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BARBARA KESTERTON,

The University of Birmingham,

Edmund Street.

THE SOCIAL AND EMOTIONAL EFFECTS OF THE RECREATIONAL  
FILM ON ADOLESCENTS OF 13 AND 14 YEARS OF AGE  
IN THE WEST BROMWICH AREA.

Thesis presented for the Degree of Ph.D.

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THE SOCIAL AND EMOTIONAL EFFECTS OF THE RECREATIONAL FILM ON ADOLESCENTS  
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## PART I.

### CHAPTER I.

#### INTRODUCTION.

"Definite enquiry into unsuitable films, late hours and the attendance of children at cinemas in school time is long overdue. A wrong attitude of life, false views of love and marriage, a passive and doped escapism and a decrease of sensitivity by lurid sensational films are permanently harming the children and the nation." Such a wholesale condemnation of cinema visits was made by an L.C.C. Headmistress<sup>1</sup> who described the films as "one of the greatest problems of the fourth year and of all education." Teachers, clergy, parents and social workers are amongst those who are most vocal in complaints of the bad effects of the commercial film.

The Cinema has, indeed, been described as one of the two "great new forces of the century" which have taken over where the Church left off<sup>2</sup>. It has been condemned as a mere "handy parking place for children" where "stale air, cramped limbs and darkness take the place of outdoor exercise"<sup>3</sup> and where "the creative spirit" is starved<sup>4</sup>. It stimulated a school board of governors to ban excessive visits among pupils of their school on the grounds that too many outside activities were detracting from the quality of school work<sup>5</sup>. It was held responsible for the delinquencies of five Devon boys who formed a pirate gang. Their raids and window smashing were punished by forbidding further cinema-going for a period of three years<sup>6</sup>.

Finally, a film critic was sufficiently concerned with the effects of the film to write, "It's all very well to dismiss the film merely as entertainment escapism, a weekly change or what you will. No one can see 52 or more films a year without their having some effect on his outlook; and the intelligence, art

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1. F. Highfield, "The Problems and Aims of the 4th Year", Secondary Modern Girls School. "Bulletin of Education" No. 11. Dec. 1946.
  2. See "Daily Mail" 30/12/46. Sir Richard Livingstone, Vice-Chancellor of Oxford, in a speech.
  3. See "The Times' Literary Supplement." 29/4/47 under Book Reviews.
  4. See "The Woman's Own" 25/10/46. A teen-ager.
  5. See "Daily Mail" 2/1/47. Governors of the Lawrence Sheriff School were involved.
  6. See "Daily Mail" 3/5/47. "Cinema ban on boys."



and ethical quota of every other American film is so low that only the film-goer who exercises some sort of discrimination can hope to save his soul alive." He expressed further concern about this "question of stresses and values (which) would not be so important if cinema-going had not become a regular part of the weekly routine of over 26 million Britons".<sup>1</sup>

It is such provoking generalizations as these, drawn from trained and intelligent people sincerely concerned with young people's welfare, that makes the influence of the film on adolescents a particularly fascinating problem and one which is most in need of scientific investigation. Certainly, in popular opinion the film has so far superseded the old fashioned "blood" as the single factor which can most convincingly be blamed for adolescent vagaries and delinquencies, that it is a severe problem to approach it in an unbiased fashion. Such an attempt has been made here and the aim of this thesis has been, briefly, to test some of the more important criticisms expressed above by statistical investigation showing whether popular concern on this subject has been warranted.

Miss Highfield was not altogether justified in drawing attention to the need for making "a long overdue" inquiry into unsuitable films. Several attempts have already been made to consider cinema-going and its effects on young people. The remainder of this chapter will be concerned almost entirely with brief accounts of the majority of these surveys<sup>2</sup> with special reference to those which have most bearing on the problems considered in this thesis.<sup>3</sup>

Perhaps the most important, and certainly the most comprehensive of such investigations was made in America under "The Payne Fund" studies. Their chairman, W.W. Charters, defined the purpose of the studies as "designed to form a series to answer the following questions: "What sort of scenes do children of America see when they attend the theatres? How do the movies depicted in these scenes compare with those of the community? How often do the children attend? How much of what they see do they remember? What effect does what they witness have upon their ideals and attitudes? Upon their sleep and health? Upon their emotions?" Do motion pictures directly or indirectly effect the conduct of children? Are they related to delinquency and crime? and,

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1. T.C. Kemp, "Birmingham Post" 8/3/47.

2. Certain works have been omitted such as Report of the Cinema Commission of Inquiry on "The Cinema", Williams & Norgate, London 1917.

3. Those studies which cover similar ground will be reported more fully. See pp. 3 and 4.



finally, how can we teach children to discriminate between movies that are artistically and morally good and bad?<sup>1</sup> These studies may be divided, naturally, into two groups. The first, is concerned with an analysis of the content of films, children's attendance at the pictures and their cinema companions. The second, deals with the effect of pictures upon young people and includes a short treatise on "Film Appreciation". These two groups, correspond roughly to Parts I and II of this thesis.

Investigations which fall under the first group heading were undertaken by Dr. Dale.<sup>2</sup> His research was designed "with the object of discovering the frequency of attendance of school children at commercial films in relation to age, sex, companions, time of day, day of attendance and program offering most frequently viewed."<sup>3</sup> He collected his information from the reports of trained observers who judged the composition of cinema audiences at the various picture houses in Columbia, Ohio; and from the answers of 55,000 children who took part in interviews and questionnaires. Dale discovered that children between 5 and 8 years old went to the films less frequently, on an average, than young people of 8 to 19. (.42 cp 1 a week). He found that "boys spend more time in the movies than girls."<sup>4</sup> For example, boys between 8 and 19 attend an average of 57 programmes a year to the girls 46 in the same period.

Children's companions at the pictures were distributed in the following order from frequent to infrequent:- Boys - own friends, alone, brother or sister, someone-else, both parents, mother and father. For girls:- own friends, brother or sister, someone-else, mother, alone and father. Girls were accompanied by their parents almost twice as often as boys. (16.37% cp 9.38%). On the other hand, three times as many boys go alone to the movies as girls (28.18% cp 7.89%). More children go with their own friends than with any other group (35.22%). The evening proved the most popular time of day for cinema visits (65.89%), followed by the afternoon (31.43%). Morning was least popular of all. Girls chose to go to the pictures more frequently in the afternoon, while boys preferred evening performances. Both girls and boys

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1. W.W. Charters, "Motion Pictures and Youth", A Summary. The MacMillan Co. New York 1933. Preface p.VI.

2. E. Dale, "The Content of Motion Pictures" and "Children's Attendance at Motion Pictures", The MacMillan Co. New York. 1935.

3. E. Dale, "Children's Attendance at Motion Pictures". C.I, p.1.

4. Ibid. CI, p.3.



spent more time seeing comedy features than either the main picture or the newsreel. The time spent reviewing the three films became less with increasing maturity. Dale discovered that children in rural areas attend the cinema less frequently than urban children. Finally, calculations based upon this study and upon other data<sup>1</sup> led Dale to the conclusion that there were in weekly attendance at theatres throughout the United States of America 11,000,000 children under 14 and 28,000,000<sup>2</sup>

The purpose of Dr. Dale's second survey<sup>3</sup> was to consider the content of films to show "the nature of the stimuli"<sup>4</sup> that might be affecting young people. Dale analysed the plots of 1500 pictures released during three years with special reference to 115 films selected at random from the bigger group and 40 films which were given further detailed consideration. Dale classified the films under 10 main type headings, crime, sex, love, comedy, mystery, war, children, history, travel and social propaganda. Three trained observers placed films in appropriate categories and each individual's judgment was checked against the others. When there was more than one theme in a picture it was allocated to the class to which the major theme belonged. Dale found that in 1930, pictures which fell under the general heading of love, crime and sex made up 72% of the total number of productions. His study of settings and locales showed that over one half of the pictures were set in the U.S.A., while about one fifth were entirely foreign. The remainder were set in indeterminate or a variety of lands. Interior settings, he discovered, were seen slightly more often than exterior, bedroom and living room scenes more frequently than any other (39%) and street and office scenes together ranked third (35%). 38% of the residences, depicted in the films, were apartments, the remainder were houses or castles. He rated 69% of the homes as those which could only be maintained by the wealthy or ultra-wealthy, 25% by the moderate and 4% by the lower income groups.

In his study of film characters he found that for the most part they were in their early twenties, that 37% of them belonged to wealthy and 51% to moderate income groups. The most important occupations of the leading characters ranged, in order, from those of independent means (including housewives)

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1. Ibid. C.VIII, p.47. Figures quoted from "The Motion Picture Producers and Distributors of America."

2. See this thesis C.3, for account of children's attendance and companions at the cinema.

3. E. Dale, "The Content of Motion Pictures".

4. Ibid. C.I, p.1. See this thesis C.5. for an analysis of "The Content of



those engaged in commerce, or illegal activities, with an unknown means of livelihood down to theatrical people who ranked fifth. Dale inferred that certain problems of young adulthood were the one's treated by the films, that the high percentage of illegal occupations laid an emphasis on crime and that the plots showed little concern with "the work of the world".<sup>1</sup>

In a consideration of the meeting and lovemaking of the chief actors and actresses, Dale revealed that the old fairy tale pattern of love at first sight persisted in 60% of the films and that lovemaking of an intense, moderate and friendly nature occurred in 70%, 78% and 73% of the films respectively. In these productions, three quarters of the leading characters were unmarried at the beginning though a quarter were disposed of matrimonially before the end of the picture. Over half the problems of married life were centred around the problems of illicit love before or after marriage. There was practically no representation of the problems of the single person over 30. In crime films, a significant proportion of criminals escaped punishment (over one quarter), 57 types of crimes were shown, in order of frequency, murder ranked first and assault and battery, second. 18 techniques for committing murder were shown. Finally, in considering the motives which inspired the chief characters Dale deduced that 65% were individual or selfish, 26% personal or altruistic and 9% were social. The three most commonly seen goals in each group were winning another's love, marriage for love, professional or vocational success. In brief, he concluded that in large measure "the characters, the problems and the settings reviewed were remote from the lives of the people who viewed them."<sup>2</sup>

The second group of studies, concerned with the influence of the film on young people's attitudes and conduct, covers the remaining ten Payne Fund surveys. First Holaday and Stoddard<sup>3</sup> questioned 3000 adults and children to test their retention of the plot of films, sayings and actions of the actors and the amount of general information they had absorbed. In using adult scores as a basis, they found that children remembered films seen the day before in the following proportions. Children aged 8 and 9 remembered half, children of

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1. Ibid C.IV, p.65.

2. Ibid XIII, p.224.

3. L.W. Holaday and C.D. Stoddard, "Getting Ideas from the Movies", The MacMillan Co., 1933.



11 and 12, two thirds and children of 15 and 16 five sixths of what adults saw. The amount of information acquired was very high. After six weeks, children of 8 and 9 remembered 90% of the previous score and after six months they recollected just as much. The retention for other ages was also found to be lasting and nearly as high a month and a half and three months after the exhibition as that obtained the day after the picture. Holaday and Stoddard concluded that for all ages, curves of retention were considerably higher than those obtained by previous investigators using other mediums. It, therefore, appeared that films could make a high contribution to visual education. They found, that "the content of a picture is accepted as authentic by a large percentage of the audience, unless the errors contained are glaring."<sup>1</sup> In addition, they noted that action remembered best was concerned with sports, general conversation, crime and fighting especially where such scenes appeared in familiar surroundings and had high emotional appeal. Finally, they could detect no sex differences in the amount of information acquired and retained.

Both May and Shuttleworth<sup>2</sup> and Peterson and Thurstone<sup>3</sup> were concerned with the study of the effect of pictures upon the attitude of children towards important social values. May and Shuttleworth conducted two studies; one, concerned with the correlation between cinema attendance and character; the second, with the relation of attendance to attitudes towards objects of social interest. In the first study they selected 102 children who attended the cinema 4 to 5 times a week and 101 who attended only twice a month. Each group were equated for age, sex, intelligence, occupational group of father and cultural home background. The "movie" and "non-movie" children were then compared according to school reputation. May and Shuttleworth reported, "We have found that the movie children average lower deportment records, do on the average poorer work in their school subjects, are rated lower by their classmates on the 'Guess Who' test, are less co-operative and less controlled as measured both by ratings and conduct tests, are slightly more deceptive in school situations, are slightly less skilful in judging what is the most useful, helpful and sensible thing to do, and are

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1. Ibid. C.V, p.78.

2. F.K. Shuttleworth and M. May, "The Social Conduct and Attitudes of Movie Fans", The Macmillan Co., New York, 1933.

3. R.C. Peterson and L.L. Thurstone, "Motion Pictures and the Social Attitudes of Children". The Macmillan Co., New York, 1933.



slightly less emotionally stable. Against this long record the movie children are superior on only two measures. They are mentioned most frequently in the 'Guess Who Test' as a whole and are named more frequently as best friends by their classmates"<sup>1</sup>.

In the second test, May and Shuttleworth tried to find out how far films were influencing children's attitudes to characters and events which tended to be 'typed' on the film. In this category they included foreigners, crooks, sex attitudes and attitude to school. The results of this second survey showed no significant difference between the responses of movie and non-movie children except that more of the former showed a tendency to appreciate cowboys, film stars and dancers, and more of the latter preferred medical students and professors. In addition, it was found that movie children attached more value to smart clothes, went to more dances and read more, though the quality of their reading was low. May and Shuttleworth concluded "That the movies exert an influence there can be no doubt. But it is our opinion that this influence is specific for a given child or a given movie."<sup>2</sup>

Peterson and Thurstone<sup>3</sup> used a more sensitive scale. They wished to measure the effect on attitudes of films where home, school and other influences remained constant. Thus, they applied attitude tests before and after seeing specific films, so that other factors did not alter, and change could be attributed to the film. They tested the cumulative effect of two or more films pertaining to the same issue, the difference in the effects of motion pictures on groups of different ages and, finally, the persistence of the effects of these productions. Their aim was to discover the influence on school children's attitudes to nationality, race, crime, war, capital punishment and prohibition. They recorded large shifts in attitude, all, except one, in the direction to be expected by the nature of the film plot seen by the children. As a result of their investigation they were led to the conclusion that, "Motion pictures have a definite lasting effect on the social attitudes of children and that a number of films on the same issue may have a cumulative effect on attitude."<sup>4</sup>

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1. May and Shuttleworth, "The Social Conduct and Attitudes of Movie Fans" C.II. pp. 25-6.

2. Ibid. C.VI. pp.92-93.

3. In "Motion Pictures the Social Attitudes of Children".

4. Ibid. C.IV. p.66.



Dysinger and Rucknick<sup>1</sup> in order to measure the emotional responses of children to screen situations supplemented laboratory technique<sup>2</sup> with autobiographical case studies. They tested three groups of young people of an average age of 9, 16 and 22 years. The films used were concerned with dangerous and tragic incidents and those with an obvious sex content. Their findings revealed that there was a considerable change in young people's heart beat during the observation of a picture, though individuals differed widely in emotional response. Further, it appeared that the younger the child the more he responded to separate items, although there was no clear sex difference in response. Danger, conflict and tragedy had the most effect on young children and the least on adults. The least reaction to erotic scenes occurred amongst the 9 year olds and the most, amongst 16 year olds. The responses fell away after 18 possibly because of the influence of "adult discount". In this context, some of the results of Blumer's<sup>3</sup> findings are relevant. He believed that young people's reactions to scenes of danger, sorrow, love and excitement were "suffice to establish the point that motion pictures may play very vividly upon a given emotion of the individual; his impulses may be so aroused and the imagery so fixed that for a period of time he is transported out of his normal conduct and is completely subjugated to his impulses."<sup>4</sup>

Renshaw, Miller and Marquis<sup>5</sup> were concerned with the effect of cinema visits on "Children's sleep". They selected 100 children of both sexes aged from 6 to 18 years, ascertained their normal sleep patterns in terms of movement and observed the changes from normal restfulness which followed cinema visits. The authors summarized their results in these words, "We can conclude .... from the results that seeing some films does induce a disturbance of relaxed, recuperative sleep in children to a degree, which, if indulged with sufficient frequency, can be regarded as detrimental to normal health and growth."<sup>6</sup> They decided that, nevertheless, they were unable to generalize about the type of film and child most likely to be influenced.

The next two studies investigated the influence of films on young people's conduct. Blumer<sup>3</sup> used an autobiographical technique supplemented by

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1. W.S. Dysinger and C.A. Rucknick, "The Emotional Responses of Children to the Motion Picture Situation." The Macmillan Co., New York, 1933.
  2. This was concerned with measuring galvanic responses and changes in the circulatory system.
  3. H. Blumer "Movies and Conduct". The Macmillan Co., New York, 1933.
  4. Ibid C.5, p.94.
  5. S. Renshaw, V. Miller and D. Marquis, "Children's Sleep", The Macmillan Co., New York, 1933.
  6. Ibid. C.VI. p.155.



interviews, accounts of conversations and questionnaires. Every effort was made to ensure the anonymity of written accounts and the full confidence of the adolescents taking part in the survey. He reported that young people could be so carried away by certain film scenes that they would be unable to rid themselves of their feelings even by reasoning with themselves. He called this state "emotional possession".<sup>1</sup> In this connection, he discovered that children's reactions to such scenes were far more intense than adults and that certain factors contributed to the degree of emotional possession experienced. He mentioned specifically the concreteness of the actions and settings of the film, the dramatic elements of the film and the particular appeal of pictures for young people. These and other factors, he concluded, produced certain responses in the children which are favourable to learning, especially as screen productions have so much authority for the children that they accept as true and accurate what they see on the pictures. On this account he felt that the cinema was an extremely powerful medium of education.

Blumer drew attention to the fact that the play and phantasy of children and adolescents might be ruled by film subjects because the cinema gives guidance to young people who are comparatively ignorant and yet eager to learn ways of behaving "which serve immediate interests".<sup>2</sup> He felt, however, that films aimed at stirring emotionally and not at providing a consistent philosophy of life. Therefore, he was anxious for young people to increase their control of screen experience by developing "emotional detachment" through trained appreciation of the film as an art form.

Together Blumer and Hauser<sup>3</sup> set out "to discover the role of motion pictures in the lives of delinquents and criminals of both sexes" and "some effects of crime pictures on non-delinquent boys and girls".<sup>4</sup> Again the investigation was carried out by means of personal accounts, interviews and questionnaires. The authors felt that their results justified the conclusions that minor acts of delinquency, like pilfering small sums from a cash register, might be directly linked with film experience; that the film provides information

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1. In relation to Blumer's investigations see Chapter 7 of this thesis.

2. Blumer, "Movies and Conduct". C.X. p.90.

3. H. Blumer and P. Hauser, "Movies, Delinquency and Crime". The Macmillan Co. 1933.

4. Ibid. C.I. p.1.



on the techniques of crime and instills a desire for fine clothes, luxury and a gay life. They added that the cinema might influence delinquent and criminal behaviour by inducing "emotional possession". Specifically they noted that men sometimes took a girl to the films in order to excite her as a preliminary to sexual intercourse. It was evident that among high school students crime films often induced a tolerant attitude towards illegal activities and a feeling that hard work did not pay. In defence of the cinema, they urged that certain productions encouraged the impulse to be good, presented criminal careers as unattractive and inspired a fear of punishment. In conclusion, Blumer and Hauser pointed out that children in high rate delinquency areas might be more susceptible to the evil influence of crime films and that different children made different interpretations of what they saw and made different selections from the film plot.<sup>1</sup>

Peters<sup>2</sup> devised a technique for measuring the "goodness" and "badness" of productions. They were considered good if they followed the mores, beliefs or conventions of modern American society and bad if they were in conflict with them. He studied four types of scenes, aggressiveness of a girl in lovemaking, kissing and caressing, democratic attitudes and practices and the treatment of children by parents. He ranked types of conduct which fell under each of the four headings in accordance to the proportion of approval or disapproval it received from a group of students, professors, society and factory boys and girls. Trained observers placed appropriate scenes in films according to their place in the scales. Thus, Peters was able to compare films quantitatively with current morality. His results revealed that in the aggressiveness of the girl in love-making, films fell below the approved level as did actual practice in this matter; that kissing and carressing in the films almost exactly paralleled life, both with regards to the mores and practice; that both in representing democratic attitudes and parents' treatment of their children, the film stood rather above the mores and current behaviour.

The final study was a text book produced by Edgar Dale<sup>3</sup> with the

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1. The book "Boys, Movies and City Streets" by P.G. Cressey and F. Thrasher has been omitted from the list. It was unobtainable.
  2. C.C. Peters, "Motion Pictures and Standards of Morality". The Macmillan Co., New York, 1933.
  3. E. Dale "How to appreciate Motion Pictures", The Macmillan Co., New York, 1933.



object of developing standards for judging films so that young people might make a better choice of films and might be able to see more in the productions they visited.

In summing up the findings of all these investigations, W.W. Charters concluded that:- First, "the motion picture is a potent medium of education."<sup>1</sup> Second, the content of present pictures is not good for children as there is too much emphasis on sex, crime and love. Third, that the complexity of the interrelation of the film with other influences is very great indeed. He gave one final recommendation that a special department should be set up by film producers to experiment in discovering films which are suitable for children.

The whole of the Payne Fund Studies have been criticised a great deal in the past few years. Among the leading critics was Dr. Mortimer Adler<sup>2</sup>, whose general conclusions have been presented in popular form by Raymond Moley.<sup>3</sup> He exempted the works of May and Shuttlesworth, Holaday and Stoddard, and Thurstone and Peterson from his censure, but levied the general criticism that the investigators confused the tasks of finding facts and of evaluating the findings. He felt that "Blumer and Hauser's data was extremely scanty and that they could hardly expect honest answers from delinquents where it was easy to blame bad influences for their own defaults. Yet the authors came to the conclusion that the motion picture was a factor in causing delinquency. Peters, he accused of seeking to condemn films whether they deviated from the mores or not and of assuming that what is right is what passes muster in society. Renshaw<sup>4</sup> and Dysinger and Ruckmick attempted to measure the films effect on children's sleep and their emotions. Adler concluded that in both cases the instruments used for measuring responses were not of proved value and the background knowledge to their subject was insufficient to warrant the conclusions that they had drawn. He dismissed Dale for proceeding to express his own opinion about what films should show after "amassing a wealth of data" about the content of films. In "Movies and Conduct" he stated that Blumer formed his own conclusions and arranged material to support them. Finally, he disparaged

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1. W.W. Charters, "Motion Pictures and Youth", p.60.

2. Dr. Mortimer Adler, "Art & Prudence" Longmans, New York, 1937.

3. Raymond Moley, "Are we Movie Made?" Macy-Masius, New York, 1938.

4. This includes Miller and Marquis who were his collaborators.



Charters summary most of all on the grounds that his conclusions not only showed uncritical acceptance of previous studies but that he even generalised beyond the facts. Briefly, he felt that the scientific work that had been done was of little value as in the few cases where unprejudiced and restrained work had been done, the findings were inconclusive and even contradictory. Another detractor<sup>1</sup>, though willing to use works of the Payne Fund Investigators as a basis for two of his ten chapters, complained that "their entirely quantitative approach" left him unsatisfied.

A consideration of these main criticisms is essential. Nevertheless, it should be remembered that Moley undertook to present Adler's analysis at the suggestion of representatives of the motion picture industry. Further, no other investigation has been so thorough, used a better method of acquiring facts nor covered a more balanced sample. In addition, the Payne Fund Investigators have always included the facts with their evaluations and limited their judgments not to an expression of personal opinion but to those standards of behaviour which are conventionally accepted in modern America.

British analyses of the influence of the film on children have been less comprehensive. Amongst the more recent books on this subject is J.P. Mayer's "Sociology of the Film". This survey opened with a comparison of the theatre in Greece, late Rome and Elizabethan society and the modern film. The parallel was justified on the grounds that both art forms attracted a universal audience. A consideration of these diverse forms of recreation moved Mayer to deplore the lack of modern social philosophers who should reflect on the norms which guide and underlie the contemporary film and to decry the enormous influence of the big exhibitor-circuits on this entertainment medium. He reviewed the Children's Saturday Morning Cinema Clubs, deciding that there were no real children's films, that a "U" certificate was no guarantee of moral suitability and that government action should be taken immediately to control the film industry which runs the Clubs. His next consideration was the problem of children and adolescents in the cinema which he approached by quoting 19 essays by 13½ year old girls and 11 by 12½ year olds. The subject of the essays was their favourite film, and data supplied therein was supplemented by material obtained in individual interviews with nine girls. On the basis of this

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1. J.P. Mayer, "The Sociology of the Film," Faber and Faber, 1946. C.V. p.58.



information the author explained that where a film is not in conformity with a child's own experience it is not understood, and that adolescents will translate into action, behaviour on the screen with which they are able to identify themselves. Realism was mentioned as a desirable factor in most of the essays. Mayer hastened to draw attention to the danger of films which did not conform to this standard in drawing mal-adjusted children further from every-day living. He indicated that better films improved the girls' general critical appreciation. A further consideration of 22 essays by 12½ year old children led him to the conclusion that "various points clearly distinguish these children from the other age groups."<sup>1</sup> They proved less plot conscious, preferred animal and technicolour films and a substantial number didn't like "silly love films."<sup>2</sup>

From the answer to 42 Questionnaires by 10 year old children, Mayer found that five children went to the cinema twice, 3, three times, one once a month and the remainder, once a week. Moreover, boys' first preferences amongst different types of films were in order of popularity - cowboy, detective and ghost films, while girls showed more enthusiasm for love, ghost and cartoon productions. In answer to the question, "do films make you want to do (1) good things, (2) bad things?" 9 children replied "yes" to (1) and (2), 8 said "yes" to (1) only and 6 said "yes" to (2) only. Mayer felt satisfied that these replies proved the moral influence of the films. Close observation of two young children also satisfied him that children don't not understand the outcome of a film plot, but are impressed by isolated incidents in it. He gave instances of the neurotic effects of frightening films and underlined the need for the careful selection of films for children. The remainder of the book was concerned with adult film goers and with an amplification of Blumer and Dale's studies in the Payne Fund Studies. He offered three final suggestions or recommendations: First, that real children's films, preferably made by the State with the advice of child psychologists, should be produced as soon as possible. Second, that a State Censorship should be set up founded on progressive moral and altruistic values. Third, that a speedy nationalisation of films was essential.

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1. Ibid. C.VI. p.109.

2. Ibid. C.VI. pp. 109 and 110.



Richard Ford's book "Children in the Cinema,"<sup>1</sup> a rather humbler enterprise than Mayer's "Sociology", nevertheless contained some interesting statistical information concerning children's attendance at cinema matinees. This information, based on Cinema Managers' answers to a questionnaire gave details concerning frequency of visits, age of attendance, companions and the price paid for seats. Further material drawn from the same source illustrated children's emotional reactions to the films and the effect of cinema going on their sleep and dreams. The writer then made a selection of the stated opinion of people intimately concerned with juvenile delinquency on the influence of films on the young lawbreaker. Opinions both exonerating and decrying the film were given fair representation but in summing up Ford explained "The Home Secretary, the Attorney General, the Children's Courts and the most experienced child psychologists assert that the films do not cause child crime."<sup>2</sup> An account of the types of films children prefer followed. It was based on the observation of nearly 150 cinema managers. This led up to an analysis of the organisation of children's matinees and a history of the "Children's Club" movement. The attitude of parents, teachers and those in authority to children's cinema visits were next considered. This chapter contained an apt quotation from the Edinburgh Cinema enquiry<sup>3</sup> in which teachers summarised the effect of cinema attendance on school work as a loss through neglect of home lessons, lack of rest and sleep, the children being more difficult to interest in their lessons and less inclined to make a serious effort; as a gain, through extension of knowledge, acquisition of new ideas and a wider outlook generally. Parents, on the other hand, were emphatic that the children were not nervous, nor sleepless, nor difficult to control after visiting the pictures. The book ended with an account of the opportunity offered by the cinema of teaching good health habits, safety precautions and kindly treatment of animals. Ford reiterated the faith which he expressed in the first chapter in the existing Saturday morning matinees as the nearest approach to solving the problem of children in the cinema.

Two other books on the film, which certainly cannot be described as

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1. Richard Ford, "Children in the Cinema", George Allen & Unwin Ltd. 1939.

2. Ibid. C.S. p.89.

3. Report, "Edinburgh Cinema Enquiry" 1933.



scientific treatise, nevertheless stress the influence of the film on contemporary society. Mrs. Thorp in "America at the Movies"<sup>1</sup> showed how the Churches, public libraries and even the universities combine with fashion modes to keep the notion of the films in the public mind. Roger Manvell<sup>2</sup> emphasised the special psychological appeal of the cinema and the important educational potentiality of an honest documentary. Both authors gave useful information about the nature of the film industry: Mrs. Thorp supplying a detailed and thoughtful account of the function of the film producer and of the method of distributing films through exhibitors. She included an explanation and criticism of the present methods of screen censorship.

