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*The Films, by G.M.*

## WHEN THE WAR ENDS—WHAT?

**L**AST week I referred, more or less in passing, to the certainty that after the war there will be a strong demand for "escapist" and non-serious films; when almost anything will be popular with a large section of our public provided it does not make them remember what they have been through or remind them of the problems still to be solved. But apart from this, what are likely to be the general trends of film production in the post-war world? The question is important enough for us to forget about the new films that are showing in our theatres this week (they are a pretty poor lot, anyway), and ruminate instead on the films that may be showing there five years to ten years from now.

While it may be natural that the film industry and the public should both bury their heads in the sand for some time after the war, it is disturbing to find that Hollywood is apparently looking forward to its role of ostrich with complete equanimity and even impatience. No Hollywood producer has yet said so in quite so many words, of course; still, I cannot help but view with some alarm and despondency the announcement from the film capital in June of this year that two major studios are making three big pictures of a "controversial" and "propagandist" nature and that their reception by the public will influence the entire screen policies of all studios. Darryl Zanuck, who will make a couple of these pictures, said to a gathering of Hollywood writers: "I can tell you that unless these two pictures are successful from every standpoint, I'll never make another film without Betty Grable in the cast." And B. G. de Sylva, who will make the third picture, is reported as saying that "if it fails, it can be taken for granted that Paramount will never again touch a controversial subject or make an informative film."

Now this is putting a pistol at the public's head with a vengeance! In view of Hollywood's past record, it is like giving a savoury sandwich to a child whom you have fed previously on nothing but sponge-cake, and telling him that if he doesn't like the sandwich he will never get another one. Hollywood cannot wriggle out of its responsibilities in the post-war world as easily as all that—but it looks as if it may be going to try.

SO, failing a drastic change in the Hollywood outlook and set-up, I think it is to the film industries outside the U.S.A. that we must chiefly look for the future progress of the cinema. Although Hollywood will continue to be the chief source of films that are designed simply to amuse and pass the time, the long-term influences and the truly dynamic

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