

New Movie 'Czar' Promises High Production Standard Will be Kept

By William H. Mooring

The film's "potential power for good is only matched by its potential power for evil," says Eric A. Johnston, newly appointed "Czar of the Movies," as he pulls on the jackboots discarded by Will H. Hays. "It is our aim," he adds, "to foster a new industry program which will make motion pictures an even better reflection of the American design of living. This cannot be accomplished by crude, brute force propaganda; by boastful test-thumping over our superior way of doing things."

The Hollywood motion picture industry, always searching for something new, welcomes Eric Johnston as president of the Association of Motion Picture Producers and Distributors mainly because he represents to them

new blood and a new face. Will H. Hays has sat for 25 years where Eric A. Johnston now sits and it is only fair to say that during those years the Hays influence has welded a collection of irresponsible film producers into a corporate and responsible industry, and placed upon the produce of that industry the semblance of a guarantee of honest public service. Much more remains to be done. The impress of quality to be found upon movie product, unlike the brand mark on a cake of soap, is not based upon the consistency of any known chemical formula. Into the materials that make each motion picture are kneaded infinite variations of human thought and design. Each movie produced plays a part in raising or lowering public confidence in the Hollywood industry as a whole. Yet almost every separate movie emerges from a complexity of human effort, technical and artistic, in which responsibility for its strength or weakness, its worthiness or worthlessness is lost in the general pattern.

Will Hays always recognized this fact. Upon such recognition he sponsored and has ever defended the existing Production Code which some movie creators, having designs of their own, would urge Eric A. Johnston to abandon.

The "new Czar" has started well by warning these experimentalists that "enlightened self-discipline by the industry is, and

will continue to be the surest guarantee against Government censorship and regulation" because "the industry, by trial and error, has learned that decent, clean and truthful entertainment is most surely and permanently successful."

Mr. Johnston, like Mr. Hays, will quickly discover how difficult it is to maintain high quality motion picture production. Even though every individual producer, writer, director, actor and technician in Hollywood were alive to the fact that countless millions at home and abroad have learned to identify quality entertainment with acceptable standards of morality, the task would call for constant ingenuity and caution.

The greatest hazard Hollywood has ever faced is the internal combustibility of its own success. Enriched by the heavy material rewards yielded by history's most popular form of public entertainment, too many Hollywood movie creators lose contact with the hearts and minds of the earth's millions. Having come to live in a world of their own, a world of self-indulgence and softening luxury — too many film people fall into the error of making movies to entertain themselves. They base them, too frequently, upon their own domestic habits and give exaggerated expression to divorce, deceit and so forth.

Repercussions of the war searched and found them. Even so, many of Hollywood's war films provoked either pity or resentment among those who had experienced the struggle at its persecutorial fury. It was all nice and fine, they said, for comfortable, sleek-fed Hollywood movie magnates to tell half-starved, bombed-out and grievously bereaved families to "stick their chests out" and keep on taking it.

These "Hollywood 'moral builders'" meant well. They did their best. People whose experience of war agonies was mainly vicarious, naturally fell into the error Mr. Johnston so obviously perceives, of "crude, brute force propaganda" in which boasting and boasting distorted the truth.

Now that Hollywood is about to turn its attention to screen subject matter suggested by post-war problems of human salvage which must be solved before Peace and Justice can be restored among nations, Mr. Johnston evidently foresees an even greater manifestation of the same danger. For in pointing out that "American motion pictures are and must continue to be, America's greatest salesman" to acquaint millions with "new products which are luxuries today but are necessities tomorrow," he stresses the more important fact that American films also are this country's "most natural and convincing ambassadors of good will."

The first qualification of a convincing ambassador is to know equally well the peoples between whom he would act as intermediary. The second is that he know well the conditions to explain which he would go forth from one people to another.

Mr. Eric Johnston, with his experience and understanding of peoples here and abroad, should be able to guide well those Hollywood producers who are willing to be guided in the way to make films reflecting the American, as distant from the Hollywood, design of living.

Promoted at Manlius

Seneca Falls — Lt. Col. Ralph Alspaugh, professor of military science and tactics, the Manlius Military School ROTC, in announcing the appointments of cadet officers and non-commissioned officers for 1945-46, has named George G. Southern, son of Mr. and Mrs. Francis J. Southern, Cayuga St., an under technical sergeant. George is a graduate of St. Patrick's School and is in his third year at Manlius.

Receives a Hero's Reward



Lieut. Col. James Patrick S. Devereux, heroic G.I. of Wake Island, receives the Navy Cross from Undersecretary of the Navy A. L. Gates, as the Colonel's son "Paddy" looks on. Returning home after nearly four years in a Japanese prisoner of war camp, Colonel Devereux was the center of a huge "welcome home" celebration. He is a member of Blessed Sacrament parish, Chazy, D. C. (NC Photos)

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