Indeed, the influence of the film has stirred national as well as local and individual interest. In 1932 a Commission on Educational and Cultural Films<sup>3</sup> presented a report which was concerned with improving and extending the use of films for educational and cultural purposes, with devising methods of raising the standards of public appreciation of films and with the desirability of setting up permanent organisations with the above objects. Their survey was based mainly on material gathered by public and educational bodies. The Commission reviewed the position of the Cinema at that date with reference to the lack of co-operation between the film industry and educational bodies and the need for improving the public's taste without producing deliberately "improving" films. They reviewed the film in other countries with reference to the methods of control exercised abroad. They considered the mechanism of censorship in Great Britain deciding that it must not attempt to lead public opinion but to reflect it. Their analysis of the 'Film as a Craft and Industry' underlined the need for a link between industrial and educational bodies through such channels as the Film Institute. They examined the film as it affected the education of the child and further, quoted data from a report of His Majesty's Chief Inspector of Education based on an investigation carried on by the London County Council<sup>4</sup>. The Chief Inspector reported 8 to 14 year olds' film

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1. Margaret Thorp, "America at the Movies", Yale University Press, 1939.
  2. Roger Manvell, "Film", Penguin Books Ltd., A.126, 1944.
  3. Commission on Educational and Cultural Films. "The Film in National Life" George Allen & Unwin Ltd., 1932.
  4. Report, "School Children and the Cinema", London County Council, March 1932.



preferences, emphasising the stimulating and broadening effect of the film on children's knowledge. Additionally he stressed the fact that morally questionable elements in them are usually ignored and that the main danger of films is not that young people might imitate bad characters but that frightening and depressing films should prey on their minds. The chief librarian of Marylebone also reported that films are inclined to encourage children to do additional reading. General Conclusions which emerged from the report were, that the film is a great influence for good or evil in national life; that this influence should be developed along cultural lines and not suppressed by criticism and censorship; that the proper use of the films should be attained through the formation of informed public appreciation for which a sound basis should be laid in the schools; and, finally, that a co-ordinating Film Institute should be set up with the above objects in view.

A League of Nations Advisory Committee on Social Questions also presented a report on "The Recreational Cinema and the Young."<sup>1</sup> It discussed the habit of cinema-going among young people in connection with attendance in Russia, America and Britain. In the case of the latter country figures were quoted from the L.C.C. report which included 21,000 children. This report formed the basis for two additional sections on the "Effect of Attendance" on young people and on "Children's Taste" in films. It underlined the danger of eyestrain and disturbed sleep caused by excessive numbers of cinema visits and showed differences in taste where they arose between younger and older children and between boys and girls. Younger children, for example, revealed a marked preference for comedy, cowboy and cartoon films, boys showed excessive interest in war and crime films and girls a milder enthusiasm for love stories. Horror, nature, travel and animal films were ranked low in the list of favourite types of productions.

The report proceeded to consider present censorship restrictions and the provision of an adequate number of suitable productions as a means of protecting young people from pernicious films. The need for separate films and performances for young people was discussed with the proviso that in providing children's films, "account should be taken of juvenile experience and their stock of associations."<sup>2</sup> The Council detected a special need to safeguard the young

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1. Report "The Recreational Cinema and the Young". League of Nations Publication. George Allen & Unwin. August 1938.

2. Ibid p.25.



in the ordinary cinema by encouraging them to discriminate between what is good and bad. They suggested the teaching of film appreciation as a means to that end.

A brief account of the results of an enquiry instituted by a West Lothian Head Teachers' Association<sup>1</sup> into the use of leisure time of school children in their district, represents local enquiries into the influence of the film which have made useful if limited contributions to this body of knowledge. Their report gave no general picture of the recreational facilities in West Lothian but it showed, briefly, that generally cultural activities such as music and dancing were far less popular with the children than cinema attendance, billiard playing and other less demanding pastimes. It appeared that 60% of the children they questioned were regular cinema goers. This led them to the conclusion that the entertainment provided by the highly coloured and romantic film in requiring little or no imaginative effort from its patrons, might be responsible for modern apathy in the classroom and outside. Their general survey of children's free time activities convinced them that most of the school day's work is undone at night.

In 1947 Mr. Sidney Bernstein, Chairman of the Granada Theatres Ltd. issued a Film Questionnaire to 50,000 children<sup>2</sup> aged 7 to 15 who attend his Saturday morning matinees. The questionnaire was designed in conjunction with Dr. Emmanuel Miller, the Harley Street psychiatrist. Its purpose was to discover whether the film performances were satisfying to children, whether there were any signs of unhealthy or unsocial effects from the programmes presented, what types of films were most appreciated and what situations proved most disturbing and frightening. The report on the results given by Dr. Emmanuel Miller showed that sex themes should be eliminated from films wherever possible; that the cowboy has become demodé and replaced by the comedy and historical film; that 92% of the young people liked films which featured children and that animal films are universally popular. Love scenes, though generally ranked low, were more beloved by the girls. Features which appeared most popular in favourite films were colour, excitement, and with the boys, fighting and animal films. Funniness did not seem to hold a high place in the children's affections. Only 1/5th of the children showed that any film had

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1. Report "Survey of the Leisure Time of West Lothian School Children", 1938.

2. Report "The Bernstein Children's Film Questionnaire", Issued from The Granada Theatres, 36, Golden Square, W.1. 1947.



caused nightmares so that Dr. Miller was able to conclude that, with certain reserves, children's films do not cause any alarming responses. Nevertheless, "it would be unwise to speak with finality as to the behaviour effects of the films as provokers of conduct."<sup>1</sup>

Brief reference must be made to a B.F.I.<sup>2</sup> report on "Films for Children".<sup>3</sup> This conference aimed at defining the problem of special films for children and at formulating a plan for "contributing a solution of this problem, as comprehensive, as practical, and as effective as the circumstances permit."<sup>4</sup> It is, also, necessary to draw attention to the L.C.C. and Edinburgh surveys which have provided a sound statistical basis to the discussions involved in "The Film in National Life", "The Recreational Cinema and the Young" and Richard Ford's "Children in the Cinema". They were concerned mainly with collecting figures concerning the frequency of children's cinema attendance, their favourite films, the main influences of the film and the judgments of parents and teachers on this recreation.

Critics of British Investigators in the realms of film research have been less vocal than their American counterparts. No British survey has, of course, attempted so comprehensive a treatment of this vexed question as that undertaken by the Payne Fund Studies. Nevertheless, the limitations of the British authors reviewed here must be borne in mind. In particular, J.P. Mayer, perhaps because he attempts most, also fails most frequently. He bases his conclusions and theorises on peculiarly slender evidence, quoting numerous essays which he leaves unclassified and practically unanalysed. He appears, too, to have become so emotionally entangled in his subject that he can no longer see it in perspective. It is possible, however, to quarrel with Mr. Mayer's method of analysis without quarreling with his deductions and suggestions. These he has obviously given mature thought.

Mr. Ford's book is much less pretentious. It is based almost wholly on the results of other research work and on the results of a series of questionnaires issued to Cinema Managers. The validity of this latter data

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1. Ibid, p.7.

2. British Film Institute. This abbreviation will be used throughout.

3. Report, "Films for Children" Nov. 20th-21st 1936. 4, Gt. Russell St., W.C.1.

4. Ibid, p.9.



is much reduced as the material always depends on the manager's interpretations of what children think and feel about films. As these men are not trained child psychologists, their opinions can hardly be regarded as absolutely reliable. It is, perhaps, unfortunate that Mr. Ford recommended Children's Cinema Clubs as the panacea for the evil effects of the film when they are now being regarded as one of the primary problems concerning young people's cinema habits.

Mrs. Thorp and Roger Manvell are both stimulating writers but their work makes no claim to be scientific. They were included in this list because they devise interesting theories and are likely to influence public opinion about the sociology of the film. The Commission which reported on "The Film in National Life" and the committee which discussed "The Recreational Cinema and the Young" based their considerations mainly on a field of work done by the L.C.C. This original research is limited in its scope and sometimes in the quality of work done. For example, although children's favourite types of films are discussed, it is not possible to compare the relative popularity of the various types. This is because, although the order of popularity has been given, the percentage of children preferring each of the types has been omitted. The consideration of the "Effect of Attendance" on young people is based on scanty evidence also. If the elaborate technique devised to measure sleep motility in the American investigations could be criticised as inadequate, it is proportionately easier to criticise the results reported by the L.C.C. which are based on individuals' evidence and not on the recorded results of scientifically constructed machines.

The West Lothian survey is brief and limited. It did, however, seek to put the cinema in its place amongst young people's other leisure time activities. This is rarely done by film investigators but it performs such a useful function in getting the cinema in perspective, that a summary of this report was included on these grounds alone. In conclusion, Mr. Bernstein's Children's Film Questionnaire may be criticised on the grounds that, although one of its declared purposes is to discover any fears or conflicts which might arise from cinema performances, it only posed two pertinent questions. Further, the only positive contribution which appears to have emerged from this consideration of "Children's Programmes" is the need to eliminate sex themes from films. In brief, it provides useful information about what films, programmes and film stars,



children like best but appears to fail, through deficiencies in method, in its object of detecting "fears and conflicts", "socially undesirable interests" and "defects in the programme" of an "unhealthy, uneducative or positively anti-social nature".<sup>1</sup>

As far as possible efforts have been directed towards learning from some of the mistakes of these investigators and towards profiting from their maturer experience. Furthermore, every attempt has been made to avoid forming conclusions and arranging material to support them, presenting inadequate data or generalizing beyond the facts - all faults of which the Payne Fund investigators have been accused.<sup>2</sup> On the other hand, the American method of including a wide and representative sample of young people as the subjects of their survey and their appendage of a brief summary and conclusion at the close of each chapter has been adopted in this research. In addition the essay method, beloved by J.P. Mayer, has been used to supplement questionnaire material.<sup>3</sup> His method of handling the data has, however, been modified. Essays have been analysed and treated statistically not quoted in bulk. Material collected in the Bernstein, L.C.C. and Edinburgh reports have, also proved useful as a model for the statistical basis of Part I of this thesis which is concerned with facts about children's cinema attendance and about their favourite films. Despite these precautions, certain limitations in the method of conducting this survey have nevertheless emerged. Where they have been recognised, attention has been drawn to them.

The aim of this thesis was two-fold; first, it was concerned with discovering adolescents cinema habits, and second, with a consideration of the influence of films on the behaviour and emotional attitudes of 300 adolescents aged 13 and 14. The object of Part I of the survey was, briefly, to discover the place of cinema-going in relation to other leisure time activities,<sup>4</sup> to find how often children visit the cinema, with whom they go, on what days they prefer to see films; how much they pay for their seats; how they select the films which they eventually go to see and, finally,<sup>5</sup> what types of productions prove most popular with them.<sup>6</sup> This material provided a general picture of

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1. "The Bernstein Children's Report" p.2.

2. See this Chapter p.11.

3. See Chapter 4, p. 66

4. See Chapter 2, p. 25

5. See Chapter 3, p. 45

6. See Chapter 4, p. 66



young people's cinema habits. The second part of this research was occupied with a more detailed investigation. A preliminary analysis of 55 films seen by young people during a typical fortnight set the basis for a consideration of the influence of these particular films on children's attitudes and conduct.<sup>1</sup> The emotional reactions of adolescents were tested by asking them whether the film they had seen had made them laugh, cry or even feel frightened. The duration of effects and possible sources of upset were noted carefully.<sup>2</sup> The extent to which this group of films had impressed adolescent's attitude to adults, particularly their parents, and their reactions to young people of their own age, especially members of the opposite sex, was also investigated.<sup>3</sup> Further, the influence of films on children's philosophy of life was considered with reference to such points as the effect of crime films, adolescents' reactions to "good" and "bad" screen characters, their enthusiasm for the quick-moving screen plot as compared with the slower tempo of their own life and the effect of scenes of luxury on young minds.<sup>4</sup> Finally, a very brief review is given of the degree to which film stars appear to influence the girls' standards with regard to make-up, hair style and clothing; and children's own opinion of the influence of the films upon themselves.<sup>5</sup>

The investigation attempted in this thesis was made in the County Borough of West Bromwich, Staffordshire. This medium sized industrial town, with a population of more than 82,680,<sup>6</sup> is situated 5 miles to the north west of Birmingham. It contains nine schools - one Grammar, two Technical, one Art and five Secondary Modern schools. Evening classes are held in the Art School, in one Technical and in one Secondary Modern School. There are eight cinemas, six of them grouped along the High Street of the town. Other leisure time facilities include a modern Public Swimming Bath, a free Library, two Youth Clubs, various tennis and cricket clubs, and a Public Park with boating pool and tennis courts. Birmingham (including Great Barr, Langley, Warley and Handsworth) Wednesbury, Dudley and Walsall with their respective recreational facilities, are easily accessible from the town.

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1. See Chapter 5, p. 111

2. See Chapter 7, p. 163

3. See Chapter 8, p. 181

4. See Chapter 9, p. 227

5. See Chapter 10, p. 257

6. 1938 figures.



The boys and girls who formed the subjects of this investigation were 13 and 14 years of age. 300 adolescents answered the questionnaires. This total was composed of 50 girls and 50 boys from Grammar, Technical and Secondary Modern Schools. Each group of 50 children included 25 thirteen, and 25 fourteen year olds. An additional 180 adolescents from schools in Coventry and Birmingham wrote essays on "My Favourite Film and Why", making an aggregate of 480 young people who contributed to the material analysed in Chapter 4. The full number of adolescents who took part was again made up of equal numbers of boys and girls from each of the three types of schools. Thus, the adolescents were fair samplings of the average child population in an industrial town. They were drawn from every type of school and were, therefore, representative in intelligence and social background of the youthful population from which they were drawn.

Some knowledge of the "Psychology of Adolescence" has been essential as the subjects of this investigation were just entering on that period of "storm and stress".<sup>1</sup> Reference has been made in the text to the various stages of youthful development wherever they seemed likely to illumine the adolescents answers or reactions.

The survey was conducted by means of 5 Questionnaires supplemented by a series of group interviews encompassing 150 girls and boys, and by means of nearly 500 essays on "My Favourite Film and Why".

Questionnaires 1 and 3 were drawn up by the "Birmingham University Film Research Group" led by Dr. W.D. Wall.<sup>2</sup> The remainder were devised by the author.<sup>3</sup> Questionnaires 1 and 3 were given to the children by the Technical and Secondary Modern School staff. The Grammar school questionnaire and questionnaires 2, 4 and 5 were presented to the adolescents by the author. All the questionnaires were distributed to the staff of the various schools after an interview with the Headmaster or Headmistress concerned, to explain the main objects of the research and the best method of giving the questionnaires. Each

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1. See Bibliography for list of books on "Psychology of Adolescence." p. 346

2. See Appendix 1, Note 1, p. 293 and Appendix 4, Note 1, p. 317 Questionnaire 1 and 3 have been used in a wider survey of the effects of the film on children in Greater Birmingham. Chairman was Dr. Wall - Lecturer in Education at Birmingham University. Author a member of research group.

3. See Appendix 2, Note 1, p. 307 Appendix 5, Note 1, p. 334 Appendix 6, Note 1, p. 338



interview was followed up with a letter and sheet of instructions<sup>1</sup> which were posted to the Technical and Secondary Modern schools with the questionnaires. The letter emphasised the importance of the conditions of research being kept as uniform as possible. It included instructions to the pupils with a supplementary note that questions could be interpreted by the teacher but that every care should be taken to avoid influencing the children's answers. The boys and girls were told if they did not want to help they should draw a line through the sheet. Those who took part were not required to write their names on the paper so that anonymity should encourage them to be completely frank in their answers. The importance of writing exactly what they thought was emphasised and the adolescents appeared to respond to this requirement. However, it is possible that their enthusiasm for the investigation was, at least in part, due to the fact that they were temporarily excused from school lessons.

Eagerness to co-operate was even more in evidence in the group interviews. Six or seven children took part in each of these. 16 group interviews were given altogether to two groups of children in each sex and age group so that half the total number of children who answered the questionnaires were covered. The interviews took place in the absence of any member of staff and the children were encouraged to talk freely. Most of the boys and girls soon lost their shyness and although inevitably a few were more vocal than the rest, the whole group was encouraged to contribute to the discussion. The interview lasted from 30 to 45 minutes, during which period the adolescents talked freely of all types of films, including those with primarily love or sentimental themes, frankly and without embarrassment. Certain guiding questions were inserted in the course of the discussion to draw out particular points about favourite and particularly disliked features of films and about the attractions and influence of film stars. Many of the boys and girls lingered at the end of the allotted time volunteering suggestions for the improvement of current films and asking pertinent questions.

The children who wrote essays were given the title "My Favourite Film and Why" and then left completely free to contribute whatever they felt fit.

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1. See Appendix 1, Note 2, p. 296



After a preliminary analysis of the questionnaires, the answers to the various questions were consolidated to show the replies of all girls and all boys aged 13 and 14 in each of the three education groups. These answers were then compared according to sex groups, (for example, Grammar school girls were compared with Grammar school boys) and education groups, (when Grammar and Technical school girls' answers and Grammar and Technical school boys' replies would be compared with each other). Finally, the answers of all the girls were compared with the total answers of the boys. On this basis Chi-square and Probability were computed and any significant differences between the two sets of answers were found<sup>1</sup>. The essay data was treated similarly, though in that case sex and education differences were measured according to the varying degree of frequency with which the groups mentioned the most popular features of their favourite films.

Briefly, an effort has been made by uncovering the social influence of the film on these young people, to provide another criterion for its appreciation, beyond the statistics of box-office returns.

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1. An adaption of Fisher's Probability Table was used. See, Garret, "Statistics in Psychology and Education". Longmans Green & Co., 1921. C. XIII, p.379. Significant difference if p. less than 105.



## CHAPTER 2.

### Relation of Cinema Going to Other Leisure Time Activities.

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1.

Introduction. Social investigators frequently attribute an unwarranted importance to the object of their enquiry, thereby excluding the legitimate influences of other factors in the same field. Dr. Mortimer Adler<sup>1</sup> levels this general criticism at certain authors of the Payne Fund Studies. In an effort to avoid such a tendency, this chapter is devoted to assessing the relative importance of cinema attendance as compared with adolescents' other spare-time occupations.

A comparison has been made between the data obtained in this investigation and recent attempts by other investigators to integrate all forms of leisure time activities<sup>2</sup>. These earlier enquiries have two limitations in this content. Their evidence is not always supported by the necessary statistics. They also deal with school children as only a part of a more comprehensive sample.

In this piece of research, the method chosen was to present boys and girls with a list of nineteen spare time activities to which they were able to add any further pursuits that occupied any portion of their time<sup>3</sup>. They were asked to indicate the relative importance of each of the activities by stating whether they spent a little or good deal of free time on each. Thus, the answers given by the adolescents presented a comprehensive picture of the relative popularity of the various leisure activities. Differences of the use of free time by girls and boys

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1. Dr. Mortimer Adler - 'Art and Prudence'. Longman, Green & Co. 1937.

2. See - H.E.O. James and the late F.T. Moore - 'Adolescent Leisure in a Working Class District'. Occ. Psych. Vol. 18. Jan. 1944. p. 24.  
A.J. Lush - 'The Young Adult in South Wales'. University of Wales Press Board 1941.  
L.J. Barnes - 'Youth Service in an English County Town'. Oldham's Press Ltd. 1945.  
A.S. Morgan - 'The Needs of Youth'. Oxford University Press. 1939.

3. See Appendix 1. Note 1. p. 293 Questionnaire 'A' q. 19. and, for supplementary information, Questionnaire 'A', q. 5.



and pupils from the three school groups were noted. No attempt was made to show the exact allocation of spare time to each occupation.

These various activities will be discussed separately and the resulting information will be related to cinema going amongst adolescents.

# I. HOMEWORK. (Q 'A' q.12)

	GG	GB	TG	TB	SMG	SMB	All Girls	All Boys	Both Sexes
A good deal	26	22	26	38	4	4	57	65	122
Sometimes	20	23	23	8	9	6	52	37	89
Never	1	4	1	4	33	32	35	40	75

Nos. = 286  
Ages = 13 & 14.

GG = Grammar School girls
GB = " " boys
TG = Technical " girls
TB = " " boys
SMG = Secondary Modern School girls
SMB = " " boys

TABLE 1. To show those adolescents who do homework.

General Key to all Tables.

It is commonly assumed that the amount of time devoted by adolescents to homework is adversely affected by the competition of more congenial sparetime activities. Consequently, it would seem appropriate to examine this subject first to test the accuracy of this assumption.

The figures contained in the table above show that the only statistically significant difference between the answers of girls and boys arises in the case of Technical School pupils<sup>1</sup>. In this group the boys do more homework than the girls.

A comparison of the answers of pupils from different schools produce the sort of divergencies which one would expect. Grammar and Technical School pupils of both sexes do considerably more homework than Secondary Modern school children<sup>2</sup>. Surprisingly, Technical school boys claim that they do more homework than Grammar school boys<sup>3</sup>.

The high percentage of adolescents who never do homework (26%) is made up almost entirely of Secondary Modern pupils from whose curriculum homework is invariably excluded. Two thirds of the remaining 64% spend a good deal of time at school preparation. A final examination of the comparative time spend on homework and other activities is not entirely unfavourable to the claims of the former. Thus, although not as universal a pastime as reading comics or going to the cinema, homework occupies as much of the leisure time of these boys and girls as do these more agreeable pursuits.

1. TG TB P = .013

2. GG SMG P = .01 TG SMG P .01 GB SMB P .01 TB SMB P .01

3. GB TB P .01



## II. HELPING AT HOME. (Q 'A' q.12).

	GG	GB	TG	TB	SMG	SMB	All Girls	All Boys	Both Sexes
A good deal	17	7	22	11	26	15	65	33	98
Some-times	29	36	26	32	20	29	75	97	172
Never	1	5	2	7	3	6	6	18	24

Nos. = 294.  
Ages = 13 & 14.

Table 2. To show those adolescents who help at home.

Twice as many girls as boys spend a great deal of their spare time helping at home<sup>1</sup>, (44% cp. with 22%). On the other hand, substantially more boys than girls occasionally give a helping hand (66% cp. with 51%). In brief, the difference between the sexes in this respect is relative. Very few adolescents said that they never helped at home (8%). There was no statistically significant difference between the time girls and boys of the three educational groups spent in this way.

## III. GARDENING. (Q 'A' q.12).

	GG	GB	TG	TB	SMG	SMB	All Girls	All Boys	Both Sexes
A good deal	6	3	1	4	1	4	8	11	19
Some-times	23	30	14	17	22	23	59	70	129
Never	17	16	35	29	26	22	78	67	145

Nos. = 293.  
Ages = 13 & 14.

Table 3. To show adolescents who do gardening.

"Gardening is too tame a pastime, too slow in its returns to captivate the immature". This statement of A.E.Morgan's<sup>2</sup> seems to be substantiated by the findings of this investigation. Gardening as a hobby appears to occupy a comparatively small part of adolescents free time. 50% of the children do not garden at all and only 6% do so frequently. (See Fig.1. opposite p. )

The only difference which arises when a comparison is made between sex and school groups, is that Grammar school pupils spend more time on this hobby than Technical school children<sup>3</sup>. Greater concentration on mental as opposed to practical work in the Grammar school curriculum, probably induces the pupils to spend a larger proportion of their out of school hours on more active pursuits.

1. GG P = .016 GB P = .02 SMG P = .02 SMB P = .01 TG P = .01 TB P = .01 All G P = .01 All B P = .01

2. A.E.Morgan. "The Roads of Youth". CXIV p.229.

3. GG P = GB P = TB P = otherwise no statistically significant difference between the answers when girls & boys & pupils from different schools are compared.



#### IV. WRITING LETTERS. (Q 'A' q.12)

	GG	GB	TG	TB	SMG	SMB	All Girls	All Boys	Both Sexes
A good deal	10	-	9	6	5	4	24	10	34
Sometimes	33	32	36	23	32	21	101	76	177
Never	3	17	5	21	10	23	18	61	79

Nos. = 290  
Ages = 13 & 14.

Table 4. To show adolescents who write letters.

It is not likely that a large proportion of adolescents would spend a good deal of time writing letters. In fact, the majority (61%) do so only occasionally. Girls are more frequent letter writers than boys<sup>1</sup> (87% cp. with 58%). Different school training, however, appears to make little difference to the popularity of letter writing for either sex. 27% of the adolescents admit that they never write letters.

#### V. MUSIC LESSONS. (Q 'A' q.12)

	GG	GB	TG	TB	SMG	SMB	All Girls	All Boys	Both Sexes
A good deal	13	4	7	7	5	1	25	12	37
Sometimes	9	12	8	4	3	4	20	20	40
Never	25	34	35	39	40	45	100	118	218

Nos. = 295  
Ages = 13 & 14

Table 5. To show adolescents who take music lessons and practice.

The most prominent feature resulting from an examination of the figures in Table 5, is that only a quarter of the adolescents take music lessons (26%). It has been suggested<sup>2</sup> that much enjoyment which might be derived from this pastime is probably spoilt by poor teaching in elementary schools.

Girls spend more of their free time in this way than boys<sup>3</sup> (30% cp. with 22%), while Grammar school pupils take more music lessons than other school children<sup>4</sup> (40% cp. with an overall percentage of twenty-six). Few Secondary Modern children ever learn to play a musical instrument (13%). Financial considerations are possibly an important causal factor for this divergence.

In conclusion, this analysis seems to bear out Morgan's<sup>2</sup> opinion that there is room for a vast growth in skill and interest in this sphere.

1. GG P = .016 GB P = .02 TG P = <.01 TB P = <.01 All G P = <.01 All B P = <.01

2. See A.E.Morgan "The Needs of Youth". C.XIV. p.236.

3. All Girls. P = .05  
All Boys.

4. GG P = <.01 GB P = <.01  
SMG SMB



VI. ENTERTAINING & VISITING FRIENDS. (Q 'A' q.12)

	GG	GB	TG	TB	SMG	SMB	All Girls	All Boys	Both Sexes
A good deal	17	9	14	14	17	9	48	32	80
Some-times	28	30	30	26	23	23	81	79	160
Never	3	10	6	10	7	16	16	36	52

Nos. = 292.  
Ages = 13 & 14.

Table 6. To show adolescents who entertain & visit friends.

A growing interest in entertaining friends at home, in common with going to dances, may be signs of adolescents' increasing social consciousness. Consequently, it is to be expected that girls, who are considered by psychologists to mature earlier than boys<sup>1</sup>, should spend more time on these activities. The findings embodied in Table 6 substantiate this supposition, especially in the case of Secondary Modern girls and boys<sup>2</sup>. The divergence between the sexes is not, however, statistically verifiable in the cases of the other two school groups. Nor does there appear to be any clear distinction in the amount of time which boys and girls of the various education groups pass in entertaining their friends<sup>3</sup>.

The majority of children (55%) class this as an occasional pastime, although as many as 28% record that receiving or returning the visits of friends is an activity that occupies a good deal of their leisure time. The remaining 17% never entertain or pay visits. In general, this pastime may be described as being comparatively popular with most adolescents, but not so popular as to rank among those recreations upon which they spend most time.

VII. WALKING & TALKING IN THE STREET. (Q 'A' q.12)

	GG	GB	TG	TB	SMG	SMB	All Girls	All Boys	Both Sexes
A good deal	12	4	10	12	13	11	35	27	62
Some-times	24	29	16	19	24	23	64	71	135
Never	10	14	23	19	12	14	45	47	92

Nos. = 289  
Ages = 13 & 14.

Table 7. To show adolescents who walk & talk in the street.

One of the more occasional pleasures equally enjoyed by both girls and boys is walking and talking in the street<sup>3</sup>. The only noticeable education difference

1. For evidence in support of this view see - G.S.Hall, "Youth" C.XI p.296.  
D.Appleton & Co.1922. and - Olive Wheeler "The Adventure of Youth", Univ. of London Press Ltd. 1945. C.VI p.71.

2. All Girls.  $P = .01$  SMG  
All Boys.  $P = .05$  SMB

3. i.e. There is no statistically significant difference between their answers.



concerns girls attending Technical and Grammar schools<sup>1</sup>. A comparison between the answers given by these two groups shows that fewer Technical school girls spend their time in this way. Slightly less than one third of the children give a negative answer to this question (32%) and of the remaining 68% who gave a positive answer, over two thirds (47%) indicated that this was not an amusement which occupied a large part of their spare time.

Lush<sup>2</sup> reports that walking about occupies a good deal of the evening leisure time of a group of youths, including unemployed, ranging in age from 18 to 25. He attributes their interest in this way of passing time partly to the lack of any more stimulating alternative and partly to the contact which it affords them with members of the opposite sex. It appears that neither of these incentives operates with the same force in the case of the younger adolescents who form the subjects of this investigation. Being still at school, they incur a greater degree of outside regulation in their leisure time activities. This fact may serve not only as a deterrent in that school authorities usually check overt behaviour of this kind, but may also provide more alternative attractions to occupy their time. Nor are the majority likely to be sufficiently mature to desire the contact with the opposite sex which this activity affords.

#### VIII. GOING TO CHURCH & SUNDAY SCHOOL. (Q 'A' q.12)

	GG	GB	TG	TB	SMG	SMB	All Girls	All Boys	Both Sexes
A good deal	21	11	23	14	15	16	59	41	100
Sometimes	21	22	21	18	15	15	57	55	112
Never	7	16	6	17	18	18	31	51	82

Nos. = 294.  
Ages = 13 & 14.

Table 8. To show adolescents who go to Church & Sunday School.

As high a proportion as 72% of the adolescents go to Church or Sunday School. This percentage compares favourably with the figures relating to general Church attendance (72% *cp* 50.6%)<sup>3</sup>. W.D.Wall<sup>4</sup> shows that even in the comparatively early teens, over one third of a group of normal adolescents record an intensification of their interest in religion. A certain proportion of young people may also attend

1. GG  
TG  $P = .036$

2. A.J.Lush - "The Young Adult in South Wales". Section C. p.83.

3. Percentage given by the Editorial Dept of the "News Review" which published "A Survey of Church going in Britain". Vol 24 Nos 17, 18, 19, 20. Oct + Nov issue 1947. Age range 18 to 55 yrs + over.

4. W.D.Wall - "The Adolescent Child" C X. p.115. Methuen & Co.Ltd., London 1948.



church solely at the desire of their parents. However a further investigation would be necessary before it would be possible to assess the relative importance of these two factors in influencing adolescents' church attendance.

