Fascist official, Gino Pierantoni, was given control of Paramount, Twentieth Century-Fox and Warner Bros.; another, Asvero Gravelli, got Metro-Goldwyn-Mayer. Since the time of

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Martin Quigley, Jr.

for a year and a half, and Rome, the capital, for eight months.

American motion pictures are distributed by the Film Section of the Allied Military Headquarters' Psychological Warfare Branch. This joint British-American, military-civilian, agency started film exhibition for the Italian public shortly after the first Allied troops landed in Sicily and has continued operations behind the lines as the battle zone advanced up the peninsula of Italy. Emphasis naturally has been on obtaining the widespread distribution and results have been successful. Other problems concerning the motion picture in Italy for today and the future have been left to other agencies.

Theatres in liberated areas of Italy are enjoying heavy attendance. Many theatres are taking in each week ten times as much money as in the same period before the war. This is fine business which, however, should be viewed in relation to the currency inflation here. The fact that American films, exhibited after an absence of five years, are tremendously popular surprises no one.

While the factors of distribution and attendance are fundamental in normal times for judging business conditions, at present in Italy both these favorable circumstances must be qualified.

Distribution by PWB Film Unit Temporary War Measure

Distribution by the PWB Film Section is a temporary war expedient and will be more or less abruptly halted at some future date. Already the PWB has discontinued its daily newspaper in Rome and some of its radio activity. No one knows when the PWB will close down the Film Section. The decision must be made at a high level of military and policy command. Probably in the end the action will be taken only on orders from London and Washington. Guesses at the termination date run from the near future to six months or more after the end of the war in Europe.

The Italian cinemas are crowded with a new type of customer. Virtually the only ones who can attend the theatres are those Italians dealing, directly or indirectly, in the black market, and the Allied Forces and their friends. Most of the other Italians do not have enough money to go to the theatre because what resources they possess must be used to try to acquire necessary food and clothing.

Family patronage of the motion picture theatre has been especially hard hit and may be said to have ceased to exist. Admission prices be wary of what the Italians consider propaganda—they had more than 20 years of it. The hope is expressed in some Italian circles that newer films may be shown and that there be a sufficient number of prints to cover the more important cinemas in a shorter period of time. The most severe criticism has been directed against the dubbing and subtitles made in the United States. It is said that the Italian used in both is not always in keeping with the language customs in Italy. Outside the larger cities many of the patrons do not read or read so slowly that they cannot follow the picture action and comprehend the subtitles at the same time.

The greatest single handicap to a more extensive distribution of films is a lack of adequate transportation. The PWB, of course, uses military transport but even then does not service all available theatres on a normal basis. The lack of transport in Italy is one of the prime reasons alleged for continuing the PWB film distribution in areas liberated long ago and now administered by the new Italian Government.

High Transportation Cost Borne by Exhibitors

However, Italian distributors, without military transport are managing to get films delivered by using the many private truck and commercial car routes which cover almost all liberated areas. This is done at great cost in money and in time but theatre business is so good that extremely high transportation costs are readily absorbed by the exhibitor.

The Film Section of the PWB theoretically has a monopoly on the distribution of Allied pictures in Italy. In practice a number of variations of the theory exist. The most important of these, in point of divergence from the standard ban on commercial film activities, is the distribution of Russian product.

A company called G.D.B. after its head, Giovanni de Bernardinis, has been set up to dis-

ITALIANS CRITICAL OF U. S. DUBBING AND SUBTITLES

"The most severe criticism [of American pictures] has been directed against the dubbing and subtitles made in the United States. It is said that the Italian language used in both is not always in keeping with the language customs in Italy. Outside the larger cities many of the patrons do not read or read so slowly that they cannot follow the picture action and comprehend the subtitles at the same time."

Korda, and Dr. Emilio Levi, a native of Rome, who worked for Twentieth Century-Fox before emigrating to the United States, of which he is now a citizen. The staff of the Film Section is quite large, with work carried on from a headquarters and branches in cities throughout liberated areas of the country. Many of the members of the staff have had some film experience, but none of the executives of former American distributing companies is included. The son of Filippo del Giudice, managing director of J. Arthur Rank's Two Cities Productions in England, is a member of the PWB Film Section staff in Italy.

Distribution Revenues Go To Property Custodian

The revenues collected from exhibitors for films distributed by the PWB, less expenses of the film section, are turned over to the American Property Custodian Branch of the Allied Military Government. The PWB receives 60 per cent of the revenue obtained by the Italian distributors of pre-war Columbia, RKO, United Artists and Universal product, less certain extra distribution expenses granted to the Italian distributors by the PWB. This money collected by the PWB also goes to the AMG Property Custodian. The American officer currently in charge of these matters at the AMG is Major Paul D. Shriver.