Table 8 shows that girls attend church even more often boys<sup>1</sup> (80% cp. with 65%). This sex difference is especially noticeable in the case of Technical school pupils<sup>1</sup>. An examination of the answers given by the pupils of the three school groups reveals that Technical and Grammar School girls go to Church or Sunday School more frequently than Secondary Modern girls<sup>2</sup>. This distinction is not apparent in the case of the boys.

#### IX. YOUTH CLUBS & PRE-SERVICE UNITS. (Q 'A' q.12)

	GG	GB	TG	TB	SMG	SMB	All Girls	All Boys	Both Sexes
A good deal	6	5	7	14	4	10	17	29	46
Some-times	17	21	11	12	12	9	40	42	82
Never	26	24	31	24	33	26	90	74	164

Nos. = 292  
Ages = 13 & 14.

Table 9. To show adolescents who go to Youth Clubs and Pre-Service Units.

It is perhaps surprising to note, in view of the constant assertion that religious interest is declining among modern adolescents<sup>3</sup>, that attendance at Youth Clubs and Pre-Service Units compares very unfavourably with the corresponding figures for Church attendance (44% cp. with 72%).

The percentage of boys (49%) and girls (39%) who stated that they were members of youth organisations is appreciably less than the returns of youth club membership for the City and County of Nottingham. The following figures are quoted from a survey carried out by L.J.Barnes in 1944<sup>4</sup>. He asserts that "it can be said with assurance that among the 14 - 18 age-group in City and County alike 50% to 60% of the boys and 40% to 50% of the girls were in October 1944 attached to some Youth Club". The discrepancy between these two sets of figures may be due either to a decline in Youth Club membership in the post-war period or to local peculiarities in the standard and availability of such organisations in West Bromwich.

1. All Girls. P .01      TG P = .023  
All Boys      TB

2. GG P = .036      TG  
SMG      SMG P = .014

3. See report of Rev.J.Butterworth's speech in "Sunday Times" 29.10.44. He writes - "Will young people go to Church? They won't because they are just not interested".

4. L.J.Barnes - "Youth Service in an English County Town". C.6 p.106.



Even more surprising is the fact that a mere 17% of the children questioned stated that they spent anything more than a small part of the leisure time at Youth Clubs. Figures in the West Bromwich investigation show that there is no difference between any of the groups either compared according to sex or according to the schools they attend, except in the case of Grammar and Technical school boys. The former claim to attend Youth Clubs more often than the latter.

#### X. EVENING CLASSES. (Q'A' q.12)

	GG	GB	TG	TB	SMG	SMB	All Girls	All Boys	Both Sexes
A good deal	3	-	9	1	13	17	25	18	43
Some-times	6	3	10	8	14	18	30	29	59
Never.	36	42	31	41	22	15	89	98	187

Nos. = 289  
Ages = 13 & 14.

Table 10. To show adolescents who go to Evening Classes.

Attendance at Evening Classes although one of the least popular of adolescent's leisure time activities nevertheless attracts a considerable proportion of Secondary Modern pupils<sup>1</sup>. Five Secondary Modern school children attend evening classes for every one Grammar school and two Technical school pupils (62% cp. with 13% cp. with 28%). This difference is probably due to the fact that Secondary Modern pupils have less homework and consequently more free time to spend in this way. Technical school girls spend more leisure time at evening classes than boys<sup>2</sup>. Otherwise evening classes are equally popular with both girls and boys<sup>3</sup>.

#### XI. OUTDOOR GAMES. (Q 'A' q.12)

	GG	GB	TG	TB	SMG	SMB	All Girls	All Boys	Both Sexes
A good deal	20	33	18	34	16	31	54	98	152
Some-times	25	14	25	14	26	12	76	40	116
Never	3	2	5	2	6	5	14	9	23

Nos. = 291  
Ages = 13 & 14.

Table 11. To show adolescents who play outdoor games.

The 'recognised part which organised games hold in the curricula of all types of schools does much to account for the universal popularity<sup>4</sup> of this pastime. In all 92% of the children questioned acknowledged an interest in outdoor

1. Statistically - GB SMB  $P < .01$  TB SMB  $P < .01$  GG SMB  $P < .01$  TG SMB  $P < .01$

2. TG TB  $P = .029$

3. I.e. there are no other statistically significant differences between girls' and boys' answers.

4. i.e. there are no statistically significant differences between the answers of pupils from different schools.



games. The greater enthusiasm shown by boys is indicated by the fact that they spend a larger proportion of their free time in this way than girls<sup>1</sup>, (67% spend "a good deal" of their spare time in this way op. with 37%). Boys interest in games may be stimulated by the national popularity of sports like football or cricket. In this sphere there is no feminine equivalent which has comparable popular appeal.

### XII. INDOOR GAMES. (Q 'A' q.12)

	GG	GB	TG	TB	SMG	SMB	All Girls	All Boys	Both Sexes
A good deal	6	14	4	28	5	17	15	59	74
Some-times	19	22	5	16	14	20	38	58	96
Never	23	13	41	6	29	13	93	32	125

Nos. = 295  
Ages = 13 & 14.

Table 12. To show adolescents who play indoor games.

As in the case of outdoor games, indoor games are more popular with boys than girls<sup>2</sup>, (79% op. with 36%). Nevertheless, they hold an inferior position in the list of leisure time activities. (See Fig.2 opp. page ).

There appears to be considerable difference in the appeal of this activity for pupils within the Technical school group. Technical school girls play indoor games less often than the other girls<sup>3</sup>, whereas boys devote more time to these pursuits than their counterparts at Grammar and Secondary Modern schools<sup>4</sup>.

### XIII. HOBBIES. (Q 'A' q.12)

	GG	GB	TG	TB	SMG	SMB	All Girls	All Boys	Both Sexes
A good deal	19	28	10	24	17	19	46	71	117
Some-times	21	19	26	18	18	23	65	60	125
Never	7	2	14	8	10	6	31	16	47

Nos. = 289  
Ages = 13 & 14.

Table 13. To show adolescents who have hobbies.

The percentage of children acknowledging interest in hobbies, (84%) may profitably be related to the corresponding figures of attendance at Youth Clubs (44%) and Evening Classes (35%). One of the main aims of both these institutions is to foster an interest in useful hobbies. Certainly it would appear from the results of this investigation that amongst the adolescents questioned there is a widespread interest in this occupation. This evidence conflicts with the findings of both

- GG P = .045 GB P = .01 TG P = <.01 TB P = <.01 SMG P = <.01 SMB P = <.01 All Girls P = <.01 All Boys P = <.01
- GG P = .01 TG P = .019
- GB P = .017 TB P = <.01
- All Girls P = <.01 All Boys P = <.01



Moore and James and A.E.Morgan whose samples, however, are drawn from more extensive age groups.

As in the activities considered in the previous two sections, boys show a keener interest in hobbies than girls<sup>1</sup> (89% op. with 78%). This difference is most distinctive in the case of Technical school children<sup>2</sup>. Nevertheless, hobbies are equally well liked amongst pupils from different schools<sup>3</sup> and although not a universal pastime are well above average in general popularity.

#### XIV. WIRELESS. (Q 'A' q.12)

	GG	GB	TG	TB	SMG	SMB	All Girls	All Boys	Both Sexes
A good deal	30	28	25	28	31	34	86	90	176
Some-times	15	19	24	18	14	13	53	50	103
Never	1	1	1	4	4	2	6	7	13

Nos. = 292.  
Ages = 13 & 14.

Table 14. To show adolescents who listen to the wireless.

"The cinema and the radio," Sir Richard Livinstone, the Vice-Chancellor of Oxford University, told a meeting in that town, "have taken over where the Church left off. They are the great New forces of the century".<sup>4</sup> Evidence in general support of this view is provided by the fact that no less than 96% of the adolescents questioned claimed that they listened to the radio, and that of these 60% may be classed as frequent listeners. Thus, in universal appeal<sup>5</sup> this pastime ranks a close second to the cinema (96% cp. with 98%) and surpasses it in the percentage of adolescents which it attracts for a considerable proportion of leisure time (60% cp. with 42%). In respect both to the generality of its appeal and the relative amount of time that it occupies, the Church falls below these "great new forces of the century" (72% attend Church and of these 34% do so frequently).

1. All Girls  $P < .01$   
All Boys

2. TG  $P < .01$   
TB

3. i.e. there was no statistically significant difference between their answers.

4. Quoted from "The Daily Mail" of 30.12.46.

5. There is no statistically significant difference between the aswers of any sex or education group.



XV. GOING TO DANCES. (Q 'A' q.12)

	GG	GB	TG	TB	SMG	SMB	All Girls	All Boys	Both Sexes
A good deal	6	-	3	1	6	1	15	2	17
Some-times	18	3	11	5	21	5	50	13	63
Never	24	41	36	44	22	44	82	129	211

Nos. = 291  
Ages = 13 & 14.

Table 15. To show adolescents who go to dances.

It is obvious that any interest in modern dancing must presuppose a sufficient amount of maturity on the part of its enthusiasts for them to appreciate the attractions of the opposite sex. Consequently it is to be expected that the answers given by the adolescents should show that girls, who, on the average, mature earlier than boys, spend a greater proportion of their leisure time at dances than the latter<sup>1</sup> (45% cp. with 10%).

Yet, going to dances remains essentially an occasional pastime for even that small percentage of adolescents that show any enthusiasm for this activity. (Only 27% ever attend dances and a mere 6% of these do so frequently).

A comparison of the answers within education groups reveals that the only significant difference concerns Technical school girls who go to dances less frequently than other girl pupils<sup>2</sup>. In general it is evident that going to dances is the least popular of all leisure time activities dealt with in this survey<sup>3</sup>. Comparable researches into the subject by other investigators demonstrate an increased interest in dancing which comes in later adolescence<sup>4</sup>.

XVI. GOING TO THE THEATRE. (Q 'A' q.12)

	GG	GB	TG	TB	SMG	SMB	All Girls	All Boys	Both Sexes
A good deal	6	3	5	5	11	6	22	14	36
Some-times	35	34	29	24	25	26	89	84	173
Never	7	11	15	21	12	17	34	49	83

Nos. = 292  
Ages = 13 & 14.

Table 16. To show adolescents who go to the theatre.

Going to the theatre is predominantly an occasional pastime for both girls and boys<sup>5</sup>. It is equally enjoyed by girls of different schools, whereas Grammar

1. GG P = < .01    TG P = .05    SMG P = < .01    All Girls P = < .01  
GB    TB    SMB    All Boys

2. GG P = .035    TG P = < .01  
TG    SMG

3. See Figure 1 opp. p. 41

4. See James & Moore "Adolescent Leisure in a Working Class District". Occ. Psych. Vol. 18. p.30. and Lush "The Young Adult in South Wales", Section C. p.82.

5. i.e. there is no statistically significant difference between girls' and boys' answers.



school boys tend to go more often than Technical school boys<sup>1</sup>. Only 12% of the adolescents go to the theatre frequently and nearly 30% never go. Consequently it would appear that a visit to the theatre is generally reserved for special occasions (59% go 'sometimes'). This may be due to the fact that there is no theatre in West Bromwich and that the charge for theatre seats in Birmingham compares unfavourably with local cinema prices. A further factor which may be said to be partly responsible for the relatively low percentage of children who are theatre-goers is the limitation on possible plots imposed by the mechanism of the stage.

#### XVII. THE CINEMA. (Q 'A' q.12)

	GG	GB	TG	TB	SMG	SMB	All Girls	All Boys	Both Sexes
A good deal	16	19	18	23	31	18	65	60	125
Sometimes	28	30	31	26	18	29	79	85	162
Never	4	-	-	1	-	2	4	3	7

Nos. = 294  
Ages = 13 & 14.

Table 17. To show adolescents who go to the cinema.

Going to the cinema is the most universal of all the leisure time activities listed in this chapter (98%). However, this percentage alone affords no adequate criterion by which the relative importance of the cinema as a form of entertainment for adolescents may be judged. The answers given by girls and boys in this investigation show that as an activity which occupies a good deal of their free time, the cinema ranks below listening to the radio, playing outdoor games and reading full-length books<sup>2</sup> (43% cp. with 60%, 52% and 51%). Nevertheless these figures illustrate only the amount of time during which the cinema acts as an influence on adolescents. An assessment of the intensity of this experience constitutes a separate problem the answer to which forms no part of this chapter.

On the whole, films appear to attract an equal number of girls and boys<sup>3</sup> (144 cp. with 145). The highest percentage of frequent cinema-goers is, however, drawn from amongst Secondary Modern girls<sup>4</sup>. Pupils from this school group have more leisure time because of the absence of homework. It may be that Secondary Modern boys prefer to devote the greater part of this additional free time to playing outdoor games and to attending evening classes<sup>5</sup>.

1. No statistically significant difference between the answers of girls in different educational groups.  $\frac{GB}{TB} P = < .01$
2. See Figure 1. opp.p.<sup>4/</sup>
3. i.e. there is no statistically significant difference between their answers.
4.  $\frac{SMG}{SMB} P = < .01$  and,  $\frac{SMG}{GG} P = < .01$   $\frac{SMG}{TG} P = < .01$
5. See this Chapter, Sections X and XI p. 32



VIII. READING FULL LENGTH BOOKS. (Q 'A' q.12)

	GG	GB	TG	TB	SMG	SMB	All Girls	All Boys	Both Sexes
A good deal	37	25	25	18	21	23	83	66	149
Some-times	9	23	20	25	22	14	51	62	113
Never	1	1	5	7	6	11	12	19	31

Nos. = 293  
Ages = 13 & 14.

Table 18. To show adolescents who read full length books.

The significant difference, between the popularity of reading among girls and boys and pupils from different types of schools, is not between those who read (90%) and those who do not read for pleasure (10%), but between those who spend a good deal of spare time in this way (51%) and those who read less frequently (39%).

Girls and boys are equally fond of reading for pleasure<sup>1</sup>, although this pastime holds particular attraction for Grammar school girls<sup>2</sup>. (80% of Grammar school girls are frequent readers as compared with 51% of all children). Amongst the boys the greater percentage of Secondary Modern children than those of the other two school groups admit that they never read full length books<sup>3</sup>.

XIX. READING COMICS AND MAGAZINES. (Q 'A' q.12)

	GG	GB	TG	TB	SMG	SMB	All Girls	All Boys	Both Sexes
A good deal	13	21	19	24	22	24	54	69	123
Some-times	29	27	26	23	24	24	79	74	153
Never	4	1	5	3	2	2	11	6	17

Nos. = 293  
Ages = 13 & 14.

Table 19. To show adolescents who read comics and magazines.

Reading comics obviously requires less concentrated and prolonged intellectual effort than reading full length books. In view of this fact, it is not surprising that the reading of comics should be a more universal pastime for adolescents than reading novels. The insignificance of this difference in popularity is, perhaps, more worthy of note (94% cp. with 90%). Differences of education and of sex appear to have no influence on the general popularity of this pastime<sup>4</sup>.

1. i.e. there is no statistically significant difference between their answers on the whole.
2.  $\frac{GG}{GB} P = < .01$  and  $\frac{GG}{SMG} P = < .01$   $\frac{GG}{TG} P = < .01$
3.  $\frac{TB}{SMB} P = .017$
4. i.e. there is no statistically significant difference between any of their answers.



K. AN ASSESSMENT OF THE RELATION BETWEEN CINEMA ATTENDANCE AND  
READING BOOKS OR PLAYS. (Q 'A' q.5)

Various and conflicting opinions have been expressed about the effect of cinema attendance on the time adolescents devote to reading. The 'Daily Mail' of April 29th, 1947, reproduced a report of the Dorset County Librarian to the Local Educational Committee in which he is said to have pointed to the influence of the cinema as the primary factor in a decrease of 13,000 in the number of books issued to children. On the other hand, a Sunday Mercury reporter contended that "Birmingham under-fourteens read more than their elders. More than 50,000 have general tickets and 49,889 have non-fiction tickets. These are the highest figures for any age group. The 14 - 18 age groups are next with 21,997 tickets". The Commission set up in 1932 to consider 'The Film in National Life'<sup>1</sup> reported that most librarians found that the cinema encourages reading. The following experiment is worth quoting to illustrate the reasons for this conclusion. Mr. Duncan Gray, Librarian of Marylebone, took numbers of school children to see instructional films and provided book lists for the subject of each film. The children were asked to write essays on the subject of the selected films. The results of the experiment as reported by their teachers, led Gray to consider that the experiment had been successful. One Headmaster said that "The interest awakened by the films was not a transitory one; no less than 50% of the children have endeavoured to find out more about the subjects, by borrowing the books recommended from the children's library". Another Headmaster, however, declared that not one boy voluntarily followed up the film by reading. The consensus of opinion was indefinite; children remembered what they saw, and tried to find out more about the subject.

Specific questions were included in this investigation in an attempt to obtain the necessary evidence to elucidate this problem<sup>2</sup>.

	GG	GB	TG	TB	SMG	SMB	All Girls	All Boys	Both Sexes
Read the Book.	38	24	25	33	33	33	96	90	186
Do not read Book.	5	14	19	13	13	11	37	38	75

Nos. = 261  
Ages = 13 & 14.

Table 20. To show those adolescents who read the Book or Play relating to the Film they have seen.

1. Report of Commission on Educational and Cultural Films, 'The Film in National Life', George Allen & Unwin Ltd., 1932. C.VIII, p.121 - 122.
2. See Appendix 1, Questionnaire A. q.5. (p.293)



The majority of boys and girls (72%) believed that films acted as an encouragement rather than as a deterrent to serious reading. Grammar school girls, who, as has already been seen<sup>1</sup> are the most avid readers, also tended to acknowledge the influence of the film in this respect more often than any other single education or sex group<sup>2</sup>.

Those who acknowledged that seeing certain films had encouraged them to read books or plays were further asked to say which of these they preferred. On this question, there was no significant difference between boys and girls or between pupils attending different types of schools - nearly all preferred the film. Indeed, the overwhelming popularity of the film as compared with the book is surprising (84% favoured the film op. with 16% who supported the book). Perhaps to some extent this choice may be attributed to the speed at which the film plot unfolds; the simple, visual presentation of facts; the attraction of colour; pleasant scenery; descriptive music and the personal glamour of film stars<sup>2</sup>.

### Conclusions.

The results of this investigation into the influence of the cinema on book-reading appear to substantiate the conclusion of the Commission on "The Film in National Life" 'that .....cinema going encourages rather than discourages reading'<sup>3</sup>.

Nevertheless, it is possible that if adolescents constantly compare the book unfavourably with the film (only 16% preferred the book to the film) they may ultimately cease to read the book. From the evidence, however, it would appear that this danger is potential rather than actual, (72% of the children are encouraged to read the story of the film).

If blame must be attributed to any other leisure time activity for an alleged decrease in reading among young people, it would perhaps be more just to emphasise the counter attractions of listening to the radio and playing out-door games<sup>4</sup>. Certainly, adolescents claim to spend more time on these activities (60% and 52% spend 'a good deal' of time in these ways) than they do on reading books (51%). Cinema attendance falls appreciably below all three of these pursuits as a factor which occupies a notable part of adolescents' free time (43%).

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<sup>1</sup>.  $\frac{GG}{BG} P = < .01$  and  $\frac{GG}{TG} P = < .01$

<sup>2</sup>. This theory is offered tentatively. It is based on the data included in Chapter 4 on popular features of adolescents' favourite films.

<sup>3</sup>. Report, 'The Film in National Life', C. VIII. p. 122.

<sup>4</sup>. See Figure 1 opposite p. 41



CXI. OTHER ACTIVITIES. (Q 'A' q.12)

	GG	GB	TG	TB	SMG	SMB	All Girls	All Boys	Both Sexes
A good deal	6	8	3	10	1	6	10	24	34
Some-times	23	13	14	13	30	17	67	43	110
Never	10	23	33	27	14	25	57	75	132

Nos. = 276  
Ages = 13 & 14.

Table 21. To show adolescents who spend time on other activities.

Only slightly over half the adolescents (52%) listed amusements other than those already mentioned. Most of these additional activities could be re-distributed under previous headings. This Section cannot be said to give a much more comprehensive picture of adolescents' leisure time activities. Its importance lies rather in the fact that it gives a clearer picture of which outdoor games and hobbies boys and girls respectively prefer.

Girls	%	Boys	%	Girls & Boys	%
Sewing.	13	Going to football matches.	10	Swimming.	16
Swimming.	10	Cycling.	7	Cycling.	12
Knitting.	9	Swimming.	6	Drawing.	6
Tennis.	5	Drawing.	5		
Cycling.	5				
Drawing.	1				

Table 22. To show the additional activities mentioned.

Table 22 contains only those additional activities that could not be redistributed among the preceeding sections. The majority of answers that remain are those given by girls. Boys tend to list hobbies and games that properly belong to other sections.

It is, however, clear that, as in previous analyses, boys' taste appears to be more uniform than that of the girls'. The former, irrespective of school group, prefer going to football matches and drawing. Girls, in general, favour sewing, knitting and tennis. In this instance, it is evident that the relative popularity of these three pastimes varies within the school groups. Grammar school girls place more emphasis on playing tennis, while more Secondary Modern girls appear to enjoy knitting and sewing. Swimming, cycling and drawing are uniformly popular with both sexes.

See Appendix 1 Note 3 p 298.



PERCENTAGE OF ADOLESCENTS SPENDING A GREAT DEAL OR A LITTLE TIME ON 20 LEISURE TIME ACTIVITIES

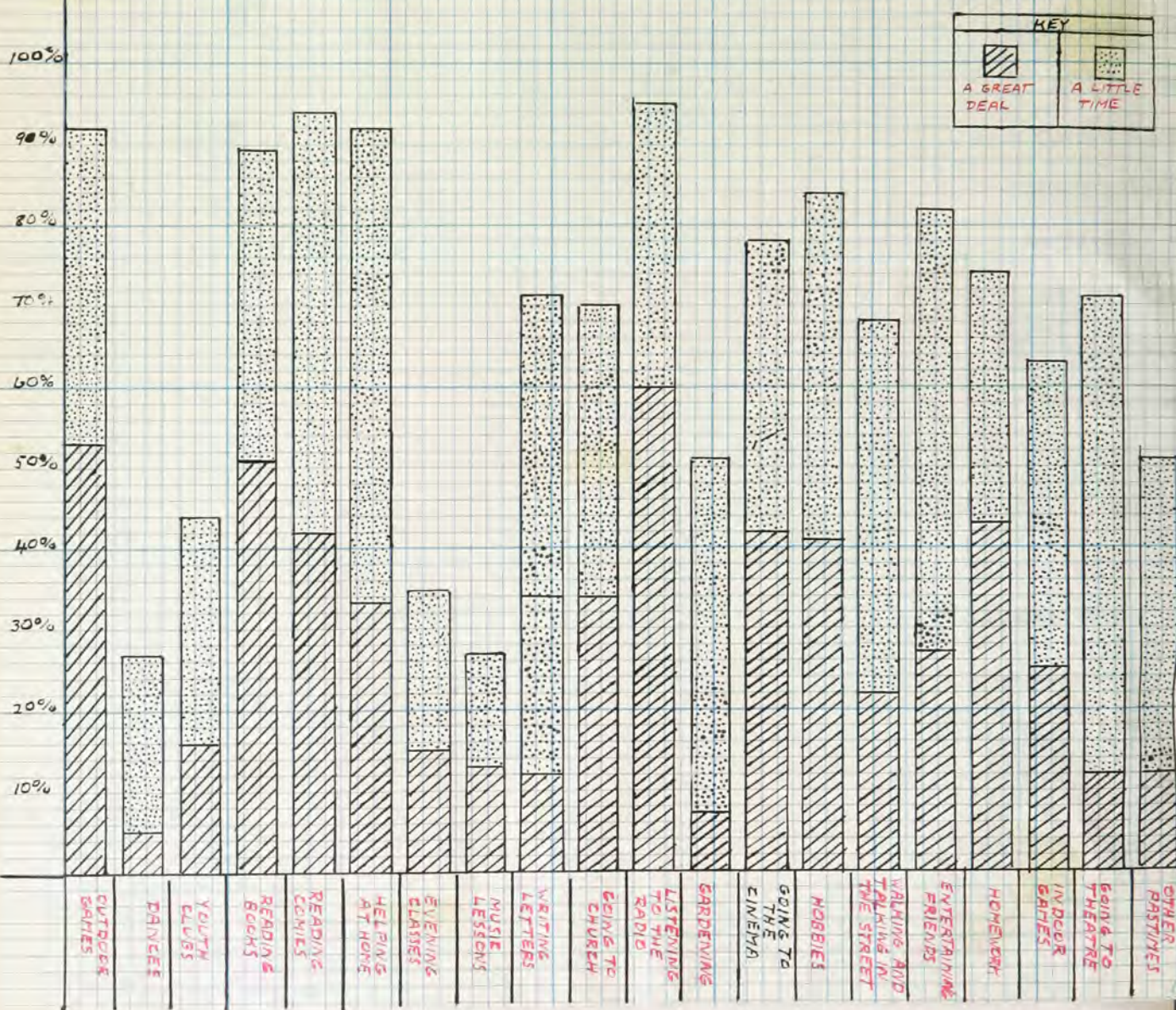


FIGURE 1.



XII. SUMMARY & CONCLUSIONS.

Radio.	Outdoor Games.	Reading full-length Books.	Cinema.	Homework.	Reading Comics.	Hobbies.	Church.	Housework.	Entertaining or being entertained.	Indoor Games.	Walking & Talking in the Street.	Youth Clubs.	Evening Classes.	Music Lessons.	Writing Letters.	Theatre.	Gardening.	Dancing.
60%	52%	51%	43%	43%	42%	41%	34%	33%	28%	25%	21%	16%	15%	12%	12%	12%	6%	5%

Table 23. A list, in declining order of importance, of those leisure time activities upon which adolescents spend 'a good deal' of time.

"Attendance at the cinema is far the most important single leisure time occupation, and only economic stringency prevents it from bulking even larger"<sup>1</sup>. The evidence of this investigation does not substantiate the first part of Morgan's contention. The cinema falls reassuringly into place amongst a group of recreations which occupy 'a good deal' of adolescents' spare time<sup>2</sup>. It ranks with homework, reading comics and having hobbies, which 43%, 42% and 41% of the adolescents mention as activities upon which they spend most time. In addition, it is surpassed by listening to the radio, playing outdoor games and reading books; pastimes which are enjoyed by 60%, 52% and 51% of the girls and boys respectively, compared with 43% who frequently visit the cinema. From these figures, the cinema would not appear to be the dominant leisure time activity of these adolescents. Indeed, it seems to be overshadowed by healthy, active occupations, like fresh air sports and even indoor games; and by activities which demand sustained intellectual effort such as reading and doing homework.

Cinema.	Radio.	Reading Comics.	Outdoor Games.	Housework	Reading full length Books	Hobbies.	Entertaining or being entertained	Homework.	Writing Letters.	Church.	Theatre.	Walking & Talking in the Street	Indoor Games.	Gardening.	Youth Clubs.	Evening Classes.	Music Lessons.	Dances.
98%	95%	94%	92%	92%	89%	84%	83%	74%	73%	72%	71%	68%	50%	50%	54%	35%	26%	26%

Table 24. To show total percentage of adolescents who spend their leisure time on these 19 activities.

The cinema is, nevertheless, the most universal of all the recreations. 98% of the children go to the cinema, compared with 95% who listen to Radio, 94% who read comics, 92% who play outdoor games and help at home and 89% who read full-length books<sup>3</sup>. Consequently, more children go to the cinema than spend their leisure time in any other way. Possibly, too, there is some truth in Morgan's contention that

1. See A.E.Morgan - "Needs of Youth", C.XIV. p.239.

2. See Table 23.

3. See Table 24.



the time spent at the cinema is only limited by the amount of money individuals have to spend, though there are additional factors, such as the length and variety of shows, which may influence the frequency of visits to the pictures<sup>1</sup>. However, given more money and a wide choice of shows, it is possible that cinema attendance would take up a higher proportion of young people's free time.

Activities demanding continuity of effort and active contributions.	Primarily Passive Pastimes.	Pastimes which might be included in either of first two columns.
Outdoor games. Homework. Church. Housework. Entertaining. Evening Classes. Music Lessons. Gardening. Writing Letters. Youth Clubs.	Cinema. Wireless. Reading comics. Theatre. Walking and Talking in the Street. Dances.	Reading Books. Indoor games. Hobbies.

Table 25. To show recreations which are (a) primarily active, (b) primarily passive and (c) which might be either.

The cinema, which has been described so frequently as a passive entertainment<sup>2</sup>, has also been accused of fostering in adolescents a taste for such pursuits as "impose no obligations and demand no continuity of effort"<sup>3</sup>. Again, the accuracy of this charge is open to doubt. It is true that the adolescents questioned placed activities such as listening to the radio, going to the cinema and reading comics, all of which may be regarded as of a primarily passive nature, among those activities upon which they spend most time. Yet, in contrast to this, activities which require a considerable amount of personal effort on the part of young people, such as doing homework, playing outdoor games and helping in the house, appear to make equal demands on their leisure time. Indeed, of the 19 activities which were included in this survey, no less than ten demanded continuity of effort and active participation from the children. In addition, three other pastimes might conceivably be included in this group. Thus, only six recreations may definitely be classed as ones which "impose no obligations and require no continuity of effort"<sup>4</sup>.

1. This point will be discussed more fully in Chapter 3, Section 3. p. 43  
2. See C.E.M.Joad - "About Education" - Faber & Faber 1945, C. V. p.127. and Report of Cinema Club's Opinion of Films in Times Educational Supplement, 16.11.46  
3. James & Moore - "Adolescents' Leisure in a Working Class District" - Occ. Psych. Vol.18 (1), 1944.  
4. See Table 25.



# A COMPARISON OF BOYS' AND GIRLS' LEISURE TIME ACTIVITIES

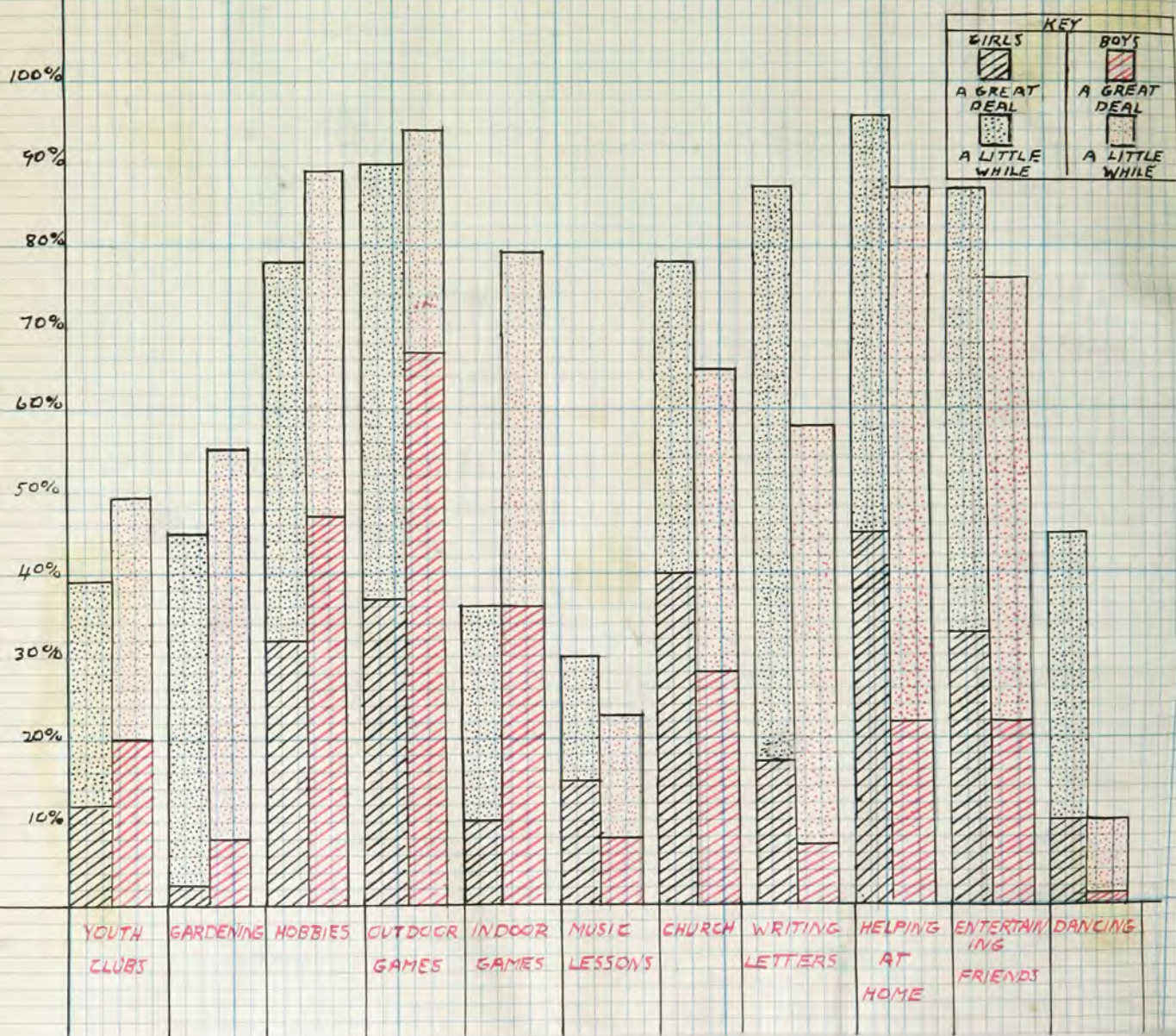


FIGURE 2



Perhaps educationalists will consider the fact that going to the cinema takes up as much time as doing homework is among the more disquieting factors which have emerged.

Difference in Leisure Time Preferences by Sex Group.

Leisure time Activities.	Outdoor Games.	Indoor Games.	Hobbies.	Church.	Housework.	Letters.	Music Lessons.	Dances.	Entertaining or being entertained.
Girls	90%	36%	78%	80%	96%	87%	30%	45%	89%
Boys	94%	79%	89%	65%	88%	58%	22%	10%	75%

Table 26. To show those leisure activities which are less popular with one sex than with the other.

The peculiar interest of an examination of the respective leisure time preferences of girls and boys, lies in the fact that two, apparently conflicting, general conclusions emerge. First, there is some reason to suppose that "if the boy is unduly repelled from the sphere of girls' interests, the girl is in some danger of being unduly drawn to his, and ..... of forgetting some of the ideals of her own sex"<sup>1</sup>. Although it would be prudent to disregard the moral interpretation that Hall makes of these facts, yet its general accuracy may well be illustrated by the results of this investigation. Boys of all types of schools agree in their choice of favourite pastimes, whereas girls show more diversity in their taste. Grammar school girls, in particular, seem to approach more nearly than other girls to the standards of taste accepted by the boys<sup>2</sup>. Probably this approach to uniformity is due to the fact that the Grammar school is co-educational.

Yet, beyond this basis of common interest, the traditional masculine and feminine characteristics are revealed by boys and girls respective degrees of preference for certain leisure time activities. Girls undoubtedly show a preference for quieter domestic hobbies. Sewing, knitting<sup>3</sup>, playing the piano, helping at home and writing letters illustrate this aspect of their group personality while their earlier social maturity is probably confirmed by their preference for dancing and entertaining at home. In contrast, masculine interest is concentrated on competitive physical activities, (outdoor games, indoor games and watching football matches)<sup>4</sup>.

1. G. Stanley Hall - "Youth Its Education, Regimen & Hygiene", D. Appleton & Co. Ltd. 1922, C. XI, p. 296.
2. In particular, outdoor games and sports, hobbies and gardening are particularly popular with them.
3. See Section XXI. p 40
4. See Table 26 above.



Differences in Leisure Time Preferences by School Group.<sup>1</sup>

The differences in the preferences of the pupils of the three school groups seem to be illustrative of the various social backgrounds from which the adolescents are drawn. This is particularly evident in the case of the girls who apparently lack that homogeneity of outlook which is characteristic of the boys<sup>2</sup>.

Grammar school girls as a group read more full length novels, enjoy hobbies, dancing, indoor games and walking and talking in the street. In addition, their relatively greater interest in outdoor games and sports may be partly determined by their school curriculum. They share with Grammar school boys an interest in gardening, going to the theatre and having music lessons. Technical school girls are, with Grammar school girls, regular Church attenders. Moreover, Technical and Grammar school pupils of both sexes do more homework than Secondary Modern children. The principal differences between the former two school groups are that Technical school boys go to Youth Clubs more frequently while the girls attend more evening classes. The main education differences, however, lies between Grammar and Technical school pupils, on the one hand, and Secondary Modern children on the other.

This latter group spends more time on activities that have either a practical bent or those that command less prolonged mental or physical effort. Thus, they are most constant in attendance at evening classes, which may be intended to fit them for a practical or business career, and they are also more frequent patrons of the local cinema. Essentially, Secondary Modern children may be distinguished from other adolescents in their comparative neglect of a large number of pastimes, particularly such healthy and stimulating recreations as outdoor games, reading, writing letters and having music lessons. Secondary Modern children are, on the whole, of a lower average intelligence and are drawn from poorer homes and inferior social backgrounds. All these facts may combine to account for their distinctive group personality.

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1. See Appendix 1, Note 2, p. 298 for list of percentages.  
2. See previous page "Difference in Leisure Time Preferences by Sex Groups".



### CHAPTER 3.

#### Adolescents' Attendance at the Cinema.

<p>Section 1. Introduction. p. 45</p> <p>Section 2. Frequency of Attendance. p. 46</p> <p>Section 3. Desired Frequency of Attendance. p. 48</p> <p>Section 4. Favourite days for Cinema visits. p. 49</p> <p>Section 5. Place of Attendance. p. 51</p> <p>Section 6. Cost of Cinema Seats. p. 52</p> <p>Section 7. Source of money to pay for seat. p. 53</p> <p>Section 8. Methods of choosing the film adolescents go to see. p. 54</p> <p>Section 9. Number of sources of information they consult in selecting film. p. 55</p>	<p>Section 10. Adolescents' Cinema Companions (Introduction) p. 56</p> <p>Section 11. Attendance Alone. p. 57</p> <p>Section 12. Attendance with Parents. p. 58</p> <p>Section 13. Attendance with sister or brother. p. 58</p> <p>Section 14. Attendance with group of friends. p. 59</p> <p>Section 15. Attendance with one friend. p. 60</p> <p>Section 16. Attendance with a member of the opposite sex. p. 60</p> <p>Section 17. Parents' attitude to cinema attendance. p. 61</p> <p>Section 18. Teachers' attitude to cinema attendance. p. 62</p> <p>Section 19. Summary &amp; Conclusions. p. 63</p>
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#### I. INTRODUCTION.

The setting of cinema attendance in its due place amongst other leisure time activities is by no means the only analysis which must precede an investigation of the effect of the commercial film on adolescents emotional or social attitudes. It is also necessary to examine such adolescents' cinema going habits as, for example, their actual and desired attendance, their favourite days for visits to the picture house, how much they pay for their seats, the method by which they choose the films they go to see, their customary companions and finally, their own assessment of the attitude of parents and school teachers to their attendance. It is hoped that, as a result of this preliminary survey, it will be possible to set the limits to a problem, peculiar to modern society, which has provoked so many writers to emotional generalisations. The resulting statistical analysis may serve to substantiate or confute such criticisms as those which relate to the problem of excessive cinema visits by young people, the undue waste of money thereby incurred and the undesirable contacts which unaccompanied adolescents may make<sup>1</sup>.

The facts presented in this chapter are based on the answers given by three hundred adolescents of both sexes to two specially prepared Questionnaires, supplemented by interviews<sup>2</sup>.

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1. See C.E.M. Joad - 'About Education' C. V, p.127.  
 G.B. Shaw - 'Everybody's Political What's What', Constable & Co. Ltd., 1944.  
C. XII. p.185.  
 Richard Ford - 'Children at the Cinema', George Allen & Unwin Ltd, 1939.  
C. 3. p.98.
  2. See Appendix 1 p.293 - Questionnaire A, questions 1, 2, 3 and 8.  
 Appendix 2 p.308 - Questionnaire B " 1 to 9.  
 Appendix 4 p.317 - Questionnaire C, question 27.



## II. FREQUENCY OF ATTENDANCE. (Q.A.q.1)

Nos. = 300  
Ages = 13 &  
14.

	GG	GB	TG	TB	SMG	SMB	All Girls	All Boys	Both Sexes
1	5	2	2	5	4	6	11	13	24
2	8	10	7	4	2	5	17	19	36
3	21	17	23	21	15	16	59	54	113
4	15	14	17	16	21	19	53	49	102
5	1	7	1	4	8	4	10	15	25
A	1.2	1.4	1.3	1.3	1.7	1.4	1.4	1.4	1.4

	KEY.
1	Only on special occasions.
2	Less than once a week.
3	Once a week only.
4	Twice a week.
5	More than twice a week.
A	Average for Group.

Table 1. To show Adolescents' Frequency of attendance at the Cinema.

J.P.Mayer writes "It is by now a commonplace that more than 50% of the inhabitants of this country - children, adolescents and adults alike - attend cinema performances once or twice a week (or more often)"<sup>1</sup>. Richard Ford gives the additional information that 5 million children between the ages of 5 and 15 go to the cinema annually - that is a total of 67% of all the children<sup>2</sup>.

In the West Bromwich survey it is apparent that the majority of boys and girls go to the cinema either once (38%) or twice (34%) a week. As many as 20% go less than once a week and of these 8% go on special occasions only. Of additional significance is the fact that of the 42% who visit the cinema 'a good deal'<sup>3</sup>, 34% apparently go twice and a mere 8% more than twice a week. The findings of a comparable investigation, carried out in America under the Payne Fund Studies by Edgar Dale, were similar to these<sup>4</sup>. Dale analysed a group of children's cinema attendance during a seven day period. His results differed from those of this survey only in that a higher percentage of his adolescents went infrequently or not at all to the cinema (23%) and a lower percentage went twice a week (17%). He reported that the largest percentage of children went to the cinema once a week (43%).

In this investigation it seems that Secondary Modern girls go to cinema, on the average, more frequently than any other sex and education group<sup>5</sup>. Their average is 1.7 times a week. They are followed by Secondary Modern and Grammar school boys (1.4) by Technical school girls and boys (1.3), and by Grammar school girls (1.2) who go least frequently of all. The general average for both boys and girls is 1.4 times a week<sup>6</sup>.

1. See J.P.Mayer - "Sociology of the Film", Faber & Faber Ltd. 1946. C.1, p.17.

2. See R Ford - "Children in the Cinema", C.2, p.26.

3. See Chapter 2, Section XVIII, p.37

4. See Edgar Dale "Children's Attendance at Motion Pictures", in Payne Fund Studies 1933, C.5, p.41.

5. GG P = .028

6. there is no statistically significant difference between girls & boys answers.



	GG	GB	TG	TB	SMG	SMB	All Girls	All Boys	Both Sexes
1	17	15	15	6	10	8	42	29	71
2	19	12	12	12	14	14	45	38	83
3	4	8	8	16	7	13	19	37	56
4	8	11	11	6	9	5	28	22	50
5	1	2	2	4	5	2	8	8	16
6	1	2	2	4	4	4	7	10	17
7	-	-	-	-	-	2	-	2	2
8	-	-	-	1	1	1	1	2	3
9	-	-	-	1	-	1	-	2	2

Nos. = 300.  
Ages = 13 & 14.

Table 2. To show Adolescents' frequency of attendance at the cinema during a fourteen day period. (Q 'C' q.27.)

In a later Questionnaire<sup>1</sup>, which was devised to test the emotional reactions of this same group of adolescents to certain films showing during a fortnight, they were asked to say how many times they had been to the cinema during that period. The resulting figures<sup>2</sup> serve as a useful check on previous answers given by adolescents to Questionnaire 'A'.

This second investigation revealed the fact that most adolescents went to the pictures twice (28%) but almost as many went once only (24%). Further 18% went three times, 16% four times and, finally, 13% more than four times during the fourteen day period. On the whole, too, boys tended to visit the cinema more frequently than girls<sup>3</sup>, (28% went three times or more op. with 18% of the girls). As previously, Secondary Modern pupils (especially girls) tended to go rather more often than either of the other two education groups<sup>4</sup>.

These findings indicate that either boys and girls did not go to the cinema as frequently as usual during this fortnight, that they underestimated the number of their visits, or that previous answers exaggerated the frequency with which they attend the cinema. It appears wise, after taking due account of this evidence and that of Dale's, to accept the findings derived from the analysis of answers to Questionnaire 'A' question 1, with the possible modification that these replies may give a slightly exaggerated picture of adolescents' customary frequency of attendance at the picture house.

1. See Appendix IV, Questionnaire (C) q.27, p. 312)

2. See Table 2.

3. All Girls  $P = < .01$  TG  $P = .041$   
All Boys TB

4. SMG  $P = < .01$   
GG



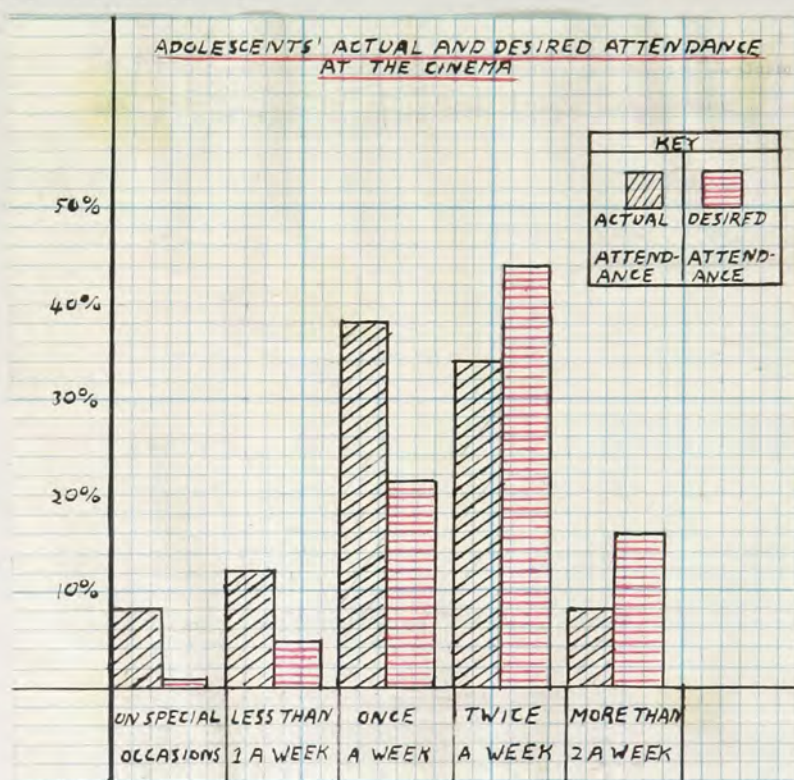


FIGURE 1



### III. DESIRED FREQUENCY OF ATTENDANCE. (Q 'A' q.5)

Nos. of times	GG	GB	TG	TB	SMG	SMB	All Girls	All Boys	Both Sexes.
Same	24	18	20	24	15	23	59	65	124
More.	25	29	28	25	33	24	86	78	164
Less.	-	-	-	-	2	2	2	2	4

Nos. = 292  
Ages = 13 & 14.

Table 3. To show adolescents' desired frequency of attendance at the cinema.

Governors of the Lawrence Sheriff School disapproved of boys spending an "undue amount of time at cinemas and less desirable entertainment" to such an extent that they put a ban on certain of those spare time activities<sup>1</sup>. This attitude is typical of other people who have childrens' welfare at heart<sup>2</sup>. They are tempted to assume that the majority of adolescents go to the cinema four or five times a week because they know that one child happens to do so<sup>3</sup>. Doubt is thrown on the truth of this, and similar, assumptions by the evidence contained in the previous section. The problem of over-indulgence in this recreation undoubtedly exists in a number of individual cases, but, on the whole, it appears to have been exaggerated.

How often, however, would adolescents visit the cinema if they could go as often as they liked? There is a considerable difference between young people's answers to this question and to the previous one<sup>4</sup>. Only 1% of the adolescents said they would prefer to visit the cinema less frequently while 43% did not want to go more often than they were already doing. Nevertheless, over half the boys and girls (56%) were not content with their customary visits and would like to see them increased. The highest percentage of young people wanted to visit the cinema twice a week. (The percentage had risen from 34% to 44%). 'Once a week' came second on the list with a great decline in popularity from 38% to 21%. Three times a week fell third (16%). The percentage of children who were content to go to the films less than once a week had dropped from 20% to 6%, whereas those who wanted to go more than twice a week had risen significantly from 8% to 25%. Amongst this latter group of adolescents, were ten who would like to go to the cinema 'every day' and nine who were anxious to go 'as often as possible'. (These 19 children comprised 6% of the whole group).

1. See 'The Daily Mail' 2.1.47.

2. See M. Brearley, 'The Teacher & the Cinema' - Birmingham Film Guide, July 1946, p.2.

3. This assumption was made by the Headmaster of the boys' Secondary Modern School. Pupils of which took part in this investigation. Also by a junior member of another staff.

4. Nevertheless, girls and boys and pupils from 3 types of schools gave similar answers, i.e. no statistically significant difference between their answers.



In addition two children replied, with apparent discrimination, that they would like to visit the cinema "everytime there is a good film" and one Secondary Modern boy declared that he "never wanted to go again".

These percentages appear to prove conclusively that freedom of choice would lead to greatly increased attendance at the cinema<sup>1</sup>. It seems evident therefore that numerous factors operate to prevent adolescents from fulfilling their desire in this direction. Probably the most obvious deterrent is the limited amount of money which they will be able to devote to paying for their admission. The pressure of homework and counter-attractions of other recreations have also to be taken into consideration. Further limitations are imposed by a restricted choice of cinema programmes and by the tendency of many cinema-goers to adopt a regular habit with regard to the frequency of their attendance. Thus, adolescents may find it difficult to increase the number of their weekly cinema visits if this involves modifying their existing habits. As deterrents, the disapproval of parents and teachers does not seem to be very important. Information contained in a later section of this Chapter<sup>2</sup> shows that most parents either do not care whether their children go to the cinema (70%) or approve of their visits (26%). A higher percentage of teachers disapprove (24% cp. with 4%) but still the majority (76%) appear to be either indifferent or pleased for adolescents to go to the cinema.

It is obviously impossible to assess accurately the relative importance of the preceeding factors. Probably in most cases, it is a combination, rather than any single one of them, which is responsible for the disparity between actual and desired attendance.

#### IV. FAVOURITE DAYS FOR CINEMA ATTENDANCE. (Q A p. 2.)

	GG	GB	TG	TB	SMG	SMB	All Girls	All Boys	Both Sexes
Sunday	1	6	2	10	10	8	13	24	37
Monday	6	4	4	10	12	13	22	27	49
Tuesday	5	14	10	8	14	9	29	31	60
Wednesday	27	28	6	14	8	8	41	50	91
Thursday	2	6	10	9	7	3	19	18	37
Friday	15	17	13	17	19	15	27	49	96
Saturday	21	18	30	25	28	17	79	60	139

Nos. = 300  
Ages = 13 & 14.

Table 3. To show Adolescents' favourite days for cinema attendance.

1. Cp. Fig. 1 and Fig. 2 opp. p. 4 & 5.

2. See Sections 17 and 18 p. 61 and p. 62



Differences in preference for favourite days of cinema attendance, occur between pupils from different schools rather than between the sexes<sup>1</sup>. The principle distinction lies between Grammar school pupils and those of the other two groups<sup>2</sup>. The former go to the cinema on Wednesdays more frequently than the latter. This is due to the fact that Grammar school pupils have their games afternoon on Wednesday. In wet weather they are not compelled to attend and even when attendance is possible boys and girls may leave the sports field with sufficient time to complete their homework and pay a visit to the cinema.

On the whole, with girls and boys alike, Saturday is the most popular day for going to the cinema (27%); followed in descending order of popularity by Friday (19%), Wednesday (18%), Tuesday (12%), Monday (10%), and, finally, Sunday and Thursday (both 7%). A comparable investigation carried out by Edgar Dale in the United States showed that American adolescents had substantially similar preferences, though they rated Sunday cinema visits higher than English children<sup>3</sup>.

Managers of eight West Bromwich cinemas estimated the order of popularity of film attendance among the general public on different days of the week<sup>4</sup>. The mean of their answers formed a basis for a comparison between the preferences of adolescents and of the public in general. This is illustrated in the list which follows:-

Adolescents' Preferences.

1. Saturday.
2. Friday.
3. Wednesday.
4. Tuesday.
5. Monday.
6. Sunday & Thursday.

The General Public's Preferences.<sup>5</sup>

1. Saturday.
2. Monday.
3. Wednesday.
4. Thursday & Friday.
6. Tuesday.

Saturday as would be expected, appears to be popular with all sections of the community. Adolescents probably rate Friday high amongst their favourite days for cinema visits as, at the end of the week, they have no homework to prepare for the next day. The general public tend to prefer Monday because, in West Bromwich at least, it is the first day of the new film. Wednesday is popular with

1. There is no statistically significant difference between the answers of girls & boys.
2. GG P = <.01    GG SMG P = <.01    GB TB P = .046    GB SMB P = <.01.
3. See Edgar Dale, "Children's Attendance at Motion Pictures", C. VI p. 46. In order of popularity he places Saturday, Sunday, Friday, Wednesday, Monday, Tuesday and Thursday for cinema visits.
4. See Appendix I. Note 3, for table of managers' estimated order of popularity of cinema attendance.
5. In this case, Sunday, where placed, comes second or third but audience so variable that average would be unreliable.



both adolescents and adults, as the one take advantage of a free afternoon and the others of early closing day. Thursday is probably less popular with adolescents than with the general body of cinema-goers because girls and boys have spent their pocket-money on the Wednesday evening show and have homework to prepare for the next morning. On the other hand, the public are attracted by the change of programme at various picture houses. Tuesday is unpopular with both groups. It is impossible to compare preferences for Sunday as an audience on this day is too variable for a reliable average to be drawn from the managers' list.

#### V. PLACE OF ATTENDANCE. (Q.C.)

	Cinema.	GG	GB	TG	TB	SMG	SMB	All Girls	All Boys	Both Sexes
Cinemas within West Bromwich.	Clifton.	3	8	1	3	12	7	16	18	34
	Imperial.	20	8	14	7	10	3	44	18	62
	Palace(WB)	5	4	8	5	6	10	19	19	38
	Palace(Hill Top)	1	0	2	4	-	-	3	4	7
	Plaza.	1	1	3	9	2	5	6	15	21
	Queens.	1	7	4	6	4	5	9	18	27
	St.George's	-	-	-	1	1	5	1	6	7
	Tower.	13	15	15	10	8	6	36	31	67
Cinemas outside West Bromwich.	Beacon.	6	2	1	3	2	2	9	8	17
	Clifton(Gt.B)	-	-	-	-	1	-	1	-	1
	Gaumont.	1	-	1	-	-	-	2	-	2
	Odeon(Weoley)	-	-	-	-	1	-	1	-	1
	Orient.	-	-	1	-	-	-	1	-	1
	Regent.	-	1	-	-	-	2	-	3	3
	Rialto.	-	-	-	1	-	-	-	1	1
	Savoy.	-	-	-	-	2	-	2	-	2
	Odeon(Dudley)	-	1	-	-	1	1	1	2	3

Nos. = 294  
Ages = 13 & 14.

Table 4. To show adolescents who go to (a) West Bromwich cinemas and (b) to cinemas outside the town.

Adolescents of both sexes and all school groups tend to go to cinemas within their own home town. In fact only 10% mentioned going to a picture house outside West Bromwich. This conservatism may be due to the added expense which would be involved for them, or for their parents, if they travelled to a distant cinema. Certainly boys and girls seem to wait for a popular film to reach them and to restrict their choice of programmes largely to the variety offered by local cinemas.

Little can be said of the relative popularity of individual picture houses in West Bromwich as attendance is likely to be influenced by the virtues or demerits of the particular film featured during the period of the Questionnaire. It may, nevertheless, be significant that the St.George's and the Palace Cinema, Hill Top, which are visited least frequently by girls and boys are also the smallest and least attractive cinemas in town. They also tend to bill older films. In comparison, the largest group of adolescents went to the Tower Cinema which is the most modern and luxurious building, and most up to date with its shows.



# VI. COST OF CINEMA SEATS. (Q"0" 7 27.)

Price	GG	GB	TG	TB	SMG	SMB	All Girls	All Boys	Both Sexes
9d	1	3	2.5	11	5	15	8.5	29	37.5
10d	1	6	5.5	15	9.5	23	16	44	60
1/-	4	14	24.5	14.5	10.5	5.5	39	34	73
1/6	17	13	12.5	7.5	21	4.5	50.5	25	75.5
1/9	21	9	4	2	4	2	29	13	42
2/-	.5	1	-	-	-	-	.5	1	1.5
2/3	4.5	3	1	-	-	-	5.5	3	8.5
2/6	-	1	-	-	-	-	-	1	1
2/9	1	-	-	-	-	-	1	-	1

Table 5. To show how much adolescents pay to go to the cinema.

There is considerable diversity in the amount adolescents pay to go to the cinema. For example, boys tend to pay less for their seats than girls<sup>1</sup>. In fact, 50% of the boys compared with 16% of the girls pay less than one shilling. In addition Grammar school pupils of both sexes differ from pupils of the other two school groups in that they tend to buy dearer seats<sup>2</sup>. The different habits of girls and boys in this matter may be due to the fact that girls are taken to the cinema by their parents more frequently<sup>3</sup>. Under these circumstances parents invariably pay for their children and may accustom them to buy rather expensive seats, which they continue to do even when they are unaccompanied. Grammar school pupils, too, may be following their parents' example in buying dearer seats. This is possible as these children are drawn on the average from wealthier homes, higher in the social scale, than pupils from the other two school groups.

However, more expensive seats appear to be beyond the reach of the majority of adolescents. On the whole, more children pay 1/6d than any other price (25%), though almost as many pay one shilling (24%), 20% pay tenpence, 14% one and nine, 12% ninepence, whereas only 4% pay two shillings or more. Nevertheless adolescents weekly expenditure on tickets to a cinema show, probably varies between rather higher limits than ninepence to two and nine. 34% of the children admitted that they go to the cinema twice a week and a further 8% go even more frequently.

1. GG P = <.01 TG P = <.01 SMG P = <.01 All Girls P = <.01  
GB P = <.01 TB P = <.01 SMB P = <.01 All Boys P = <.01

2. GG P = <.01 SMG P = <.01 GB P = <.01 CB P = <.01  
TG P = <.01 GG P = <.01 TB P = <.01 SMB P = <.01

3. See this Chapter, Section 12, p. 58



Therefore, adolescents may spend anything between 1/6d (twice 9d) 2/3d (three times 9d) and, at the most 5/6d (twice 2/9d) or 8/3d (three times 2/9d). It seems most likely, however, that adolescents will spend between 2/- and 3/- (twice 1/- and twice 1/6 respectively) on weekly cinema visits.<sup>4</sup>

4. Most probable because most children pay 1/- and 1/6d for seats and go to the cinema one or twice a week.



VII. SOURCE OF MONEY TO PAY FOR SEAT. (Q<sup>8</sup> 9.9)

Source.	GG	GB	TG	TE	SMG	SMB	All Girls	All Boys	Both Sexes
Given by parents.	22.5	18.5	21.5	14	24	24	68	56.5	124.5
Pocket money.	26.5	25.5	27.5	20	20.5	11	74.5	56.5	131
Earned in addition.	-	3	1	16	5.5	15	6.5	34	40.5

Nos. = 295  
Ages = 13  
& 14.