The AMG Property Custodian also directs affairs of the four American companies which had their own Italian firms or branches. In the winter of 1942, after the Italian declaration of war on the United States, the Fascist Government appointed two sequestrators to take over the assets of the four companies.

Fascist Official Controlled Three U. S. Companies

A Fascist official, Gino Pierantoni, was given control of Paramount, Twentieth Century-Fox and Warner Bros.; another, Asvero Gravelli, got Metro-Goldwyn-Mayer. Since the time of the Allies' arrival in Rome last June, no action affecting the American companies may be taken without the direction of the AMG. The sequestrators have not been removed from their positions to emphasize the responsibility of the Italian Government and to simplify procedure.

The AMG permits the use of the Italian lires credited to the various American companies from the distribution of their pictures, either by the PWB or Italian distributors, for the payment of salaries to employees of the American companies and also would allow expenses of dubbing films in Italy. Other uses of the funds, such as purchase of theatres and real estate, would require the prior approval of a U. S. Treasury license obtained in Washington.

The uncertain value of the lira—the official rate is 100 lires to the dollar, and black market

(Continued on following page, column 1)

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CONFIDENTIAL

4A

MINUTES OF AN INFORMAL MEETING HELD IN MR. STEWART BROWN'S OFFICE AT 11 O'CLOCK ON SATURDAY 10th MARCH 1945.

Present :

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

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

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

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

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

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

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

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

7. It was felt that an Italian censorship and licensing authority should be independent of state control and that its members should be drawn

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

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

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

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

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CONFIDENTIAL 3A

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

AT 11 O'CLOCK ON SATURDAY 18th MARCH 1945.

Present: Mr. Stewart Brown, A.C. — Chairman
Colonel Wynne, A.C.
Major Palmiero, A.C.
Mr. MacLean, American Embassy
Mr. Jefferson, British Embassy
Mr. Linen, C.M.F.
Mr. Zeman, P.W.B.
Mr. Titchener, P.W.B. — Secretary

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

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Mr. Titchener, F.A.B. Secretary

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CONFIDENTIAL

(3B)

ITALIAN FILM INDUSTRY - REVISION OF LEGISLATION

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

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

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

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

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

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

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

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

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

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

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6

10th March 1945.

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4012

2A

HEADQUARTERS ALLIED COMMISSION
APO 394
PUBLIC RELATIONS BRANCH

GSB/mew

11-A/PRB

7 March 45

SUBJECT: Temporary Film Board

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

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

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

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

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

Room 30

G. STEWART BROWN
Director,
Public Relations Branch

5

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COPY

AFHQ Political Committee

32nd Meeting 15 Nov 45

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.

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ALLIED FORCE HEADQUARTERS

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COPY NO 45

PC (44) 128
2nd November 1944

POLITICAL COMMITTEE
MOTION PICTURE POLICY FOR ITALY

Note by Secretary

1. Since the Armistice PWB has been the sole medium for the procurement of films for liberated ITALY and for their physical delivery to picture houses.

2. It is now considered desirable: -

(a) That a Temporary Film Board be started whose main function would be to set up and control an epurated Italian film producing industry. It would consist of equal representation from the Allied Commission, PWB and the Italian Government.

(b) That PWB should continue to handle the distribution of all films until such time as plans have been formulated by the proposed Temporary Board for the handling of commercial films by Italian private agencies.

3. PWB has accordingly been directed by the Psychological Warfare Sub-Committee to invite the Allied Commission to set up a Temporary Film Board for the purposes outlined above.

4. The Political Committee is invited to take note of and endorse the above action.

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

DISTRIBUTION	COPY NO.
Supreme Allied Commander	1
Deputy Supreme Allied Commander	2
Commander-in-Chief, Mediterranean	3-4
Air Commander-in-Chief, Mediterranean	5-11
COMNAV NAW	12-13
Chief of Staff	14

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Chief of Staff	14
Chief Administrative Officer	15
Deputy Chief of Staff	16
U.S.Political Advisor	17-19
British Resident Minister	20-22
Director, PWB	23
Secretary, General Staff	24
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G-1 (B)	26
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Chief, Liaison Section	39
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COPY

1A

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 lires 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 lires.

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6) Producers of national feature films receive for each film produced two certificates to dub foreign films exempt from the dubbing tax. 2

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

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for Italian films equal to rentals paid for foreign films.

10) In addition to normal censorship on moral grounds there was political censorship exercized by the Ministry of Populer 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

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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,

Manager.

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