Table 6. To show where adolescents get the money for cinema visits.

It appears that most adolescents pay for their weekly cinema visits out of their pocket money (44%), though almost as many have an additional sum of money given to them by their parents (42%). Only 14% of the adolescents claim that they earn money to pay for their seats. The majority of these are boys<sup>1</sup>. This particular difference between the sexes may be conditioned by the opportunities afforded only to boys to sell newspapers and to run errands. In comparison girls are more limited by convention. They usually earn money by doing odd jobs at home or by helping in local shops.

Money is usually forthcoming from parents to pay for cinema seats.

Consequently the only effective competition is that of other costly spare-time activities. Indeed, the children are apparently called upon to make little, if any, exertion on their own behalf in order to be able to afford this recreation.

VIII. METHODS OF CHOOSING THE FILM ADOLESCENTS GO TO SEE. (Q<sup>8</sup> 10.9)

Leslie Withers, writing in the Sunday Mercury of the 5th January, 1947, asks the following questions of "the masses". He answers them himself in the affirmative and blames popular demand for the poor standard of films in general. "Do you", he writes, "pop round the corner to the nearest cinema and then grouse that you never see a decent movie? Do you prefer certain stars and not bother about the film itself? Do you like to be taken out of yourself and dislike a film with the slightest body in it?" In a similar generalisation, which Norah Alexander<sup>2</sup> describes as "beyond dispute", the following sentence occurs, "Three people out of four go to the cinema because they want to see a certain star". The truth of these statements as they relate to adolescents will be investigated in this section. First, by considering which of six alternative methods of selecting films adolescents use. Second by discovering how many young people try to see films in which their favourite stars are acting.

- |                  |                       |             |            |              |          |  |
|------------------|-----------------------|-------------|------------|--------------|----------|--|
| 1. Statistically | All Girls<br>All Boys | $P = < .01$ | SMG<br>SMB | $P = .014$ . | TG<br>TE | GG 2 comparisons<br>GB between the answers<br>of girls & boys in different<br>education groups reveals no<br>statistically significant<br>difference between their ans |
|------------------|-----------------------|-------------|------------|--------------|----------|--|
2. Norah Alexander in the 'Daily Mail', Oct. 26th, 1946.



Methods of Choice.	GG	GB	TG	TB	SMG	SMB	All Girls	All Boys	Both Sexes
Film Periodicals.	18	4	9	1	10	5	37	10	47
Newspaper Criticism.	13	10	15	19	9	12	37	41	78
Radio Criticisms.	16	16	15	5	9	10	40	31	71
Opinions of other people.	15	17	17	9	12	13	44	39	83
Pictures outside cinema.	8	10	11	13	10	8	29	31	60
Trailer.	36	43	38	39	40	31	114	113	227

Nos. = 300  
Ages = 13 & 14.

Table 7. To show methods by which adolescents choose the films which they go to see.

The largest single percentage of adolescents (41%) choose their films from a trailer seen previously. In descending order of popularity the other six methods of selecting films received the following percentage of support:- The opinion of other people (15%), Newspaper criticisms (14%), Film criticisms on the radio (12%), Pictures outside the cinema (10%) and Film Periodicals (8%).

Boys and girls varied very little in their manner of choosing films, although considerably more girls than boys consulted film periodicals for information on this subject (12% cp. with 4%). This single difference may well be entirely due to the fact that for girls film periodicals serve as a substitute for light romantic literature like "Peg's Paper". This type of magazine has no comparable attraction for boys. Within school groups some marked divergencies arise in the methods of selecting a suitable film. For example more Grammar and Technical school than Secondary Modern school girls read newspapers and listen to the wireless criticisms. Similarly, when boys are considered, Grammar and Technical school boys tend to refer to experts' criticisms more often than Secondary Modern school boys, although this tendency is much less obvious than in the case of the girls. Fewer Secondary Modern boys than any other single group seem to be influenced by the trailer.

However, it appears that the trailer is easily the most generally popular method of choosing films and as it is brief, disjointed and sensational, it is unlikely to encourage the development of critical appreciation amongst adolescents. On the other hand, nearly one third of the adolescents take some account of the rating of films by experts. They consult critical accounts of new releases included in radio talks, in the newspaper and in film periodicals. Again, those adolescents who make their choice as a result of



other people's advice, do not necessarily show lack of discrimination. Additional comfort may also be drawn from the fact that only one child in ten appears to base his choice of film solely on a scrutiny of 'the stills' displayed outside the cinema.

Popularity of Following Film Stars amongst Adolescents. (Q'N q. 5 a.)

	GG	GB	TG	TB	SMG	SMB	All Girls	All Boys	Both Sexes
Yes	41	31	36	28	37	31	114	90	204
No	8	19	12	21	13	19	33	59	92

Nos. = 296  
Ages = 13 & 14.

Table 8. To show the proportion of adolescents who follow film stars.

The influence of a popular star in drawing people to see a particular film hardly seems to have been exaggerated in Miss Norah Alexander's article<sup>1</sup>. Nearly seventy percent (69%) of these adolescents said that they liked to follow films featuring individual stars. Pupils from different schools did not vary in their answers<sup>2</sup>. Girls showed themselves to be particularly susceptible to this appeal<sup>3</sup> (77% followed stars cp. with 60% of the boys). There was also a definite tendency for 13 year olds to be more interested in following stars than 14 year olds<sup>4</sup> (77% cp. with 55%). Adolescents interest in individual film personalities may be inspired by two main predispositions. First, a desire to hero-worship - for indisputably the glamorous film star is a more attractive personality to the boy or girl than a teacher or club leader. Second, a desire to learn correct behaviour and social competence by following a suitable model. The younger girl or boy may be more susceptible to the former influence whereas girls, who are earlier to reach maturity than boys, are more likely to be affected by the latter.

IX. NUMBER OF SOURCES OF INFORMATION THEY CONSULT IN SELECTING FILM. (Q'N q. 6)

No. of methods used.	GG	GB	TG	TB	SMG	SMB	All Girls	All Boys	Both Sexes
1	11	16	7	20	14	25	32	61	93
2	28	21	31	25	31	13	90	59	149
3	9	10	11	4	5	8	25	22	47
4	1	3	-	1	-	2	1	6	7
5	1	-	1	-	-	-	2	-	2

Nos. = 298  
Ages = 13 & 14.

Table 9. To show number of methods used by adolescents in choosing the film they go to see.

1. See above Section VIII p. 54 "How Adolescents choose the films they go to see".
2. i.e. no statistically significant difference between their answers.
3. All Girls  $P = < .01$  GG  $P = .016$  TG / SMG No statistically significant difference between their answers.  
All Boys TB / SMB
4. CON



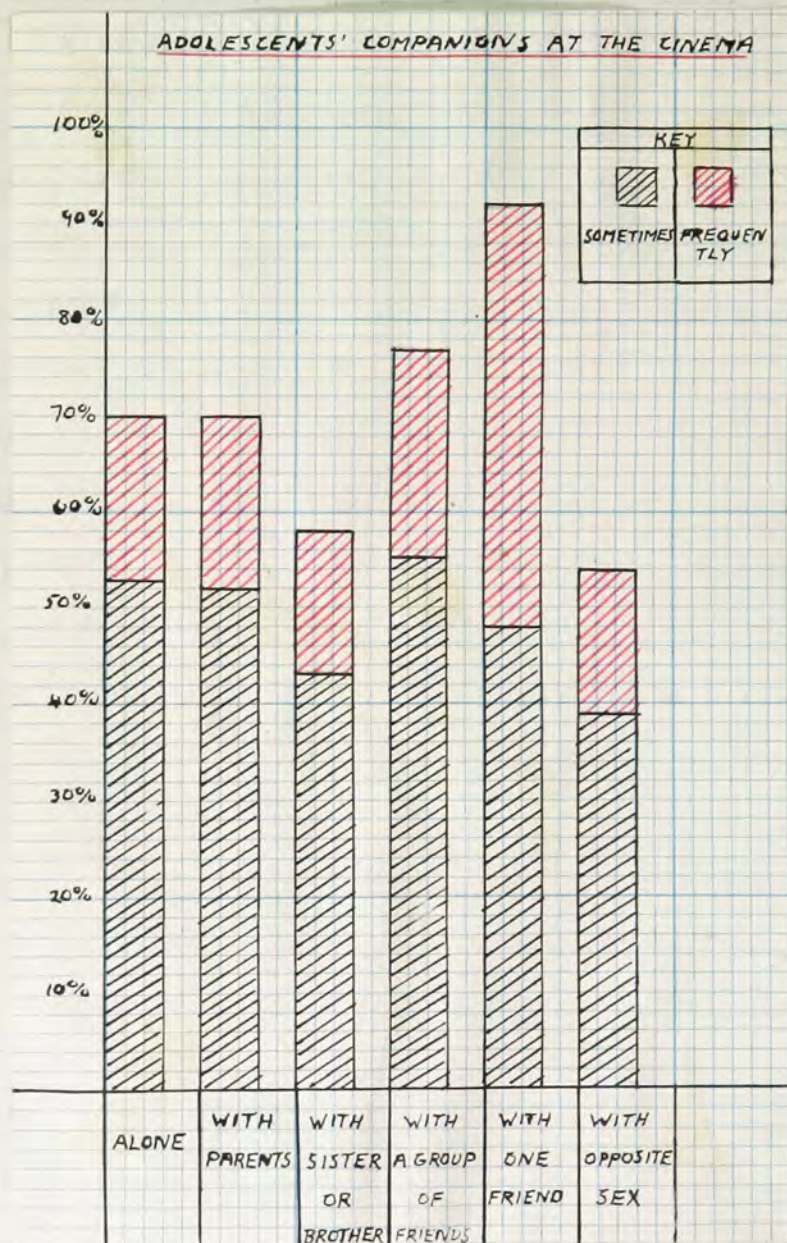


FIGURE 2.



It is of additional interest in this respect to discover how many of the six alternative ways of selecting a suitable film, adolescents tend to employ. The principle facts which emerge are that more girls than boys<sup>1</sup>, and more Technical than other school boys<sup>2</sup>, consult a variety of sources of information before making their final choice. Nevertheless, the majority of girls and boys consider only one or two ways of choosing a film. In fact 50% mention two methods, 31% one, whereas 16% mention three and only 3% four or five alternatives. Adolescents are generally content to make their final choice after seeing an attractive trailer, or, to a lesser extent, from what they have heard other people say about a film.

#### X. ADOLESCENTS' CINEMA COMPANIONS. (Introduction).

The problem of unaccompanied children going to see films which have been classified as unsuitable for them was considered sufficiently grave to provoke Mr.D.H.Amory to ask the Minister of Education in the House of Commons if any steps were being taken to investigate it and to consider present methods of restriction.<sup>3</sup>

Criticisms have also been made of the lack of parental control over adolescents' visits to the pictures. The following criticism comes from 'The Times Literary Supplement'<sup>4</sup> :- "For many mothers the cinemas are a handy parking place for children who would otherwise linger round the home on Saturdays and in their holidays". An article in 'The Daily Mail'<sup>5</sup> also gave due publicity to parents disapproval of a school governor's edict banning their sons visits to cinemas during term time "except on rare occasions".

Less has been said on the lack of guidance from teachers on the subject of cinema visits. Though Miss M.Brearley writes, "An infinite variety of attitudes to the cinema may be found among teachers, ranging through every shade of disapproval, disregard, tolerance, make-the-best-of-it, almost to veneration"<sup>6</sup>.

4. All Girls (13)  $P = .019$  All Boys (13)  $P = < .01$  See also Appendix 1. Note 7 p.300  
All Girls (14) All Boys (14) for Table showing 13 year olds' answers.

1. All Girls  $P = < .01$  TG  $P = < .01$  SMG  $P = < .01$  GG No statistically significant  
All Boys. TB  $P = < .01$  SMB  $P = < .01$  GB difference.

2. TB  $P = .05$  Otherwise no statistically significant difference between  
SMB El.Groups. answers.

3. See 'The Birmingham Post', February 7th, 1947.

4. See Book Review in 'Times Literary Supplement' April 29th, 1947.

5. See above Section 3. p.43 "Desired Frequency of Adolescents' Cinema Attendance."

6. M.Brearley, 'The Teacher and the Cinema', Film Guide, July 1946.



The following eight sections attempt to deal with these questions by considering with whom adolescents go to the cinema and what they judge to be their parents' or teachers' attitudes to their visits.

# XI. GOING TO THE CINEMA - ALONE. (Q"8"9.1)

	GG	GB	TG	TB	SMG	SMB	All Girls	All Boys	Both Sexes
Never.	30	13	20	4	18	5	68	22	90
Some-times.	16	22	27	38	24	33	67	93	160
Frequ-ently.	4	15	3	8	8	12	15	35	50

Nos. = 300  
Ages = 13 & 14.

Table 10. To show those adolescents who go to the cinema alone.

Boys go to the cinema alone more often than girls<sup>1</sup>, (45% cp. with 28%). This difference arises because more girls never go unaccompanied to the cinema, while the majority of boys only do so occasionally. As a school group Grammar school girls and boys are less solitary in their cinema attendance than either of the other two school groups, although this characteristic is less striking in the case of the boys<sup>2</sup>.

The tendency for boys to visit the cinema on their own more frequently than girls was also noted by Edgar Dale in his investigation<sup>3</sup> (26% cp. with 9%). Girls apparently prefer or are constrained to go to the cinema with a special friend or with members of the family. Parents of Grammar school pupils are most frequent in accompanying their children to the pictures. Consequently, it is not surprising to find that this school group rarely go to the cinema on their own.

The general evidence of this section is clear. Less than one child in three (30%) never goes to the cinema alone. On the other hand, only one out of every six children questioned (17%) admitted that he or she habitually went unaccompanied<sup>4</sup>. In all, seven children out of every ten (70%) go to the cinema alone, but by far the greater majority of these (53%) do so on special occasions only. These figures suggest therefore, that the problem of the emotional impact of the film on the unaccompanied child may well be very real. However, before any final conclusion could be drawn it would be necessary to find out what percentage of unaccompanied children go to see films which have been classified as unsuitable for them.

1. GG P = <.01 GB P = <.01 TG P = <.01 TB P = <.01 SMG P = <.01 SMB P = <.01 All Girls P = <.01 All Boys P = <.01

2. GG P = .047 GB P = .017 TG P = .048 SMB P = .048

3. Edgar Dale, "Children's Attendance at Motion Pictures", C.IV, p.19 and p.22.

4. See Richard Ford, "Children at the Cinema", C.2, pp.42 & 43. He says that of



## XII. GOING TO THE CINEMA - WITH PARENTS. (Q<sup>B</sup> q.2)

	GG	GB	TG	TB	SMG	SMB	All Girls	All Boys	Both Sexes
Never.	9	8	7	28	18	20	33	56	89
Some-times.	27	34	32	16	22	26	81	76	157
Frequ-ently.	15	8	11	6	10	4	36	18	54

Nos. = 300  
Ages = 13 & 14.

Table 11. To show adolescents who go to the cinema with parents.

The frequency with which boys and girls go to the cinema with parents is almost exactly equal to the frequency with which they go alone, (70% of which 18% go frequently cp. with 70% of which 17% go frequently). Although in this case girls go to the pictures with their parents more often than boys<sup>1</sup> (39% cp. with 31%). This is most evident when Technical school pupils are compared. There is also a tendency for Grammar school boys to go to the cinema with their parents more often than the other school boys and for Secondary Modern girls to visit the cinema with their parents less often than the other girls<sup>2</sup>.

The accepted convention that girls need more parental supervision than boys probably does much to account for the differing habits of the sexes in this matter. Grammar school parents, in particular, appear to extend their surveillance to their sons as well as to their daughters. Differences of social background and in the size of their families may account for this particular variation.

## XIII. GOING TO THE CINEMA - WITH BROTHERS OR SISTERS. (Q<sup>B</sup> q.5)

	GG	GB	TG	TB	SMG	SMB	All Girls	All Boys	Both Sexes
Never	28	25	18	22	14	18	60	65	125
Some-times	16	16	25	22	26	22	67	60	127
Frequ-ently	5	9	7	6	9	10	21	25	46

Nos. = 298  
Ages = 13 & 14.

Table 12. To show adolescents who go to the cinema with their brothers or sisters.

A certain proportion of adolescents who never go to the cinema with their sisters or brothers are almost certainly only children. Yet even when these are taken into account, members of the family do not appear to be very popular companions for the majority of adolescents. Most boys and girls say that they go to the cinema with their brothers or sisters only occasionally (43%) and only 15% go

nt:) 136 Managers 6% said 50% of the children who go to Saturday Morning Matinees go alone cp. with 34% who said 50% go in twos.

1. All Girls P = <.01    TG P = <.01    GG / SMG No statistically significant  
All Boys    TB    GB / SMB difference between their answers.
2. TG P = .038    otherwise no statistically significant difference between  
SM the answers of the other education groups.



frequently. As many as 42% never go - compared with 30% who never go with parents or never go alone.

The only difference that arises when adolescents are compared within sex and education groups is between Grammar school girls and the other two school groups<sup>1</sup>. In this case fewer Grammar school girls go to the cinema with their sisters and brothers. Possibly this may be because they belong to smaller families.

#### XIV. GOING TO THE CINEMA - WITH A GROUP OF FRIENDS. (Q<sup>B</sup> 9, 4)

	GG	GB	TG	TB	SMG	SMB	All Girls	All Boys	Both Sexes
Never	11	10	11	11	14	10	36	31	67
Some-times	29	34	31	22	26	24	86	80	166
Frequently	9	6	8	17	10	16	27	39	66

Nos. = 299  
Ages = 13 & 14.

Table 13. To show adolescents who go to the cinema with a group of friends.

Macdougall in his 'Social Psychology' refers to the manifestation of the gregarious instinct in humans as a desire to see ourselves "surrounded by others who share our emotion"<sup>2</sup>. The delight taken by adolescent girls and boys in going to the cinema with a group of friends may well be a direct expression of this primitive instinct which becomes increasingly powerful at adolescence.

Certainly with adolescents a group of friends are more universal and more popular as cinema companions than either going alone or with any member of the family (23% never go with a crowd cp. with 30% who never go alone or with parents and 42% who never go with their sisters or brothers). Altogether 77% of the adolescents go to the cinema with a crowd and of these 22% do so habitually. Grammar school boys alone may be distinguished from the various sex and education groups<sup>3</sup>. This divergence is due to the fact that Grammar school boys go to the cinema with a group of friends less frequently than the other school boys.

1. GG P = .01    GG P = .028    TG / Difference not statistically significant.  
SMG    TG    SMG

2. William McDougall, 'Social Psychology', Methuen & Co. Ltd., 1908. C. VI, p.171.

3. GB P = .019    GB P = .045    Otherwise no group comparison shows a statistically significant difference.  
TB    SMB



V. GOING TO THE CINEMA - WITH ONE FRIEND. ((Q<sup>8</sup>B<sup>1</sup> q 5))

	GG	GB	TG	TB	SMG	SMB	All Girls	All Boys	Both Sexes
Never	2	5	1	3	3	11	6	19	25
Some-times	21	27	21	25	24	27	66	79	145
Frequently	27	16	27	22	22	12	76	50	126

Nos. = 296  
Ages = 13 & 14.

Table 14. To show adolescents who go to the cinema with one friend.

Girls like going to the pictures with one friend more than boys<sup>1</sup> (98% cp. with 86%). This is hardly surprising since "the tendency is for girls to form loose societies within which are pairs of close friends wrapped up in each other"<sup>1a</sup>. 92% of the adolescents questioned said that they visited the cinema with one friend, and of these 44% admitted that they did so frequently. Indeed, going to the pictures with a single friend would appear to be by far the most popular, as well as the most universal form of companionship with girls and boys of all school groups<sup>2</sup>.

XVI. GOING TO THE CINEMA - WITH A MEMBER OF THE OPPOSITE SEX. ((Q<sup>8</sup>B<sup>1</sup> q 6))

	GG	GB	TG	TB	SMG	SMB	All Girls	All Boys	Both Sexes
Never	16	21	26	24	24	33	66	78	144
Some-times	28	19	17	18	20	15	65	52	117
Frequently	6	10	7	8	6	2	19	20	39

Nos. = 300  
Ages = 13 & 14.

Table 15. To show adolescents who go to the cinema with a member of the opposite sex.

In spite of the relative immaturity of this group of adolescents some signs of developing interest in the opposite sex are shown by the fact that 39% of the young people visit the cinema with friends of the opposite sex on special occasions, and 13% frequently do so. Girls show no special precocity in this connection<sup>3</sup>. Only Grammar boys show any distinct divergence from the general group<sup>4</sup>. This is because they tend to go to the pictures with girls friends more often than any of the other boys.

On the whole, as would be expected in the case of so youthful a group of children, girl and boy friends are less popular as cinema companions than any one else.

1. All Girls  $P = < .01$  GG/TG/SMG No statistically significant difference. 1a. W.D. Wall, "The Adolescent Child." C.IV.p.77.
2. No statistically significant difference when the answers of education groups are compared.
3. i.e. there is no statistically significant difference between girls' and boys' answers.
4. GB  $P = .016$  otherwise there is no statistically significant difference between the answers of education groups.



XVII. PARENTS' ATTITUDE TO ADOLESCENTS' CINEMA ATTENDANCE. (Q.3" 7.7)

In order to complete this preliminary investigation into the cinema-going habits of young people, some attempt has been made to gauge the influence on adolescents' cinema attendance of the attitude of their parents and school teachers. Each child was asked whether his parent or school teacher approved, disapproved or was indifferent to his visits to the cinema. Yet no attempt was made to discover individual teachers' or parents' attitudes from first hand. This was considered unnecessary as children's habits are likely to be moulded only by what they believe to be the reactions of other people. The following information, therefore, is based solely on what adolescents have said regarding the attitudes of their parents and teachers. An attempt has been made to show general trends rather than to present detailed information.

	GG	GB	TG	TB	SMG	SMB	All Girls	All Boys	Both Sexes
Approved.	13	17	8	18	5	15	26	50	76
Dis-approved.	-	2	2	3	3	1	5	6	11
In-different.	36	30	39	29	42	33	117	92	209

Nos. = 296  
Ages = 13 & 14.

Table 16. To show Parents' Attitude to Adolescents' Cinema Attendance.

The most significant fact resulting from this investigation is that a mere 4% of the children admitted that their parents did not like them to go to the pictures. The attitude of the overwhelming majority of parents (70%) appears to be one of indifference. The remaining 26% of the parents are said, by their children, to be favourable to cinema visits.

Parental approval is more widely claimed by boys than by girls (34% cp. with 18%)<sup>1</sup>. Educationally, the only significant difference which arises is between Grammar school girls and the other school girls<sup>2</sup>. The parents of the former show a greater tendency to approve of cinema visits, while those of the latter group are more frequently indifferent. Parental approval may be based on an interest in good films, informational or otherwise, which they will encourage their children to see. Alternatively they may be motivated by a desire to get their children out of the house for an hour or two. As parents encourage their sons to go to the pictures more often than they do their daughters, it seems more likely that the latter reason will predominate.

1. All Girls P = .01    TG P = .023    SMB P = .012    GG / No statistically significant difference.  
All Boys    TB    SMB  
2. GG P = .016    GG P = .048    No other education group difference is statistically significant.  
SMG    TG



Disapproval is not likely to be helpful unless it takes the form of discouraging excessive visits, giving constructive criticisms or encouraging the adolescents to spend their spare time in other, and healthier, ways. In brief, it may be said that too small a percentage of parents oppose their children's cinema visits for such disapproval to have any significant influence.

Easily the most outstanding, and perhaps the most alarming feature, which emerges from this investigation, is the general indifference of parents. It seems unlikely that any constructive guidance can be expected from parents. From these facts, it appears probable that general opinion is warranted and that parents do tend to look upon the local cinema merely as a "handy parking place" for their children.

XVIII. SCHOOL TEACHERS' ATTITUDE TO ADOLESCENTS' CINEMA ATTENDANCE. (Q. B. q. 8)

Teachers' Attitude.	GG	GB	TG	TB	SMG	SMB	All Girls	All Boys	Both Sexes.
Approved.	2	-	7	12	7	4	16	16	32
Disapproved.	15	15	10	1	7	23	32	39	71
Indifferent.	31	32	33	37	35	23	99	92	191

Nos. = 294  
Ages = 13 & 14.

Table 17. To show teachers' attitude to adolescents' Cinema Attendance.

A recent press report outlined the activities of a girls' Secondary Modern school at Oldbury at which Film Appreciation formed a part of the curriculum. 62 girls between the ages of 14 and 15 were involved. Miss Ceinwen Jones, their teacher, said of the experiment, "The idea is to help them to consider before they go to see a film and to be selective in their cinemagoing..... I have felt for some time that film appreciation should be taught"<sup>1</sup>. Unfortunately this attitude does not seem to be shared by West Bromwich teachers. The figures relating to adolescents' assessments of the attitude of teachers to cinema going are little more encouraging than those which refer to the reactions of parents. Only 36% of teachers are considered by the young people to adopt any positive attitude; 12% of these express approval, whereas 24% actively disapprove. Secondary Modern boys noted particular opposition from school masters<sup>2</sup>. Yet, as in the previous Section, indifference is by far the most common reaction (64%).

1. See 'Sunday Mercury' (Film Stars are School Subject), March 28th, 1948.

2.  $\frac{SMB}{GB} P = .034$        $\frac{SMB}{TB} P = .001$       Otherwise no statistically significant difference between sex or education groups.



It is to be hoped that the small percentage of teachers who approve of cinema going share Miss Ceinwen Jones' appreciation of the film as an art form or educational medium. It is such teachers as these, able to give some training in film appreciation, who could be of real value in guiding the taste and discrimination of growing boys and girls. Young people could then use that part of their leisure-time which they devote to the cinema to the best advantage both in adolescence and in later life.

#### XIX. SUMMARY AND CONCLUSIONS.

The problem of excessive visits to the cinema by young people has been one which has interested many people concerned with children's welfare. Typical of the attitude of many critics is the statement of a Yorkshire Vicar who informed a Daily Mail Reporter of a case of a boy in his Parish who "goes to the pictures every night in the week, including Sundays and Saturday afternoon". The vicar regarded this boy's habits as representative "of thousands"<sup>1</sup>.

The results of this investigation suggest that such generalisations have little basis in fact. Although over 80% of the children questioned in West Bromwich agreed that they visited the cinema once or more a week, only 8% of these definitely stated that they were in the habit of going more than twice every week. The only sex or education difference in connection with the frequency of cinema visits concerned Secondary Modern girls who went more regularly than any other group<sup>2</sup>.

However, it is undeniable that freedom of choice on the part of the children would apparently lead to greatly increased cinema attendance. Over half of the adolescents (56%) claim that they would like to see their customary visits increased.

Friday or Saturday are the most popular days for adolescents' visits to the cinema. Their popularity may be due to the fact that on neither of these days has homework to be prepared for the next day. Wednesday is specially popular with Grammar school pupils as it is their optional sports day. By far the majority of these young people prefer to go to a picture house within their hometown rather than one at a distance which would necessarily involve travelling expenses. Thus, their choice of programmes is largely restricted to the variety offered by local cinemas.

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1. "The Daily Mail", April 17th, 1947.

2. This confirms the findings of a previous chapter. See Chapter 2, Section 17. p.36



An unexpected fact which has emerged from this investigation is that girls pay more for their seats than boys. It may be assumed that this is so because the former are more often accompanied by their parents. Consequently, they may tend to adopt the price which the adults are accustomed to pay for seats. This supposition is further supported by the fact that Grammar school boys, who are more frequently accompanied by parents than the other school boys, share this tendency to pay higher prices for seats. The majority of children pay 1/6d, 1/- or 10d for their seats. This information taken in conjunction with the fact that 42% of all adolescents go to the cinema at least twice a week, suggests that the average weekly expenditure lies between two and three shillings. The money to pay for their seats is rarely earned by the children; usually it is given to them by their parents or taken out of their pocket money.

The influence of parents in providing the money for cinema visits does not appear to be extended to the same degree to directing the adolescent's choice of film. This guidance seems to be given primarily by the commercial trailer combined with the personality appeal of stars. Girls and younger adolescents are particularly susceptible to the attraction of individual actors. Neither the advice of other people nor the considered opinion of other people, though they both have some measure of influence on adolescents' choice, rival the trailer in the extent of its appeal. Nevertheless, it is discernible that Grammar and Technical school children are slightly more prone to seek the advice of critics and other people before making their selection. Fortunately adolescents' choice is even less frequently the result of a cursory examination of the stills displayed outside the cinema.

Perhaps one of the most heartening of the results of this investigation is that as children do appear to consult other people's opinion before choosing their films, they show a desire for guidance which offers an opportunity for the teaching of appreciation through intelligent criticism. Yet the striking influence of the trailer on choice points to the fact that the effect of teaching film appreciation may be partly discounted by the sensationalism of the commercial trailer. Certainly, the co-operation of the Film Trade will be necessary in any attempt to raise general standards of film discrimination.

There is little evidence, at present, to show that either parents or teachers are playing their full part in developing the adolescents' taste in film art. General indifference appears to be the reaction of the majority of both groups.



However, adolescents are not left to experience entirely alone the emotional impact of the film. Their most frequent cinema companions are, in descending order of popularity, one friend, a group of friends, parents, sisters and brothers and, finally, a member of the opposite sex<sup>1</sup>. Solitary visits to the cinema, most customary amongst boys, fit reassuringly into place in the middle of this list. Sex differences are mainly that girls go to the cinema with one friend and with their parents more often than boys. Educational differences are limited to Grammar school pupils who tend as a group to be more gregarious or more closely under surveillance in their cinema visits than Technical or Secondary Modern school pupils.

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1. Compare Edgar Dale's results reported by W.W.Charters, "Motion Pictures & Youth", Macmillan & Co.Ltd., 1933. Section on 'Attending the Movies' p.45. He writes "The order of frequency of boys from frequent to infrequent is: own friends, alone, brother or sister, someone else, both parents, mother and father. For girls it runs, own friends, brother or sister, someone else, mother, alone and father."



## CHAPTER 4.

### Adolescents' Favourite Types of Films.

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Section 7. Film Stars.	p. 76	Section 22. Fear and Horror.	p. 95
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Section 9. Action and Adventure.	p. 80	Section 24. Humour.	p. 97
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Section 11. Acting.	p. 83	Section 26. Crime and Murder.	p. 99
Section 12. Colour.	p. 84	Section 27. British Films.	p. 100
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Section 15. Plot of Film.	p. 88	Section 30. What reasons do they give for their opinion?	p. 103
		Section 31. Summary and Conclusions.	p. 106

I. Introduction. "There is an evident need for the supervision of the films shown to children.... Certainly there is a case for the education authorities to intervene rigorously." Such was the conclusion reached by a special correspondent of 'The Times' who carried out a sociological inquiry into the problem of "Films for Children".<sup>1</sup> The resulting exchange of views on the subject, held in the correspondence columns of that newspaper, attracted letters from authorities ranging from representatives of the film industry and vicars to the Chairman of the National Association of Boys' Clubs and the Director of the British Film Institute.<sup>1</sup> It was left, however, to a private correspondent to make the vital point that in the choice of films to be shown "The solution lies in the production of more films specially made for children (not films which adults think children ought to like)".<sup>1</sup> This investigation has sought to discover what types of films were preferred by adolescents who form the subjects of this survey. Some attempt has also been made both to discover whether adolescents themselves consider that visits to the cinema are beneficial to them and to compare young people's film preferences with those of adults. Some measure of contact has been maintained with adult film goers' taste by such devices as the figures for box office returns, the results of the National Film Award and specific inquiries made by various authorities.<sup>2</sup>

<sup>1</sup> See "The Times" for January 5th, 10th, 12th and 16th, 1946

<sup>2</sup> "Specific inquiries" see "The Bernstein Adults Film Questionnaire" December 1946 issued from - "The Granada Theatres Ltd., 36, Golden Square, London W.1.



Two methods have been used in this investigation to collect information on young people's film preferences. An analysis was made of essays on "My Favourite Film", written by nearly five hundred children.<sup>1</sup> The results of this enquiry were supplemented by numerous group interviews. Films mentioned as the subjects of the essays were arranged under general headings. In this way it was possible to get a fairly comprehensive picture of what types of film were most popular with girls and boys of 13 and 14 years of age. Although the essays have not been introduced in full, extracts of particular interest have been quoted where necessary. In general the method adopted has been to analyse the essays and to tabulate the specific qualities mentioned therein by the children. On this basis each essay was scored according to the number of qualities mentioned by its author. The total number of references made by each sex and school group to the twenty-one tabulated qualities were then added together and comparisons made between the preferences of various groups. It may be claimed that this method of dealing with so large a number of essays proves more informative than reproducing them all in full.<sup>2</sup> The method may also be contrasted with that used in the 1947 report of the "Bernstein Children's Film Questionnaire." The latter inquiry was based, as its title indicates, solely on specific questionnaires. The method adopted in this investigation, an analysis of specific qualities mentioned in an essay, is likely to give a more restrained picture of adolescents' preferences. This difference is to be expected as the essays were not set to any pattern. The children mentioned in their writings only those parts or aspects of certain films that had particularly caught their attention. Had the adolescents been presented with a prepared list of alternative attractions, it is possible that each feature would have received higher scoring. However, the essay form does allow of a more spontaneous expression of adolescents' essential preferences. Nevertheless in spite of this difference in method and in the range of ages of the samples,<sup>3</sup> comparisons will be made between the findings of this inquiry and

- 
1. 480 children's essays were analysed. 180 of the children were not West Bromwich pupils, but members of Coventry, Commercial College.
  2. J.P. Mayer in his book "Sociology of the Film" quotes numerous essays which the reader has to analyse and sift for himself.
  3. Bernstein's Film Questionnaire was given to 50,000 children. Age range was 7 to 15 years.



of that conducted by D. Emmanuel Miller on behalf of Sydney L. Bernstein and the Granada Theatres Ltd.

## II. Favourite Types of Films.

It is evident that the main difficulty in connection with the analysis of the essays will be in the securing of an acceptable and logical method of classifying the films mentioned by the adolescents. The allocation of individual films to certain groups must necessarily be, in some degree, arbitrary. Inevitably, the majority of films might qualify to belong to more than one group, for any single production, might, for example, contain humorous, romantic or adventurous scenes. In such cases, the aim has been to attempt to distinguish the main theme of the film and to place it in that category to which it bears the closest resemblance. A more detailed classification could have been introduced. This did not appear to be justified by the small number of films which would, thereby, have been more accurately described. Yet, as the list of favourite films was bewildering in its variety, it was found necessary to classify each film under a general, type heading. Thirteen main headings resulted, the majority of which could be defined only in the broadest of terms. The Bernstein questionnaire, it should be noted, made no attempt to define its classification, which divided the films into but seven main categories.<sup>1</sup>

"Dramatic Films" included most of the historical films (Henry V, Stanley and Livingstone) as well as serious and thoughtful treatment of the more intense human experiences. Productions which feature mainly the relationships between and the tender feelings of human beings, were classified under the separate heading of "Human Interest Films". "Mrs. Miniver" and "Our Vines Have Tender Grapes" were representative of the type of film which fell under this heading. Typical of the "Sentimental or Romantic", class of film were "Devotion", "Random Harvest" and "Smilin' Through". The main theme in these cases concerned more frivolous love affairs, and their appeal was based <sup>on</sup> maudlin or studiously pathetic emotionalism, such as the little girls' unwanted feeling in "Sentimental Journey". "Humorous Films" embraced both slapstick productions and sophisticated comedies. Those films listed as "Spectacular" relied mainly on lavish sets and arresting costumes, such as "A Thousand and One Nights".

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1. See report of "The Bernstein Children's Film Questionnaire". p.9. 1947.



Types of Films.	% of Girls.	% of Boys.	% of Both Sexes.
Animal Films.	20	27	24
Adventure "	9	24	16
War "	9	21	15
Dramatic "	20	5	13
Music "	9	3	6
Romantic "	9	3	6
Human Interest "	7	1	4
Crime Films.	3	4	3
Horror "	1	5	3
Humorous "	3	3	3
Sex "	5	2	3
Spectacular "	5	1	3
News Reels "	-	1	1

Nos. = 480  
(240 girls  
240 boys)  
Ages = 13 & 14.

TABLE 1. To show adolescents favourite types of films.<sup>1</sup>

An examination of the figures contained in Table 1 shows that "Animal Films" are the most popular with adolescents of both sexes. 24% of the young people mentioned this type of film. "Adventure Stories", especially of a pseudo-historical character, such as "Robin Hood", "The Black Swan" and "The Spanish Main" rank second in the list of popular films, having the support of 16% of the adolescents. This class of film is closely rivalled in popularity by "War films", mentioned by 15% of the adolescents and "Dramatic Productions" preferred by 13% of the young people. The nine remaining types of film fall far below the previous four in their attraction for the adolescents. "Musical" and "Sentimental or Romantic Films" could claim the support of only 6% of the children. Seventh place in the popularity list is held by "Human Interest Films" (4%) and is followed by productions whose main theme is concerned with "Horror", "Crime", "Humour" "Sex" and "Spectacle". These films were mentioned by a mere 3% of the adolescents. "News Reels" are last on the list. 1% supported them. No girl mentioned them and the few boys who did so appear to

1. See also Appendix 3. Note 1 p. 310



have been attracted mainly by their informational character. One boy writes of the Pathe Gazette "I like it because it has sport, politics and important meetings".

Comparisons with the results of the Bernstein survey are rendered difficult by the fact that a different classification was adopted in that investigation. Furthermore, no attempt was made to indicate precisely what percentage of support was achieved by each type of film. "Animal Films" which are the most popular with West Bromwich adolescents were not even given separate classification. The Bernstein survey gives top place <sup>to Historical Films</sup> which "lead the list by a wide margin".<sup>1</sup> The only other factors worthy of note, are that "Comedy" holds second place in the Bernstein investigation compared with eighth position (3% of support) in this survey and that "Adventure Films" which rank third, and are mentioned by 15% of the West Bromwich children, fall sixth and second to bottom in the Bernstein list.<sup>1</sup>

It is not surprising to find that when a sex breakdown is applied to the list, it becomes evident that girls' and boys' taste differs appreciably. The former prefer "Dramatic Films" (20% of girls op. 5% boys) while the latter are particularly fond of "Adventure" and of "War Films". (24% and 21% of the boys op. 9% and 9% of the girls). Other sex differences are less obvious. Slightly more boys like "Animal Films".<sup>2</sup> (27% op. 20%) and "Horror Films" (5% op. 1%) whereas more girls are attracted by "Human Interest Films (7% op. 1%), Musical (9% op. 3%) and "Romantic Productions" (9% op. 3%). In general, it is again evident that a specifically feminine taste is less easy to discern than the masculine equivalent. Boys overwhelmingly support "Animals", "Adventure" and "War" Films. These three types of film alone receive the support of 72% of all the boys. Thus only 28% express a first preference for the remaining ten types of films. The corresponding figures for the girls show that although the two most popular types of production - "Animal" and "Dramatic" Films - are mentioned by 40%, the remaining 60% spread their choice fairly evenly over ten other types of film.<sup>3</sup>

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1. See Report on "The Bernstein Children's Film Questionnaire". 1947. p.9.

2. Ibid. p.12. Animal films are reported as becoming less popular as children get older, "particularly in the case of girls".

3. See Chapter 2. Section 22. p 41 where greater diversity in girls leisure time activities was noted.



Ord- er.	BOYS Title of Film.	%	Ord- er.	GIRLS Title of Film.	%	Ord- er.	BOTH SEXES. Title of Film.	%
1.	Lassie Films.	16	1.	Lassie Films.	14	1.	Lassie Films.	16
2.	Theirs is the Glory.	7	2.	The Way to the Stars.	6	2.	The Way to the Stars.	5
3.	Bandit of Sher: Forest.	4	3.	Wicked Lady.	5	3.	Theirs is the Glory.	3½
4.	Robin Hood.	2½	4.	Jane Eyre.	3	4.	Bandit of Sher: Forest.	3
	My Friend Flicka.	2½	5.	Seventh Veil.	2½		Wicked Lady.	3
6.	Thunderhead.	2		Great Expecta- tions.	2½	6.	My Friend Flicka.	2
	Bataan.	2	7.	Bandit of Sher: Forest.		7.	Jane Eyre.	1½
				Jolson Story.	2		Robin Hood.	1½
						9.	Seventh Veil.	1
						10.	Great Expecta- tions.	-
						11.	Thunderhead.	
							Bataan.	
							Jolson Story.	

Nos. = 480.

Ages = 13 & 14.

TABLE 2. To show those individual films which girls and boys liked best.

A further analysis of the essays afforded some indication of the adolescents' choice of their favourite individual films. The results largely substantiate the findings of the previous section. Universally popular with both sexes are the "Lassie Films" which alone were the subject of 16% of the essays. A further 2½% of the children favoured "My Friend Flicka", an animal production which held joint fourth place in the list and 2% mentioned "Thunderhead" a film about a horse. It is interesting in this connection to note that in a list of the seven most popular individual films printed in the Bernstein survey, "Lassie Come Home" ranks second, "Smoky" fourth and "The Courage of Lassie" fifth.<sup>1</sup> A similar investigation carried out by the proprietors of the "Boys' Own Paper" reveals that, "More than half of its readers who favoured American films mentioned animal films of the dog (Lassie) and horse (Smoky and Flicka) class".<sup>2</sup>

1. See Report on "The Bernstein Children's Film Questionnaire. p.21.

2. See "The Birmingham Mail". 1/11/46.



"The Way to the Stars" and "Theirs is the Glory" hold second and third place respectively in this investigation, 5% of the children mentioned the former and 3½% the latter. Both these productions belong to the "War Category" which was the third most popular type of film. The same two films occupy almost identical positions in the "Boy's Own Paper" list.<sup>1</sup> "Theirs is the Glory" comes third and "The Way to the Stars" fourth.

"The Bandit of Sherwood Forest" and "The Wicked Lady" hold fourth place in the affection of West Bromwich adolescents. "The Bandit" has the double attraction of having a historical background and of being a typical, swashbuckling action story. A similar type of film, "The Black Arrow" leads the Bernstein popularity list.<sup>2</sup> "The Wicked Lady" was classified as a film whose main appeal is to the sex instinct. Yet, it also has a lively, quick-moving story and picturesque gowns. It is probably these qualities that gave the film its considerable appeal for the girls. They, unlike the few boys who mentioned this production, concentrated on the costumes and settings rather than on the "bawdy" parts of the plot.

"Jane Eyre" (mentioned by 1½% of the children) is the most popular of the "Dramatic Films" and shares seventh place with the "Adventure Film" "Robin Hood". Near the bottom of this short list come "The Seventh Veil" (ninth) a romantic film, "Great Expectations" (tenth) which comes under the Dramatic classification and, finally, the War film "Bataan" and "The Jolson Story" which is the most popular of the musical productions.

The most significant sex differences resulting from an investigation of the previous section are again illustrated. An examination of Table 2 shows once more that the choice of the girls varies much more than the choice of the boys. The tendency for girls to prefer dramatic, musical and romantic films more than boys, is underlined by the popularity of such individual films as "Jane Eyre", "Great Expectations", "The Jolson Story" and the "Seventh Veil". Not a single film of these three types received mention by a sufficient number of boys to warrant its inclusion in their list of most popular favourite films. The boys mentioned nothing but Animal, Adventure, and War Films and the first of these categories alone received the support of 22% of all boys.

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1. See the "Birmingham Mail" 1/11/46.

2. See Report on "The Bernstein Children's Film Questionnaire" p.21.  
8.4% of the children support this film.



## A Brief Comparison between Adults and Adolescents' Film Preferences.

<u>Adolescents.</u>	<u>Adults.</u>
1. Animals.	1. Drama.
2. Adventure.	2. Adventure.
3. War.	3. Crime.
4. Drama.	4. Musical.
5. (Musicals (Romantic and Sentimental)	

The above lists show the order of popularity of the five favourite types of films for adolescents who were the subject of this survey and adult patrons of the Granada Theatres.<sup>1</sup> It will be seen that adolescents and adults share an appreciation of adventure stories. However, animal and war films are more popular among young people, while dramatic and mystery productions, which probably call for a mature interest in human beings and a considerable exercise of reasoning power, are higher in the scale of adult preferences.

The survey carried out in Section II shows that films whose main emphasis is on crime and horror, were liked by only a small percentage of adolescents.<sup>2</sup> Adults admitted a dislike of horror films and extended their aversion to cowboy productions.<sup>1</sup>

### IV. Most Popular Features of Favourite Film.

The films, mentioned by the girls and boys as the subjects on "My Favourite Film", indicate the types of production liked by the adolescents but do not show the reasons for such preferences. The following data, which is derived from an analysis of individual essays, is designed to remedy that omission. The aim of the following investigation, therefore, is to find out which features of the films mentioned are the causal factors for their popularity. The various qualities will be examined in order of their relative importance.

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1. See "The Birmingham Mail" 8/3/47. for report of the "Bernstein Adult Film Questionnaire".

2. See Section 2. Table 1.p 69



## V. Courage and Endurance.

GG	TB	TG	TB	SMG	SMB	All Girls	All Boys	Both Sexes
Mentioned. 26	66	14	30	10	54	50	150	200
Not Mentioned. 54	14	66	50	70	26	190	90	280

Nos. = 480.  
Ages = 13 & 14.

**TABLE 4. To show adolescents who mention 'Courage and Endurance' as a favourite feature.**

"Another reason why I like this film," writes a 14 year old boy of

"Theirs is the Glory", "is because the everlasting courage the soldiers had".<sup>1</sup>

A second child, a 13 year old Secondary Modern pupil, appreciated the "Courage of Lassie" mainly because the dog, "played that immortal role of courage and saved a whole company of soldiers".

Scenes of endurance and courage, indeed, are the most popular of all features mentioned in the essays, 42% of the adolescents enjoyed the spectacle of watching courage and endurance. It is only to be expected that boys should react more enthusiastically than girls to the ability of a cinema hero to show courage in the face of danger or adversity.<sup>2</sup> Typical of the attitude of the young boys is the remark of a 14 year old pupil who writes, "I like the film (Bataan) because it showed what our soldiers had to put up with". In all, 62% of the boys showed an interest in such scenes op. 21% of the girls.

When the girls are compared within their school groups, it can be seen that Grammar School girls have tastes most closely akin to that of the boys.<sup>3</sup> However, there is no observable difference between Technical and Secondary Modern girls preferences in this matter.<sup>4</sup> Greater divergences are discernible in the case of the boys. Scenes of courage and endurance are by far the most popular with the Grammar School boys.<sup>5</sup> Secondary Modern boys also mention them frequently, but they are not so popular with the Technical school boys.<sup>6</sup>

1. The original spelling and punctuation of the essays will be retained throughout.

2. Statistically:- All Girls  $P = <.01$ .  
All Boys

GG.  $P = <.01$ .

GB.

SMG.

SMB.  $p = <.01$ .

3. Statistically:- GG  $P = .032$ . GG  $P = <.01$ .  
TG SMB

4. i.e. there was no statistically significant difference between their answers.

5. GB  $P <.01$ . GB  $P = .032$ .  
TB SMB

6. TB.  $P <.01$ .  
SMB.



In brief, it would appear that Grammar school pupils are most affected by the sight of deeds of courage and endurance.

#### VI. Thrill and Excitement.

	GG	GB	TG	TB	SMG	SMB	All Girls	All Boys	Both Sexes
Mentioned.	13	32	19	32	33	65	65	129	194
Not Mentioned.	67	48	61	48	47	15	175	111	286

Nos. = 480.  
Ages = 13 & 14.

TABLE 5. To show those adolescents who mention 'Thrill and Excitement' as a favourite feature.

"While the exact meaning attached by the child to the word 'exciting' may be disputed by Psychologists, it seems clear that it is some kind of suspense which the child chiefly seeks". Dr.Emmanuel Miller, the reporter of the Bernstein survey, reached the preceding conclusion on the basis of answers given by children to the question "Why did you like the film so much?" 16% answered "Because it was exciting."<sup>1</sup>

The results of this investigation place excitement and thrill as features that are mentioned the second most frequently by adolescents. It shares this high position with star appeal and is mentioned by 40% of the children. As in the previous section, there is a tendency for boys to mention excitement and thrill as particularly enjoyable parts of the film more often than girls.<sup>2</sup> It should, nevertheless, be emphasised that these qualities were related to incidents of an adventurous and not of a romantic nature.

Many children related moments in one particular production that had captivated and thrilled them. Typical of these reactions of approval is this comment of a 14 year old girl on "A Song to Remember", "There was not a moment of dullness in it, It was exciting.....and perilous".

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1. See Report on "The Bernstein Children's Questionnaire" 1947. p.22.

2. All Girls GG TG SMG  
All Boys  $p < .01$ . GB  $p < .01$ . TB  $p = .03$ . SMB  $p < .01$ .



There was no difference between the re-actions of boys and girls when compared according to education groups. In both cases, Secondary Modern children mention 'excitement and thrill' more often than either Grammar or Technical school pupils.<sup>1</sup> There is no statistically significant difference between the other groups.

#### VII. Film Stars.

	GG	GB	TG	TB	SMG	SMB	All Girls	All Boys	Both Sexes
Mentioned.	44	11	61	19	40	18	145	48	193
Not Mentioned.	36	69	19	61	40	62	95	192	287

Nos. = 480.  
Ages = 13 & 14.

TABLE 6. To show those adolescents who mention 'Film Stars' as their favourite features.

Girls are, irrespective of education groups, a great deal more interested in film stars than boys<sup>2</sup> (60% & 20%). This difference was born out in the interviews when girls showed a livelier interest in the appearance, personality and private lives of their favourite stars. Yet, even with the boys, discussion on this subject never flagged.

It is, further, evident that Technical School girls are more susceptible to star appeal than the other two groups.<sup>3</sup> Grammar and Secondary Modern girls have similar taste in this respect.<sup>4</sup> The boys' answers reveal no significant difference between the frequency with which the pupils from the various schools mention the stars in their favourite film.<sup>4</sup>

In all, 40% of the children mentioned in their essays the name of a particular star as contributing to the excellence of the film in which he appeared. Thus, in holding a joint second position in this investigation, star

1.  $\frac{SMG}{GG} P < .01$ .  $\frac{SMG}{TG} P = .014$ .  $\frac{SMB}{TB} P < .01$ .  $\frac{SMB}{GB} P < .01$ .

2.  $\frac{\text{All Girls}}{\text{All Boys}} P < .01$ .  $\frac{GG}{GB} P < .01$ .  $\frac{TG}{TB} P < .01$ .  $\frac{SMG}{SMB} P < .01$ .

3.  $\frac{TG}{GG} P < .01$ .  $\frac{TG}{SMG} P < .01$ .

4. i.e. There was no statistically significant difference between: their answers.



appeal holds a relatively higher place than it did in the Bernstein Survey. In that enquiry only 5.3% of the children questioned are reported to have favoured a film "because my favourite star was in it".<sup>1</sup>

The following extracts represent typical comments of the West Bromwich children:-

"My favourite film was "Spellbound" which starred Gregory Peck and Ingrid Bergman.....These are my favourite film stars." (Technical schoolgirl, aged 14.)

"I liked this film (Seventh Veil) as it had for its actor James Mason whom I am very keen on" (Technical schoolgirl, aged 14)

Finally, a third Technical school girl admitted that she went to see "Mildred Pierce", "as my favourite actress was appearing in it".<sup>2</sup>

#### A Comparison of Adults and Adolescents' Film Star Preferences.

A further investigation was carried out under this heading to compare the choices of adults and adolescents<sup>3</sup> of their favourite film stars. The preferences of the adults in the form of the six most popular male and female stars respectively were obtained from the Granada Questionnaire published in December 1948.

Adults 6 most popular male film stars.	Adults Order of Preference.	Adolescents Relative Order.	Adoles: actual order of Preference.	Adolescents's 6 most popular male stars.	Order of Preference.
James Mason.	1	1	1	James Mason.	1
Stewart Grainger.	2	2	4	Eroll Flyn.	2
Ray Milland.	3	6	36	Gregory Peck.	3
Alan Ladd.	4	3	5	Stewart Grainger.	4
Bing Crosby.	5	4	10	Alan Ladd.	5
John Mills.	6	5	16	Tyrone Power.	6.

TABLE 7. To show adults and adolescents six favourite male stars.

1. See Report on "The Bernstein Childrens Film Questionnaire" 1947. p.22.
2. Actress was Joan Crawford.
3. See Appendix 1. Note 7. p. 300-5.



	a	b	c		
Adults 6 most popular female film stars.	Adults Order.	Adolesc: Relative Order.	Adoles: Actual Order.	Adolescents 6 most popular female stars.	Order.
Margaret Lockwood.	1	1	1	Margaret Lockwood.	1
Ingrid Bergman.	2	2	2	Ingrid Bergman.	2
Bette Davies.	3	6	18	Greer Garson.	3
Phyllis Calvert.	4	5	6	Patricia Roc.	4
Greer Garson.	5	3	3	Sonja Henie.	5.
Patricia Roc.	6	4	4	Phyllis Calvert.	6.

TABLE 8. To show adults and adolescents six favourite female stars.

The two lists of adults' favourite male and female stars (Table 1 & 2) were compared with those that showed the relative, and not the actual, popularity of those particular stars among adolescents. The coefficient of correlation between each pair of lists was then calculated. It was not high enough in either case to show any identity of taste on this subject between adults and adolescents.<sup>1</sup> However, the result of a comparison between adults actual preferences and those of adolescents indicates that there is a greater similarity of taste between the two in the case of female stars. Five of the six female stars who head the adults' popularity list are also mentioned by the adolescents. In contrast, only three of the six leading film actors are to be found in both lists.

It appears that adults and adolescents share a taste for some dramatic stars like James Mason, Ingrid Bergman and Greer Garson. The older people tend also to appreciate more mature actors, typical of whom are Ray Milland, John Mills and Bette Davies, while adolescents prefer stars who feature in swashbuckling adventure stories (Erroll Flyn and Tyrone Power) who are proficient in some sport (Sonja Henie and Esther Williams) or who are sufficiently near their own age to be a suitable object for either admiration or self-identification (Jeanne Crain).

1. Coefficient of Correlation.

Male Stars = .62. Not significant  
Female Stars = .49. in either case.

See also, Appendix 1. Note 299, for details.



# VIII. Sentiment and Pathos.

	GG	GB	TG	TB	SMG	SMB	All Girls	All Boys	Both Sexes
Mentioned	35	12	56	19	49	12	130	43	173
Not Mentioned	45	68	24	61	31	68	110	197	307

Nos. = 480  
Ages = 13 &  
14.

TABLE 9. To show adolescents who mention 'sentiment and pathos' as favourite features.

The high place held in this survey by scenes of sentiment and pathos must be attributed largely to the influence of the girls.<sup>1</sup> The total percentages of adolescents who mention these qualities (36%) is composed of 54% of the girls and only 18% of the boys.

Examples of appreciation of this type of scene vary from sympathetic accounts of sentimental moments in a film plot to forthright avowals of delight taken in situations which produce tears. The former type of reaction is provided by one 14 year old Technical school girl who writes about a "Lassie" film, "Kathie thought that she had lost Lassie but this farmer.....found an army number in her ear so at once he found out all he could about her courageous help. This was told to the Judge and everyone at once in the Court said it ought to be released, so Lassie was able to go back to its mistress Kathie". The latter sort of appreciation is typified by the admission of a 13 year old Secondary Modern girl that "I love a good film that makes you cry". A Grammar school girl of the same age confesses that, "The film was sad and I like a picture that is sad", while one boy writes with more candour than grammatical accuracy, "Lassie Come Home" was my best film because it was touching. In one part of the film it made my mother and I and other people cry".

The education break down shows that, in the case of the girls, the order of popularity of such scenes is Technical schools, Secondary Modern schools and Grammar schools.<sup>2</sup> The great majority of boys from all types of schools are

1. All Girls  
All Boys  $P = < .01.$  GG  $p = < .01.$  GB  $TG$   $P = < .01.$  TB  $SMG$   $P = < .01.$  SMB
2. GG  $P = < .01.$  GB  $P = .029.$  SMG  $TG$   $P = < .01.$



indifferent to sentimental incidents. <sup>(1)</sup>

The tendency for girls to prefer pathetic moments in a film may be due to the greater freedom to express emotion (especially grief or pain) which is conventionally permitted to them. <sup>(2)</sup> At all events, a surprisingly large proportion of adolescents do show obvious enjoyment of scenes that are touching in an overdrawn, sentimental manner.

#### IX. Action and Adventure.

	GG	GB	TG	TB	SMG	SMB	All Girls	All Boys	Both Sexes
Mentioned	5	30	15	15	29	39	49	94	143
Not Mentioned	75	50	65	65	51	41	191	146	337

Nos. = 480  
Ages = 13 & 14.

TABLE 10. To show those adolescents who mention 'action and adventure' as favourite features.

"The piracy and the fighting," writes a 14 year old Secondary Modern school pupil of one popular adventure film, "these in the mind of a boy denote high standard films. They are the sort of films that should be encouraged". Enthusiasm for such features of a film is not so evident in the case of the girls. Twice as many boys as girls mention these qualities.<sup>3</sup> (40% op. 20%) Only indeed in the case of Technical school pupils is this sex difference absent.<sup>1</sup> It seems impossible to adduce any reason for this identity of reaction between the sexes within this education group, except to point out that it seems to result rather from a decrease of interest in action and adventure among the boys rather from any great absorption in these qualities on the part of the girls.

1. i.e. There is no statistically significant difference between their answers.
2. It may also be evidence in support of Professor Burt's theory that girl's "social emotions" are stronger than boys and, also, that they are more likely to get out of control.  
See C.Burt, The Young Delinquent, London Univ: Press Ltd. 1925 Table 1 pp.15-16.
3. All Girls GG  
All Boys GB  $P = < .01.$  SMG  
SMB  $P = < .01.$



When the girls are considered alone, it can be seen that Secondary Modern school girls derive the greatest enjoyment from action and adventure in a film. Only half as many Technical school girls mention these features, while only one Grammar school girl for every three Technical school girls takes any interest in these aspects of the film.<sup>1</sup> A similar comparison for the boys reveals that stress is laid on action by Secondary modern, Grammar and Technical school pupils in that order.<sup>2</sup>

In general, these qualities rank high in the adolescents list of preferences. 30% of all children mention them and two thirds of this total are boys. Among the school groups, films of this nature are most popular with Secondary Modern pupils. (47% op. 33% of Grammar school children and 25% of Technical pupils).

One thirteen year old Grammar school boy admits when writing of "The Black Swan", "These Pirate pictures hold a certain fascination for me" and a 13 year old Technical school boy approves of "The Bride Wasn't Willing" because, "It was a quick moving film and covered a big story in a short time".

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1. GG P < .01. GG P < .01. SMG P = .014.  
TG TG

2. GB P < .01. GB P < .01. SMB P < .01.  
TB TB



# X. Warfare and Fighting.

	GG	GB	TG	TB	SMG	SMB	All Girls	All Boys	Both Sexes
Mentioned.	9	26	7	18	10	49	26	93	119
Not Mentioned.	71	54	73	62	70	31	114	147	261

Nos. = 480.  
Ages = 13 & 14.

TABLE 11. To show those adolescents who mention 'warfare and fighting' as favourite features.

Sixth place in the list of features that are casual factors in the popularity of films for adolescents is held by warfare and fighting. As in the previous section, it is not surprising to find that scenes depicting physical combat hold far greater attractions for boys than for girls.<sup>1</sup> Indeed four boys mentioned these qualities for every girl who does so. (40% op. 11%) Graphic descriptions of war scenes often enliven the essays, particularly those of the boys. The climax of "Theirs is the Glory" is recounted by one 14 year old in the following manner, "Then you see the men advancing and the paratroopers come and try to capture the main bridge at Arnhem. Gradually, the enemy overwhelm the British soldiers and as the casualties grow bigger, the British decide to retreat". Even more vivid is this extract from an essay on the film 'Bataan', "It was about a small company of men who had to hold off a host of Japanese men .....an aeroplane came machine gunning them while a searchlight played on them. A fat soldier walked out into an opening and put the searchlight out with his gun. Then he started firing at the plane and shot it down, but just as it was diving the pilot riddled the soldier".

Taste in this matter, as far as girls are concerned is not affected by the type of school they attend.<sup>2</sup> Warfare and fighting (11%) rank almost level for all girls with scenes of danger (11%), fear and horror (10%) and crime (8%).<sup>3</sup> All these features are mentioned less frequently than any other qualities in the girl's essays. Among the boys, the greatest interest in filmic pugnacity

1. All Girls P < .01. All Boys P < .01. GG P < .01. GB P < .01. TG P = .028. TB P < .01. SMG P < .01. SMB P < .01.

2. i.e. there was no statistically significant difference between their answers.

3. See this chapter Section 21 p. 74 Section 22 p. 75 and Section 26 p. 77



is shown by Secondary Modern school pupils.<sup>1</sup> There is no significant difference between the answers of Grammar and Technical school boys.

In all, 25% of the adolescents mentioned fighting and warfare, which would, therefore, seem to be far less universal in appeal than scenes of courage and endurance (42%), excitement and thrill (40%) and adventure (30%). Finally, it is of interest to note that in answer to the question in the Bernstein survey, "Why did you like the film so much?" 7.2% of the children spontaneously answered, "Because there was fighting in it".<sup>2</sup> This answer was placed fourth in the list of the seven responses that gained the highest percentage of support.

#### XI. Acting.

	GG	GB	TG	TB	SMG	SMB	All Girls	All Boys	Both Sexes
Mentioned.	37	12	27	15	14	7	79	34	112
Not Mentioned.	43	68	53	65	66	73	162	206	368

Nos. = 480.  
Ages = 13 & 14.

TABLE 12. To show those adolescents who mention 'acting' as a favourite feature.

It is encouraging to see that appreciation of acting ranks among the eight features most frequently mentioned in the essays. The fact that 24% of the young people noted the quality of the acting on the screen does not bear out the popular criticism that adolescents lack appreciation of the technique of acting.

Girls are more prone to make comments on the performance of the cast than boys.<sup>3</sup> (33% op.14%) although there is no significant difference between the reactions of Secondary Modern girls and boys.<sup>4</sup> The order within school groups for girls is Grammar, Technical and, lastly, Secondary Modern schools.<sup>5</sup>

1. SMB GB  $P < .01$ . SMB TB  $P < .01$ .

2. See Report on "The Bernstein Children's Film Questionnaire" P.22.

3. All Girls All Boys  $P < .01$ . GG GB  $P < .01$ . TG TB  $P = .035$ .

4. i.e. there is no statistically significant difference between their answers.

5. GG SMG  $P < .01$ . TG SMG  $P = .019$ .

GG TG = No statistically significant difference between their answers.



There is no significant difference between the frequency with which the boys from the three education groups allude to the standard of acting.<sup>1</sup>

Three extracts, all taken from the essays of Technical school girls of 14 years of age, will serve to show the sort of comments made:-

"Robert Alda took Gershwin's part so well (in the film "Rhapsody in Blue") you really imagined he was a great friend of yours and you were there, watching him through his life, and not just watching moving pictures".

"I liked this film because the acting was life-like". (Three Strangers)

"The acting, scenery and all that goes with it made 'Dragonwyk' my favourite film".

It is instructive to note that neither in the extracts quoted nor indeed in any of the young people's comments is there any instance of adverse criticism of the acting. Stress was laid mostly on the high quality of the performances of the entire cast with only occasionally special reference to a particular star. The ability of the children to appreciate does not seem to be accompanied by similar powers of criticisms.

### XIII. Colour.

	GG	GB	TG	TB	SMG	SMB	All Girls	All Boys	Both Sexes
Mentioned.	32	15	18	13	16	16	66	44	110
Not Mentioned.	48	65	62	67	64	64	174	196	370

Nos. = 480.  
Ages = 13 & 14.

TABLE 13. To show those adolescents who mention 'colour' as a favourite feature.

The fact that their favourite film was in technicolour is noted by 23% of the children. On the whole, girls mention this feature more than boys<sup>2</sup> (28% cp.18%) although there is no distinguishable differences between Technical and Secondary Modern pupils of the two sexes.<sup>1</sup> When girls alone<sup>are</sup> considered it is seen that those attending Grammar schools mention colour twice as often as the Technical and Secondary Modern school girls.<sup>3</sup> No similar divergence is evident, however, when the boys answers are compared within their education groups.<sup>1</sup>

1. i.e. there was no statistically significant difference between their answers.
2. All Girls  
All Boys  $P = .047$ . GG  $P < .01$ . GB
3. GG  $P = .027$ . GG  
TG  $P < .01$ . SMG



The greater interest shown by girls than boys in the use of Technicolour may probably be due to the fact that the former are more concerned to note the clothing and general appearance of film stars (11% mentioned these factors op. 2% of the boys.)<sup>1</sup>

When both boys and girls were asked to indicate whether they preferred films in technicolour or in monochrome,<sup>2</sup> their answers, regardless of sex or education group, are overwhelming in favour of coloured films.<sup>3</sup> 90% support technicolour and only 10% indicate a preference for single colour productions.

The interviews substantiate these findings. In discussion the adolescents were very enthusiastic about technicolour films. Their comments varied from "It's so much prettier" to "it's more like real life".

It may well be that the popularity of technicolour may be due in part to its association with such favoured films as the "Lassie" productions, "Smoky", "My Friend Flicka" and "The Bandit of Sherwood Forest". On the other hand appreciation of coloured films does not appear to have been indiscriminating, although the fact that a film was coloured was frequently advanced in the essays as a reason for its popularity. Yet, the children often added a qualifying comment such as "the colouring was especially good and it was natural instead of being so highly coloured as they usually are". One boy writes of "The Overlanders", "The Film would have been better in Technicolour." Many a child notes "The film was not in technicolour, but....." as though suggesting either that the production was good in spite of the fact that it laboured under so great a handicap or that a fine film would have been better still had it not been in monochrome.

The children questioned under the Bernstein survey on what made them like a particular film, placed the fact that it was in colour third in the list of seven leading answers. 9.6% of those questioned mentioned colour, a percentage surpassed only by "Because it had animals in it" (12.6%) and "Because it was exciting" (16%).<sup>4</sup> In brief, it does seem that colour is universally well-liked and contributes to the general popularity of the film.

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1. See this chapter. Sections 25. p. 99

2. See Appendix 1. Note 1. Questionnaire 'A' Q.4. P. 293

3. i.e. there was no statistically significant difference between their answers.

4. See Report on "The Bernstein Children's Film Questionnaire" p.22.



### XIII. Animals.

	GG	GB	TG	TB	SMG	SMB	All Girls	All Boys	Both Sexes
Mentioned.	22	24	13	18	13	18	48	60	108
Not Mentioned.	58	56	67	62	67	62	192	180	372

Nos. = 480.  
Ages = 13 & 14.

TABLE 14. Table to show adolescents who mention 'animals' as favourite features.

Ninth place in the list of features that are casual factors in the appeal of a film to adolescents, is shared by five qualities. The first of these is the appearance of animals in the plot. It is, perhaps, surprising that this feature is not mentioned by a higher percentage of adolescents than 22% in view of the fact that animal films easily head the poll as the most popular category of production.<sup>1</sup> This feature also occupied a relatively higher position in the Bernstein survey.<sup>2</sup>

Yet, although in popularity animal scenes rank below such features as courage and endurance (42%), film stars (40%) and even sentiment and pathos (36%), they are nevertheless more equally popular with girls and boys alike than are these other qualities.<sup>3</sup> All children from every type of school agree in their enthusiasm for animals on the screen.<sup>3</sup>

The "Son of Lassie", a tale of a sheepdog's adventures moved one Technical School boy to write, "That film had power to influence people. I think it would appeal to both young and old." "Animals", explains a Grammar school boy, "always seem to act more natural than human beings", while a Technical school girl confesses, "In fact, I would rather see an animal picture than any love or dance picture".

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1. See Section 2. p. 68

2. See Report on "The Bernstein Children's Film Questionnaire". p.22.

3. i.e. there is no statistically significant difference between their answers.



#### XIV. Love.

	GG	GB	TG	TE	SMG	SMB	All Girls	All Boys	Both Sexes.
Mentioned.	18	9	38	5	26	6	82	20	102
Not Mentioned.	62	71	42	75	54	74	158	220	378

Nos. = 480  
Ages = 13 & 14.

TABLE 15. To show those adolescents who mention 'love' as a favourite feature.

The fact that scenes of love and romance hold an equal place with animals is due largely to the influence of the girls. Romantic films are considerably more popular with them than with boys.<sup>1</sup> (34% op. 9%). This result, as in the case of girls' greater interest in human relations, would seem to substantiate the belief that girls mature emotionally earlier than boys.

Sex differences in this respect are least clearly defined in the case of Grammar school pupils.<sup>2</sup> This is because girls from that type of school mention love and romance less frequently than their contemporaries from the other two grades of school. It would seem, from Table 15, that romantic scenes are most popular of all with Secondary Modern girls and that an education breakdown does not reveal any divergences in boys' taste in this matter.<sup>2</sup>

Many girls devoted large parts of their essays to sympathetic accounts of romantic situations. The love-interest in "They Were Sisters" was outlined by a thirteen year old Secondary Modern girl, "We now see them married and realise that Jane is a girl who wants a husband, children and a home of her own. Carol wants luxury and Sarah wants a home, children and love.....So everything turns out nice at the end and Peter and Jane are radiantly happy." A second girl makes a valiant effort to elucidate the tangled skein of "Three Little Girls in Blue", "Vera Ellen fell in love with Mike.....Steve.....would call for June Haver and send her flowers. June Haver met another man whose name was Van he thought a lot of June.....They did not meet again for a while and when she did

1. All Girls  $P < .01$ . All Boys  $P < .01$ . SMG  $P < .01$ . SMB  $P < .01$ . TG  $P < .01$ . TE  $P < .01$ .

2. i.e. there was no statistically significant difference between their answers.



meet him they were married". This interest in love affairs is in startling contrast to an appreciative comment of a Technical school boy on "Their's is the Glory", "There is none of that daft love-making in it as there is in most films".

#### IV. Plot of Film.

	GG	GB	TG	TB	SMG	SMB	All Girls	All Boys	Both Sexes
Mentioned.	19	5	34	15	25	9	78	29	107
Not Mentioned.	61	75	46	65	55	71	162	211	373

Nos. = 480  
Ages = 13 & 14.

TABLE 16. To show those adolescents who mention the 'plot of the film' as a favourite feature.

One 14 year old Secondary Modern girl ended her essay on "My Favourite Film" in which she nominated "The Wicked Lady" with the following sentences, "The story is very good as well". This bathos may well be taken as an apt summary of adolescents' attitude to the plot of a film. As a joint-holder of ninth position, the story of the film is mentioned by 22% of the young people. Thus this vital feature falls below star appeal (40%), acting (24%) and colour (23%) and ranks level with realism and scenery (both 22%).

Only one boy, a 14 year old Secondary Modern pupil, makes a criticism, if an artificial one, of the plot of a film, "In the end, the same old story, the hero marries the beautiful heroine. This is a bit monotonous". Yet it is the girls rather than the boys who appear to pay most attention to this aspect of the film, nearly three quarters of those who commented on the story were girls<sup>1</sup> (33% cp.12% of the boys.) The only significant difference within education groups is that Technical school pupils of both sexes appear to pay greater attention to the plot than the other school children.<sup>2</sup>

- 
1. All Girls P < .01. GG P < .01. TG P < .01. SMG P < .01.  
All Boys GB P < .01. TB P < .01. SMB
  2. TG P < .01. TB P = .018.  
GG GB



It is, perhaps, worth noting that the Bernstein survey reveals a similar comparative neglect of the plot among the children who came under its examination. The answer, "Because the story was good" obtained so little support that it could not be classified among the leading answers given to the question, "Why did you like the film so much".<sup>1</sup>

#### XVI. Realism.

	GG	GB	TG	TB	SMG	SMB	All Girls	All Boys	Both Sexes
Mentioned.	39	12	7	18	19	13	65	43	108
Not Mentioned.	41	68	73	62	61	67	175	197	372

Nos. = 480.  
Ages = 13 & 14.

TABLE 17. To show those adolescents who mentioned 'realism' as a favourite feature.

The realistic (or natural) atmosphere of their favourite film was mentioned, on the whole, more often by girls than boys.<sup>2</sup> (28% op. 16%). Unexpectedly, however, realism was actually noted more frequently by Technical school boys than girls. This difference is statistically significant.

The following are extracts from various essays which show special interest in realism:-

"I think the American films are too far-fetched. It is more interesting to see a film of every day life than to sit and see what can never happen". (14 year old Secondary Modern boy.)

"I liked 'Our Vines Have Tender Grapes' because (it) was a very realistic family story and Margaret O'Brian did what any normal child would have done". (By a 13 year old Secondary Modern girl.)

"I liked it (State Fair) because it was very much like ordinary home life". (14 year old Secondary Modern girl.)

The girls differed among themselves in this matter to a marked extent. Grammar school girls were very prone to mention realism while Technical school girls referred to it far less frequently than the two other school groups.<sup>3</sup>

1. See Report on "The Bernstein Children's Film Questionnaire". p.22. for list.

2. All Girls  $P < .01$ . GG  $P < .01$ . SMG - No statistically significant difference  
All Boys GB  $P < .01$ . SMB between their answers.

3. GG  $P < .01$ . GG SMG  $P < .01$ . TG  $P = .049$ .  
TG



Boys, as has so often proved the case, varied very little from one school grade to another.<sup>1</sup>

22% of the young people showed in their essays an interest in realistic films. This enthusiasm was substantiated by the results of group interviews. These revealed a strong preference for British films. One of the reasons given was that British films are more realistic than the American productions.<sup>2</sup> A few girls, on the other hand, qualified their preference for realistic films by explaining that they did not wish to see their own lives portrayed on the screen - indeed as their own existence largely centres around attendance at school such an answer is not unexpected - they added that they would like to see happenings that could occur in the lives of other people.

In conclusion it may be reiterated that realism is actively appreciated by a minority of children, most of whom are girls, the largest percentage of these being drawn from Grammar schools.

#### XVII. Scenery and Sets.

	GG	GB	TG	TB	SMG	SMB	All Girls	All Boys	Both Sexes
Mentioned.	30	17	21	17	11	12	62	46	108
Not Mentioned.	50	63	59	63	69	68	178	194	372

Nos. = 480.  
Ages = 13 & 14.

TABLE 18. To show those adolescents who mentioned 'scenery and sets' as favourite features.

Scenery is the fifth of those features which holds joint ninth place in the list of qualities mentioned by the young people (22%). Sex differences in this respect occur only in the case of Grammar school pupils, where the girls place more emphasis on the film sets than the boys.<sup>3</sup> Education differences are, once more, confined to the girls. Whereas boys, irrespective of the type of school which they attend, are alike in their taste in scenery and film sets,<sup>1</sup> girls' answers demonstrate that Secondary Modern pupils are more attentive to these

1. i.e. there was no statistically significant difference between their answers.

2. See Section 27. p.100 for fuller discussion of this point.

3. GG P = .026.  
GB



features than the Grammar school and Technical school children.<sup>1</sup> The two latter groups are alike in their reactions.

A comparison may be made between the percentage of young people mentioning scenery and those drawing attention to similar features. Such a comparison shows that an appreciation of scenery falls below both acting (24%) and colour (23%) but stands before music (17%) and clothes<sup>2</sup> (13%).

#### XVIII. Historical Background.

	GG	GB	TG	TB	SMG	SMB	All Girls	All Boys	Both Sexes
Mentioned.	21	19	6	21	11	12	38	52	90
Not Mentioned.	59	61	74	59	69	68	202	185	390

Nos. = 480.  
Ages = 13 & 14.

TABLE 19. To show those adolescents who mention 'historical Background' as a favourite feature.

Attention has already been drawn to the great interest shown by adolescents in historical films.<sup>3</sup> In this investigation 19% of the adolescents mentioned films of historical interest as being particularly enjoyable. The popularity of this type of film seems to depend partly on its informational character and partly on the charm of old fashioned costumes. A 14 year old Grammar school girl explains of the film "Waltz Time", "It gave you a good idea of dress, hair fashion, travel and houses of long ago". while a 13 year old Secondary Modern boy enjoyed "Caesar and Cleopatra" because, "It showed you the sort of boats and buildings and also pyramids".

Sex differences are again confined to one grade of school. In this instance, the divergence occurs among Technical school pupils,<sup>4</sup> for the Technical school boys surpass the girls in appreciation of historical background.

1. SMG  $P < .01$ . TG  
GG  $P < .01$ . SMG  $P = .049$ .

2. See Sections 11, 12, 20 and 25. pp. 83, 84, 93 and 99

3. See Section 2. p. 68

4. TG  
TB  $P < .01$ .



When attention is concentrated entirely on the girls, it is seen that those attending Grammar schools take the greatest interest in historical films.<sup>1</sup> Once more an education breakdown amongst the boys produces no significant results.<sup>2</sup>

#### XIX. Human Interest.

	GG	GB	TG	TB	SMG	SMB	All Girls	All Boys	Both Sexes
Mentioned.	8	7	38	5	25	6	71	18	89
Not Mentioned.	72	73	42	75	55	74	169	222	391

Nos. = 480.  
Ages = 13 & 14.

TABLE 20. To show adolescents who mention 'human interest' as a favourite feature.

Adolescence may be partly described as a period in which girls and boys interests begin to be projected to cover other people and their opinions and feelings.<sup>3</sup> It is, therefore, not surprising to find that 18% of the adolescents mention scenes in which human relationships are the main interest.

"The story is sentimental," writes one 13 year old Technical school girl of "Going My Way", but adds in a singularly mature style, "yet the skill of Leo McCarey's direction makes it human". Rather more authentic in tone is "the outline of another girl's of "Great Expectations", "In about another two years time Pip goes again, this time Estella is there a very beautiful lady indeed, still she does not take any notice of him at all. He leaves only too glad to see Estella again but he has a very big disappointment coming Estella loves someone else. Pip is broken hearted." A third instance of treatment of a scene of human relationship occurs in the essay of a 13 year old Technical school girl on "Mrs. Miniver". This film the girl explains, "Tells of her popularity with everyone.....One day the Station Master calls her into his office to show her a beautiful rose. She is very much overwhelmed when he tells her he plans to put it into the annual show as a rival to the Lady of the Manor's exhibit and is calling his rose "Mrs. Miniver" because he so admired her for her sweetness of character."

1. GG  $P < .01$ . SMG  $P = .049$ .  
TG
2. i.e. there is no statistically significant difference between their answers.
3. See W.D.Wall, 'The Adolescent Child', C II. p.21.



Except in the case of Grammar school pupils<sup>1</sup> there is a definite tendency for girls to be more interested in this type of scene than boys<sup>2</sup> (30% op. 7%). Attention among the girls is greatest among Technical school children, considerable among the Secondary Modern type of school but little evident in the Grammar school.<sup>3</sup> The majority of boys from all types of school alike are indifferent to the appeal of human relationships.<sup>1</sup>

## XX. Music.

	GG	GB	TG	TB	SMG	SMB	All Girls	All Boys	Both Sexes
Mentioned.	14	5	34	14	10	6	58	25	83
Not Mentioned.	66	75	46	66	70	74	182	215	397

Nos. = 480.  
Ages = 13 & 14.

TABLE 21. To show adolescents who mention 'music' as a favourite feature.

An awakening interest in music, another distinctive trait of adolescence, would also appear to be illustrated by the results of this investigation.<sup>4</sup> Music, it is true, holds only a humble sixteenth position in the list of twenty four features. Nevertheless it is directly mentioned often in company with appreciative comments on the quality of direction, photography or scenery by 17% of the adolescents. One 14 year old Technical school girl writes in didactic mood, "Descriptive music is essential for a good film and I have often seen films that have been spoilt by their music". A Grammar school girl gives a rather different comment, "Franky, Bing and all the other crooners are what we call super, but Dick hits the top."<sup>5</sup>

As was the case with acting and colour, music was more popular with girls than boys<sup>6</sup> (24% op. 10%). Secondary Modern girls, however, must be excluded from this generalisation as it is not evident that their appreciation of music is any greater than that of the boys.<sup>1</sup> An examination of the girls' answers within their

1. i.e. there is no statistically significant difference between their answers.

2. All Boys TG SMB  
All Girls P = <.01. TB P = <.01. SMB P = .01.

3. TG GG  
GG P = <.01. SMG P = .039. SMG P = <.01.

4. Luella Cole, "The Psychology of Adolescence", George Allen & Unwin, Ltd., 1936. C, 6. p. 218.

5. "Franky" is Frank Sinatra, "Bing", Bing Crosby and "Dick" Dick Haynes.

6. All Girls GG TG  
All Boys P = <.01. GB P = .031 TB P = <.01.



school grades reveals that the most intense interest is centred in Technical schools.<sup>1</sup> The same tendency is discernible in connection with the boys.<sup>1</sup>

These figures may well underestimate adolescents interest in music, although the results of the Bernstein survey do not bear out this suggestion.<sup>2</sup> On the other hand, the interviews revealed a lively appreciation of musical interludes. Taste in this matter tends to be directed towards Hollywood settings of the lives of famous composers. Typical of such productions are "A Song to Remember" and "Waltz Time". The plot of these films is generally flimsy and historically inaccurate but the music has much to commend it.

#### XXI. Danger and Violence.

	GG	GB	TG	TB	SMG	SMB	All Girls	All Boys	Both Sexes
Mentioned.	5	14	5	7	16	28	26	49	75
Not Mentioned.	75	66	75	73	64	52	214	191	205

Nos. = 480.  
Ages = 13 & 14.

TABLE 22. To show adolescents who mention 'danger and violence' as a favourite feature.

Seventeenth place in this survey is held jointly by two features which are closely related. The first of these is 'danger and violence'. Scenes of this nature cannot be said to rank amongst the most popular features mentioned in spite of their considerable popularity with Secondary Modern pupils. On the whole, they are, not surprisingly, more popular with boys than girls.<sup>3</sup> (20% op.11%). This sex difference is not, however, statistically significant in the case of Technical school children.<sup>4</sup>

The considerable minority (16%) who mention danger and violence provide a number of apt quotations. A 13 year old Secondary Modern girl is probably the most exultant at the sight of violence. She writes of a "Frankenstein" picture, "I liked it because Frankenstein was a man made of wood and bolts and he

1. GG TG  $P < .01$ . SMG TG  $P < .01$ . GB TB  $P = .031$ .

2. See Report on "The Bernstein Children's Film Questionnaire". p.22. 2.6% of the children only answered "Because there was music in it."

3. All Girls All Boys  $P < .01$ . GG GB  $P = .031$ . SMG SMB  $P = .037$ .

4. TG TB there is no statistically significant difference between their answers.



does everything the docker tells him and he kills fifty people." Then she adds with obvious relish, "Frankenstein is a strong man and can kill a hundred men at one blow". A 14 year old Secondary Modern boy also appears to enjoy films in proportion to the scenes of violence they contain. After describing a number of murders, he goes on, "Another scene I liked was where John Hodiak got beat up by a number of men". Finally, a Technical school girl of 14 years of age strikes a less sadistic note when she comments on "Robin Hood", "I liked this film very much especially the adventures. I have read the book many times but I never thought of the danger of many amusing films until I saw the film".

## XXII. Fear and Horror.

	GG	GB	TG	TB	SMG	SMB	All Girls	All Boys	Both Sexes
Mentioned.	13	12	7	8	5	31	25	51	76
Not Mentioned.	67	68	73	72	75	49	215	189	404

Nos. = 480.  
Ages = 13 & 14.

TABLE 23. To show adolescents who mentioned 'fear and horror' as favourite features.

Fear may be aroused in a variety of ways. One manner is by the sudden introduction of an unexpected event such as that noted by a 13 year old Technical school boy in the film "Great Expectations", "Some parts frightened me such as when the convict who had just escaped loomed out of the darkness in the grave yard". A second method is by prolonged scenes of suspense, "The reason why I liked it," writes one 14 year old Grammar school pupil of his favourite film, "was because it was a mystery throughout and sometimes I didn't want to look at the screen." Another young person, a 14 year old Secondary Modern boy puts in a general plea that, "Children over 14 shall be allowed to see 'H' pictures which are the most exciting pictures".

As in the previous section, there is a great difference between the popularity of scenes of fear and horror with boys and girls<sup>1</sup> (21% op.10%) This divergence is particularly striking in the case of Secondary Modern pupils although on the other hand, it is not statistically significant for Grammar and Technical

<sup>1</sup>. All Girls P < .01. SMG P < .01.  
All Boys SMB



school children. The order of popularity of such scenes for girls is Grammar school, Technical school and Secondary Modern school, the two latter being almost equal.<sup>1</sup> The Secondary Modern school group leads in the case of the boys,<sup>2</sup> while there is no statistically significant difference between the other two grades.

The close connection between scenes of danger and violence and fear and horror (They rank an equal seventeenth place in the list both being mentioned by 18% of the young people) may possibly result from the fact that adolescents enjoy dangerous situations or those involving violence, precisely because such incidents afford them a certain amount of gratuitous fear and even horror.<sup>3</sup> This pleasure is, perhaps, a parallel to the obvious enjoyment of shrieking half-frightened youngsters who ride on fairground roller-coasters and wheels of death.

In general, it is evident that scenes involving fearsome incidents are more frequently preferred by the boys, especially by those attending Secondary Modern schools.

#### XXIII. Dramatic Appeal.

	GG	GB	TG	TB	SMG	SMB	All Girls	All Boys	Both Sexes
Mentioned.	12	6	28	6	8	5	48	17	65
Not Mentioned.	68	74	52	74	72	75	192	233	415

Nos. = 490.  
Ages = 13 & 14.

TABLE 24. To show those adolescents who mention 'dramatic appeal' as a favourite feature.

Drama is more popular with girls than boys.<sup>4</sup> (20% op.7%).

Particularly in the case of Technical school pupils do girls lay greater stress than boys on scenes in which the atmosphere and tension is created by skilful dialogue and acting. This divergence is not statistically verifiable when a comparison is made between Grammar and Secondary Modern children. The sole education difference

1. GG P = .047. GG / TG no statistically significant difference between their answers.  
SMG P = .047. TG / SMG
2. GB P = <.01. GB / TB P = <.01.  
SMB P = <.01. SMB / TB
3. See R.Thouless, "General and Social Psychology", London University Pictorial Press. 1937. C.IX. p.156.
4. TB P = <.01. All Girls P = <.01.  
TG P = <.01. All Boys P = <.01.



concerns Technical School girls who mention dramatic appeal more than the other school girls.<sup>1</sup>

Occasionally, the influence of the atmosphere of certain scenes is shown by the adolescents' use of the dramatic present and of extracts from the dialogue of the film as a part of their outline of the plot. The following quotation from a 13 year old Technical school girl's essay on "Great Expectations" is a good illustration of this method. "In the room Pip pulls her up from the chair and Pip says, "Shall we go?", Estella answers, "Yes", and she and Pip run from the house and close the gates behind them. The film ends where Pip brings back Estella's heart". The second extract emphasises the emotional absorption of a 13 year old Technical school girl in the drama "Men of Two Worlds", "The fight for good over evil between the witch doctor and Robert holds you spellbound thru' the picture. The musical background was excellent it kept you tense and at other times it was savage music with beating drums. Which helped to show the struggle between the barbarian instinct to obey the witch doctor and the common sense of a European instinct".

In the last resort, the fairly low place occupied by dramatic interest may perhaps be explained by the fact that this quality suffers in competition with more tangible features of a film about which adolescents find it easier to express appreciation.

XXIV. Humour.

	GG	GB	TG	TB	SMG	SMB	All Girls	All Boys	Both Sexes.
Mentioned	20	5	10	9	7	17	37	31	68
Not Mentioned	60	75	70	71	73	63	203	209	412

TABLE 25. To show adolescents who mention 'humour' as a favourite feature.

All available evidence appears to suggest that screen humour holds little fascination for the young people of West Bromwich. A mere 3% of the adolescents examined in a previous investigation in this survey reported that they

1. T.G. SMG P = <.01. TG GG P = <.01.



preferred comic films.<sup>1</sup> This neglect of comedy is generally confirmed by the fact that only 14% of the children mentioned in their essays humorous situations as casual factors in the popularity of their favourite films. It must be stressed that these conclusions are in direct opposition to the Bernstein survey<sup>2</sup> which placed comedy second only to historical films in order of popularity and reported that 7.1% of the children spontaneously answered the question, "Why did you like the film so much?", by saying, "Because it was funny".<sup>3</sup>

One explanation may be advanced to account for this surprisingly infrequent reference to humorous situations. It is noticeable that what mention there is of comedy is usually applied to slapstick incidents. Such incidents are, in common with heroic or dramatic interludes, such that they make largely visual demands on the audience. In contrast, many of the comic situations of the scene depend to a great extent on a play on words and, consequently these moments may be less effectively impressed on young people's minds.

Neither sex nor education differences in this matter appear to reveal any interpretable pattern. Grammar school girls mention humorous scenes more frequently than the boys whereas the reverse is true in the case of Secondary Modern pupils.<sup>4</sup> There is no significant difference when Technical school children are compared by sex groups nor when all the girls are contrasted with all the boys.<sup>5</sup> Consideration of the girls alone reveals that only Grammar school pupils may be distinguished in their answers from the general sex group.<sup>6</sup> Grammar school girls appear to have a greater appreciation of film humour than either Technical or Secondary Modern girls. The Secondary Modern school group of boys are the most attracted to comic situations.<sup>7</sup>

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1. See Section 2. Table 1.p.69 Compare also results in Chapter 7 p.163

2. See Report on "The Bernstein Children's Film Questionnaire". p.9.

3. See Report on "The Bernstein Children's Film Questionnaire". p.22. This answer was placed fifth in a list of the 7 most frequent replies.

4. CG SMG  
GB  $P = < .01$ . SMG  $P = .03$ .

5. i.e. there is no statistically significant difference between their answers.

6. CG CG  
TG  $P = .045$ . SMG  $P = < .01$ .

7. GB TB  
SMB  $P = < .01$ . SMB No statistically significant difference between their answers.



# XXV. Hair Style and Clothes.

	GG	GB	TG	TB	SMG	SMB	All Girls	All Boys	Both Sexes
Mentioned.	14	2	6	1	6	2	26	5	31
Not Mentioned.	66	78	74	79	74	78	214	255	449

Nos. = 480.  
Ages = 13 & 14.

TABLE 26. To show those adolescents who mention 'hairstyle and clothes' as a favourite features.

13% of the adolescents mentioned hairstyle and clothing as attractive features in their favourite film. 11% of this total are girls.<sup>1</sup>

"I like to copy every person who dresses well", writes a 14 year old Grammar school girl in the middle of her essay on "My Favourite Film", "I try to copy the hair style without sweeps or plaited and pinned on top for swimming.....the beautiful dresses and hairstyles make me speechless with longing".

The interviews bore out the girls' interest in hairstyle and clothing.<sup>2</sup> They tended to prefer simple, youthful hairstyles to sophisticated, upswept coiffures. Many girls liked old fashioned costumes, but a group of 13 year old Technical school girls did not do so because, "the men look so silly". Jeanne Crain's dresses in "State Fair" were singled out for specially favourable comment. Boys showed little interest in either of these topics. The only memorable response was that of a 13 year old Secondary Modern boy who explained that, "The film actors wear padded shoulders in their suits and when they take their coats off they are only little chaps".

# XXVI. Crime and Murder.

	GG	GB	TG	TB	SMG	SMB	All Girls	All Boys	Both Sexes
Mentioned.	5	10	10	7	5	16	20	33	53
Not Mentioned.	75	70	70	73	75	64	220	207	427

Nos. = 480.  
Ages = 13 & 14.

TABLE 27. To show those adolescents who mention 'crime and murder as favourite features.

1. No sex or education comparisons can be made as the no. of boys mentioning these features is too small.
2. See Chapter 10. Section 2. p. 258 for fuller treatment of the influence of filmstar's hairstyle and clothes.



The portrayal of crime and murder seems to hold very little interest for adolescents. As low a proportion as 11% of the young people bothered to mention scenes of this nature. Thus crime and murder falls into twenty second position in a list of only twenty four qualities. This apparent lack of interest in murderers and criminals would appear to be one of the most important findings of this survey. It must throw considerable doubt on the accuracy of the oft repeated assertions that gangster films are one of the most important casual factors in juvenile delinquency.<sup>1</sup>

Surprisingly, only in the case of Secondary Modern children do boys appear to show any greater interest than girls in the activities of screen criminals.<sup>2</sup> Therefore, it seems appropriate to quote two extracts from individual essays, one written by a boy and the other, by a girl. The first crime enthusiast was a 14 year old Secondary Modern boy. His enjoyment was obviously derived, not so much from the mysterious elements of the film, as from the actual murders. "The things", (which he specially enjoyed) "are the scenes.....where a man was murdered.....another scene I liked where was a man was stabbed in the back with a knife". The second adolescent, who showed interest in murder and crime, was a 14 year old Technical school girl. Her favourite film was "Three Strangers" and she explained, "I liked this film because the acting was life-like and because it had a murder in it". The girl added, "I try to see every good murder picture".

An education breakdown reveals no significant differences in the case of the girls,<sup>3</sup> but amongst the boys most enthusiasm was aroused in those attending Secondary Modern schools.<sup>4</sup>

#### XXVII. British Films.

	GG	GB	TG	TB	SMG	SMB	All Girls	All Boys	Both Sexes
Mentioned.	10	2	14	-	3	3	27	5	32
Not Mentioned.	70	78	66	80	77	77	213	235	448

Nos. = 480.  
Ages = 13 & 14.

TABLE 28. To show those adolescents who mention 'British Productions' as their favourite films.

1. For references to this contention and further discussion of its accuracy, see Chapter 9. Section 2. p. 228
2. SMG P < .01.  
SMB
3. There was no statistically significant difference between their answers.
4. SMB P = .045.



Only 11% of the girls and 2% of the boys mentioned the fact that their favourite films were British productions. One 13 year old Grammar school girl explained her choice of film quite simply. "I am very fond of English pictures and "The Way to the Stars" was English". A Secondary Modern girl of the same age added a reason for her preference for British films. "On the whole, I like the English film better than the American films, because the English films aren't as we say 'sloppy'." The main conclusion of this section must, however, be that the great majority of young people appear to be indifferent to the country of production of their favourite film.

This finding is in apparent contradiction to the evidence both of a survey of children's film preferences carried out by the proprietors of "Boy's Own Paper"<sup>1</sup> and also to the results obtained in the interviews. The former investigation revealed that 65% of the children favoured British films compared with 33% who preferred American. In the interviews, the overwhelming majority of girls and boys from all three types of schools (80%) claimed to prefer British productions. Reasons advanced for their choice were the better acting, more realistic and enjoyable plots and generally more intelligent production. American films were criticised on the grounds that they were too "gaudy" and that their plots were inclined to be "thin". It was, however, conceded that the Americans were better at producing musicals and slick detective stories, while opinion was divided as to the relative merits of American and British costumes and dresses.

Two factors must be borne in mind which are likely to qualify the results of these two latter experiments. Both were based on leading questions. When openly confronted with the question, "which do you like best British or American?" Adolescents have several inducements for nominating the former. Young people are notoriously susceptible to the "patriotic" appeal summed up in the slogan, "British is Best". They may also merely repeat comments made in the press and by their parents. Indeed, the reasons they advanced for preferring British films were exactly those so often found in newspaper articles and the

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1. See - "The Birmingham Mail". 1/11/46.



conversations of adults. The second factor that throws some doubt on the accuracy of the percentages produced by the interviews is that although the young people claimed so strongly to prefer British films, when they listed their five most popular individual films they included the Lassie productions, "Robin Hood" and the "Bandit of Sherwood Forest", all made in America.<sup>1</sup>

The general conclusion would therefore appear to be that if the adolescent is directly questioned, he is likely to prove a strong partisan of British films. Should, on the other hand, he not be asked so leading a question, he is prone either to be unconscious of the country of origin of the film or to choose unwittingly an American production as his favourite film.

#### XXVIII. Sex.

	GG	GB	TG	TB	SMG	SMB	All Girls	All Boys	Both Sexes
Mentioned.	-	3	4	4	1	2	5	9	14
Not Mentioned.	80	77	76	76	79	78	235	231	466

Nos. = 480.  
Ages = 13 & 14.

TABLE 29. To show those adolescents who mention 'sex' as a favourite feature.

References to the flamboyant appeal to sexual desires as an attractive aspect of their favourite films were made by only 4% of the young people (9 boys and 6 girls).<sup>2</sup> Their statements usually sounded crude and self-conscious, "There were some flashy dames with sarongs on which show up the figures very well." (13 year old Secondary Modern boy.) "After she had been married a few weeks she refuses to sleep with him....Every night she meets Jackson who is a passionate lover" (14 year old Secondary Modern girl of "The Wicked Lady".)

No valid conclusions can be drawn from such a small sample of boys and girls, except the obvious inference that, at the age of 13 and 14, few adolescents take much interest in this particular feature in their favourite film.<sup>3</sup> In the words of the Bernstein survey report "exhibitors would be

- 
1. See Section 3. p. 71
  2. The numbers are too small to make a statistical comparison between the answers of education and sex groups, possible.
  3. It must, nevertheless, be remembered that girls are particularly interested in love scenes (See Section 14). See, also Chapter 8. Section 16 p. 211



encouraged to eliminate sex themes wherever possible, not so much because they are dangerous but because they are of little active interest to the child".<sup>1</sup>

#### XXIX. Adolescents Own Assessment of the Beneficial Effect of the Film.

	GG	GB	TG	TB	SMG	SMB	All Girls	All Boys	Both Sexes
Yes.	41	38	29	28	34	29	104	95	199
No.	2	7	11	8	13	18	26	33	59

Nos. = 258.  
Ages = 13 & 14.

TABLE 30. To show adolescents who consider that the film is beneficial.

In a special section of Questionnaire "A",<sup>2</sup> adolescents were asked whether they themselves considered that they benefited from the cinema. It may be objected that this is akin to asking a meeting of publicans whether drink is the curse of modern society. Nevertheless, the result, however inevitable, must be of considerable interest. The actual figures show that 77% of the children replied in the affirmative while 23% were not convinced that cinema visits were beneficial to them.

There was no divergence between girls' and boys' views on this subject.<sup>3</sup> Education differences were alike for both sexes. A higher proportion of Grammar school girls and boys replied in the affirmative than did the pupils from Technical and Secondary Modern schools.<sup>4</sup> The discrepancy was not, however, very large and may possibly be ascribed to the fact that Grammar school children are more apt than the other children to rationalise their desire to go to the cinema.

The most important conclusion that can be drawn from these figures is the obvious one that the majority of young people in this age group profess to believe that visits to the cinema benefit them.

#### XXX. Reasons Advanced in Support of this Opinion.

Those boys and girls who indicated that they believed that visits to the cinema were beneficial to them, were further asked to state why they held that opinion.

1. See Report on "The Bernstein Children's Film Questionnaire" P.3.

2. See Appendix 1. Note 1. Questionnaire 'A' q.10. p 254

3. i.e. There was no statistically significant difference between their answers.

4. GG P = .01. GB P = .01. TG P = .01. TB P = .01. SMG P = .01. SMB P = .015.



Order.	Reasons advanced in support of opinion.	Per-cent.
1.	Informational Value.	43
2.	Pleasure and enjoyment.	16
3.	Broadens outlook and helps understanding of people.	10
4.	Miscellaneous answers.	9
5.	Form of Escape from Ordinary Life.	5
5.	Teaches one how to behave, dress and do ones' hair.	5
6.	Shows one what is right and wrong.	4
6.	Teaches acting technique.	4
6.	Gives one something to do.	4

Nos. = 196.  
Ages = 13 & 14.

TABLE 31. To show reasons advanced by adolescents in support of their opinion.

The greatest stress laid by the children in their answers was on the informational content of the films. The term "information" was used to cover many branches of knowledge. It was claimed that facts about history, geography and botany could be amassed by means of the screen "quicker and more easily than from books". Other children listed facts about the ways of life and customs of other peoples and ages; information about present-day affairs; gratuitous journeys into lands that present different scenery and certain novel sorts of animals, and finally a nebulous category of facts "that can't be learnt at school".

Only two further answers gained an appreciable measure of support. 16% of the adolescents mentioned that visits to the cinema benefitted them because they were "pleasurable" while 10% considered that the screen broadened their outlook on life and helped towards a fuller understanding of other people.

5% simply claimed that the escape from everyday life afforded by the film was beneficial. A similar percentage put it on record that they patterned their behaviour, make-up and hair style on the model of film stars. Finally, three more answers were each given by 4% of the adolescents. One group insisted that the cinema had a beneficial effect in distinguishing what is right from what is wrong; a second group claimed that the screen performed a service in teaching



acting technique; while the third merely confessed that the only beneficial effect they could see was that going to the cinema gave them something to do.

These answers cover 91% of the children. The remaining 9% give responses that need only to be listed since none were mentioned frequently enough to warrant separate classification. This list of unclassified answers include - "It's nice for those who haven't been to hear the story of a film", "mother knows where I am if I go to the pictures", "films are more enjoyable than plays and better able to tell the story", "films make me more loving to dogs", "make me laugh", "are thrilling", "are a nice change" and, finally, "inspire an ambition".

The adoption of a broader classification will help in presenting the ultimate results of the investigation. Briefly, it may be said that two thirds (66%) of the young people cite features upon which they can model their behaviour and broaden their knowledge of things and people. This first general category is composed of the 43% who mentioned "information", the 10% who claimed that the screen broadened their outlook on life, the 5% who used the cinema as a model for behaviour and the 4% who referred to the screen's teaching of acting technique and also what is right and wrong. The second category of answers were those that attributed the benefit of the film to its recreational qualities. This class comprised one quarter (25%) of the adolescents including the 16% who said that visits to the cinema gave them pleasure, the 5% who regarded pure "escapism" as beneficial and the 4% who thought of cinema visits as giving them something to do.

The general conclusions arising from this Section are now evident. Only a quarter of the children (25%) consciously visit the cinema to escape into a world of fantasy. The great majority of adolescents (66%) look to the cinema to instruct them in a vivid and interesting manner, to present to them facts about people, ways of life and, generally, about the world in which they live. Consequently, it would seem evident that inaccurate historical or informational films and morally frivolous or vulgar films, in serving as poor or misleading models to young people, may well have a considerable undesirable influence on their attitudes and social standards.



THIS HISTOGRAM REPRESENTS THE PERCENTAGE OF ADOLESCENTS MENTIONING CERTAIN QUALITIES IN THEIR ESSAY ON "MY FAVOURITE FILM."

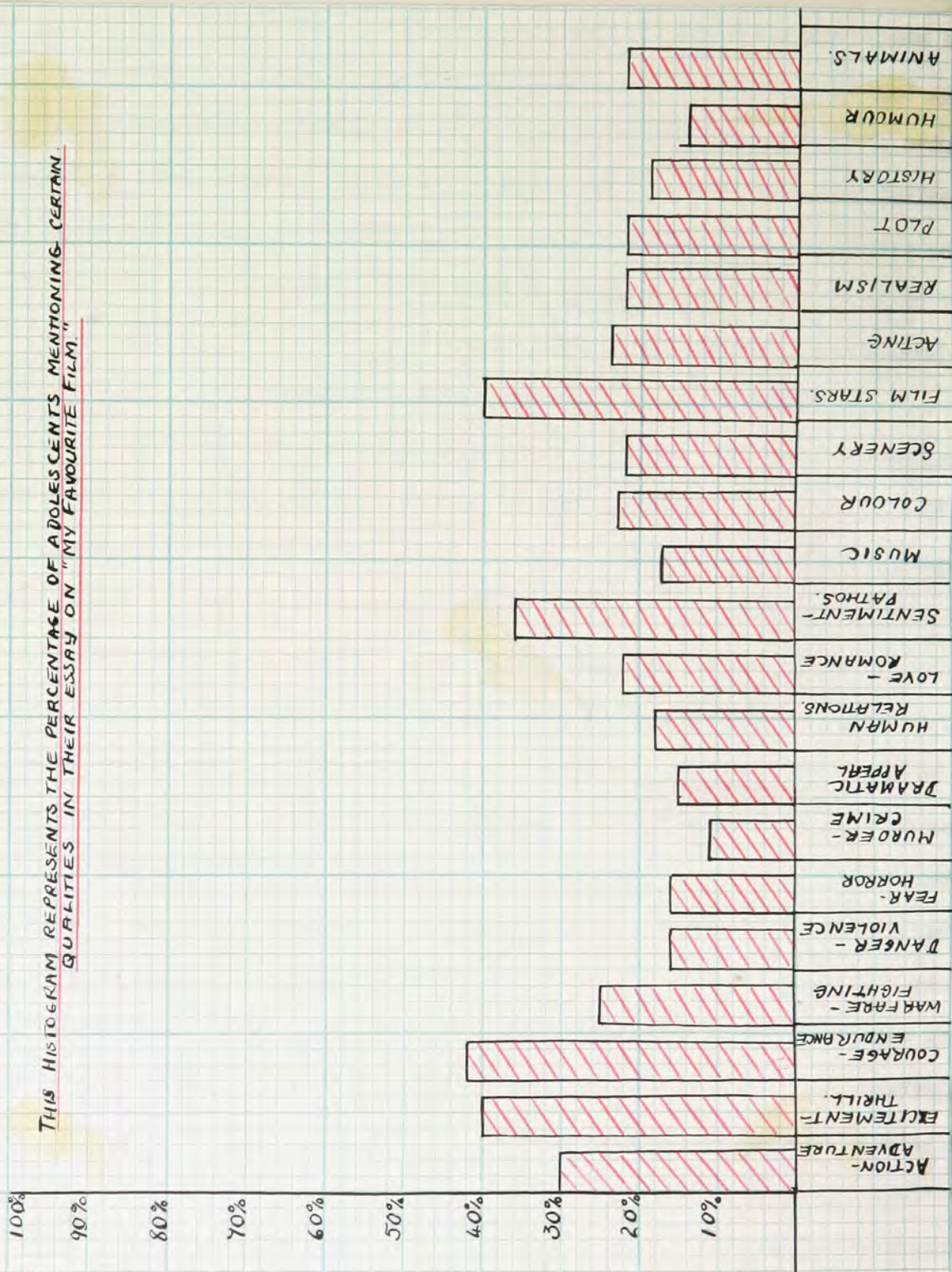


FIGURE 1.



### XXXI. Summary and Conclusion.

"In order to safeguard the young in the ordinary cinema, it is necessary to encourage them to discriminate between what is good and bad".<sup>1</sup> This conclusion was drawn by a League of Nation's Committee on social Questions which investigated the effect of the recreational cinema on young people. The purpose of this chapter has not been to discredit such a recommendation but to underline the importance of considering, first of all, what kinds of scenes and films particularly appeal to children. Any attempt to teach film appreciation must be based on a thorough understanding of adolescents enthusiasms and prejudices with regard to the cinema.

Various attempts have been made to discover what type of films young people prefer. Unfortunately, none of these appears to have tackled the problem adequately. Perhaps, the best example of an attempted analysis can be found in "The Film in National Life".<sup>2</sup> This report of the Commission on Educational and Cultural Films includes a survey on Children's film preferences by His Majesty's Chief Inspector of Schools. This investigation was based on the reports of teachers and other Inspectors. Its greatest defect would seem to be that, in common with the Bernstein survey, it dealt only with the most popular types of productions and made no analysis of the favourite features within the film groups. J.P.Mayer in his "Sociology of the Film"<sup>3</sup> adopted the essay method but his sample was both too small<sup>4</sup> and unrepresentative of the various education and age groups. In addition, his essays, although interesting, were introduced in full with no attempt at analysis. A third investigation was undertaken by Richard Ford who derived his information from the reports of children's reactions by cinema managers.<sup>5</sup> This method has been legitimately criticised by another Sociologist on the grounds that, as the managers "are not trained social scientists their interpretations are not likely to be very accurate."<sup>4</sup>

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1. Advisory Committee on Social Questions, "The Recreational Cinema and the Young", League of Nations IV Social. 1938 IV.13 IV p.27.
  2. Commission on Educational and Cultural Films, "The Film in National Life", C.VI. p.56. taken from Chief Inspectors report to L.C.C. "Children and the Cinema."
  3. J.P.Mayer, "Sociology of the Film", C.V. pp.66-82.
  4. J.P.Mayer, "Sociology of the Film", C.V. p.82 and also p.59.
  5. See Richard Ford, "Children and the Cinema". C.IV.p.103.



The aim of the analysis of children's essays contained in this Chapter has been to show not only the types of films which are most popular with young people, but also to indicate those particular features that produce this enthusiasm. In this way, the likely ingredients of a popular and harmless film for children may be assessed.

The summarised results of the analysis show that adolescent's preferences may be divided roughly into three groups. The first is concerned with action and violence; the second, with human and social relations and the third, with technical qualities of production. The majority of qualities contained in the "action" group, head the list. They are courage and endurance, thrill and excitement, action and adventure and warfare and fighting, beloved by an average of 34% of the adolescents. However, another three features which are included within the "action" group are comparatively neglected. They are danger and violence, fear and horror and crime and murder. These three fall near the bottom of the list of favourite features, being mentioned by an average of only 13% of the young people. From the low position of these three qualities, it may be said that "Crime" films which are so frequently referred to as the cause of juvenile delinquency, appear to play a relatively insignificant role in the <sup>popular</sup> film diet of the majority of adolescents. Indeed, "Crime" and "Horror" films attracted only 6% of the children.

The "action" qualities, heading the list, are the type which feature in "Adventure" and "WAR" films, already proved to be particularly popular with 31% of the children. However, these less disciplined tastes are tempered by other preferences which hold a central position in the list. They are concerned with human beings and their relations to each other and, also, with the technical qualities of production. Features belonging to the former group attract, on an average, 21% of the adolescents. Individual qualities that fall within this group are, in order of popularity, sentiment and pathos, love and romance, Human interest, dramatic appeal, humour and hairstyle and clothes. Such qualities were likely to be seen by the 26% of the adolescents who went to see dramatic, romantic, human interest or humorous films. It may be regretted that scenes with an over-emphasis on sentiment and pathos are those which draw most adolescents.



The group concerned with technique is made up of film stars, acting, colour, plot, realism, scenery and sets, music and British Films. Again, an average of 21% of the adolescents refer to these features. Film stars held out the greatest attraction for adolescents which only confirms the findings contained in Chapter 3. It is, also, interesting to note that the popularity of such features as colour, scenery and sets and music rivals that of realism and the story of the film.

There remain two features which do not fit into the preceding classification. The first of these is the appearance of animals in a film. This quality is mentioned by 22% of the children which is, perhaps, a relatively low percentage in view of the great popularity of animal films.<sup>1</sup> Finally, neither films whose main emphasis is on sex, nor scenes of a provocative nature, appear to attract more than 4% of the adolescents.

Sex differentiations tend to be clear cut. Boys are attracted to scenes involving action, excitement, fighting, courage, danger and fear; specifically those sorts of features likely to occur in "Adventure", "War" and "Animal" films which are preferred by the overwhelming majority of the boys. In contrast, the girls' taste appears to be more widely diffused. They show a lesser degree of interest in the features mentioned above, preferring dramatic, romantic, sentimental and pathetic scenes as well as those depicting human relations. This interest in dramatic and romantic films would seem to show that girls of this age group appear to be more emotionally mature than boys of the same age. Their preferences accord more fully with adult taste in this matter. Girls, also, appear to have a more critical approach to the film as a form of entertainment. In their essays, they note the standard of acting, the type of story, the use of technicolour and the introduction of descriptive music much more frequently than the boys. In addition, they are more interested in realistic stories and, in this respect, they frequently include an enthusiastic reference to British films. Finally, they are far more interested than boys in film stars. Possibly their appreciation of attractive dresses and hairstyles is to some extent responsible for their enthusiasm.

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<sup>1</sup>. See Section 2. Table 1. p. 69 In contrast the Committee on Social Questions report, of Juvenile taste in Films, that "nature films travel and animal films seldom occur high in the order of preference". "The Recreational Cinema and the Young". p.15.



They may on the other hand, be influenced by a desire to hero worship a particularly glamorous individual and to learn how to behave in social situations which are, for the first time, becoming important to them. Boys and girls have a common taste for historical, humorous and mystery films and, both, are enthusiastic about attractive scenery and films featuring animals.

Education differences need to be considered separately for the two sexes. Boys' taste appears to be little affected by the type of school they attend. An education break down does reveal, however, that whereas Grammar school boys like scenes of courage and endurance and action and adventure, Technical school pupils place greater emphasis on film plots and music. By far the most significant and far reaching difference, however, arises between these two school groups and Secondary Modern boys. The latter, show an extreme enthusiasm for all those features which are popular among male adolescents in general. Action and adventure, excitement and thrill, fighting and warfare, danger and violence and, finally, fear and horror are all especially popular with this group. A more disquieting feature is their excessive interest in crime films.

Girls, on the other hand, show much greater diversity of taste. Grammar school girls are particularly enthusiastic about films with an informational and realistic background. They share with Technical school girls a critical approach to the technical qualities of film production. Finally, they conform more closely to masculine standards of taste in their delight in scenes of courage, endurance and those involving horror and fear. The interests of Technical school girls are a blend of the preferences of Grammar and Secondary Modern girls. They appear more aware of the subtleties of techniques of production than the Grammar school girls and take a greater interest than Secondary Modern girls in romance and human relations. Secondary Modern girls reveal an interest in the extremes of sentimental and romantic scenes and those involving excitement and suspense.

An examination of education differences for both sexes discloses that Grammar school pupils are more alike in their film tastes than either of the other two groups. Their common interest in action and adventure, stories of everyday life and films which are informative of past ways of living may be due, in part, to the fact that the West Bromwich Grammar school is co-educational. Technical school



girls and boys are more interested in humanistic and romantic films and are especially appreciative of the music, acting, scenery and plots of the productions they see. Secondary Modern school pupils tend to like stirring films with an emphasis on suspense, adventure and sentiment. The most obvious difference between these groups is between the Secondary Modern school children and the rest. The Secondary modern boys and girls prefer more sensational and less intellectual features in the films. They are less critical, also, in their judgement of the technique of production and such qualities as the standard of acting and competent scenario which go to make up a good film.

A number of salient facts must be borne in mind as a result of the findings contained in this chapter. It is undeniable that there is a lively interest in robust action and adventure films amongst a large number of adolescents. This unreflective enjoyment of the spectacle of physical combat and hazard is, nevertheless, tempered by a nascent interest in productions which portray human beings in their social environment.

A further encouraging conclusion would appear to be adolescents' comparative neglect of themes in which the main stress is laid upon sex, crime and horror. Consequently, it would appear that an elimination of these undesirable features from the screen would not unduly distress the young cinema-goer.

In this connection the need to protect Secondary Modern school children from their indiscriminating enthusiasm for these features, seems most urgent.

Finally, two thirds of the adolescents considered that the film was beneficial to them because of its informational content. This fact holds out both a hope and a potential danger; a hope that adolescents will learn willingly from a realistic or honestly informational film; a danger that they will absorb unwittingly false information and low standards of behaviour from unsuitable productions. The opportunity of teaching the young people film appreciation, which is afforded by their developing interest in film technique, would seem to be the obvious safeguard against this threat of inappropriate films on their impressionable minds.



## PART II.

### THE EFFECT OF RECREATIONAL FILMS ON THE BEHAVIOUR AND EMOTIONAL RESPONSES OF ADOLESCENTS OF 13 & 14 YEARS OF AGE.

#### CHAPTER 5.

The Content of 53 Films seen by Adolescents between Jan: 20th and Feb. 1st, 1947.

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Section 4. Suitability.	p. 117	Section 13. Attitude to Love Affairs between the Unmarried.	p. 134
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1.

Introduction. The aim of the investigation carried out in Part II of this research is to find out what effect, if any, films have on the behaviour and emotional responses of adolescents of 13 and 14 years of age. For this purpose films shown in West Bromwich during the fortnight January 20th to February 1st were analysed in detail and report schedules were made of each individual feature film.<sup>1</sup> Three hundred adolescents, composed of equal numbers of boys and girls, were then asked to base their answers to a questionnaire of any film they had seen during that period. This Questionnaire tested their emotional responses and attitude to the film which they chose as their subject<sup>2</sup>. The fortnight January 20th to February 1st was selected merely for the convenience of the teachers in the schools where the Questionnaires were given. This particular fortnight was chosen at random as far as film programmes were concerned.

Chapter 5 is devoted to an analysis of the content of 53 films which adolescents went to see in the period under discussion. As a preliminary, a brief assessment of the types of film and the motives and attitudes implicit in them seemed necessary. The percentage of children seeing each feature has also been noted because certain films proved particularly popular. This survey is a useful foundation for a detailed study of the answers to the Questionnaire which was based on the same films.

1. See Appendix IV. Note 1. Questionnaire 'C'. p. 317

2. See Appendix IV. Note 2. "Report Schedule". p. 319



II. TYPES OF FILMS. The 33 different films showing in West Bromwich during this fortnight<sup>1</sup> were classified under ten general type headings according to the nature of the major theme of the film. Information regarding the plots of the films showing in West Bromwich and of those additional ones seen by adolescents was obtained from three sources. First, from report schedules written by individual helpers or by the author. Second, from British Film Institute monthly bulletins which contain outlines of the plot and suitability ratings for all new releases. Third, from accounts of film plots in the film magazine "Picturegoer". This sometimes gives a fairly lengthy report on a film and in such cases was especially useful. The sub-divisions<sup>1</sup> which convey a more exact description of each film were arrived at only after a careful consideration of the reports from all three sources. In the last resort, however, the classification must be open to one serious objection. Minor themes within individual films can obviously find no place in the general type headings. Consequently, many features must be underrepresented. For example, a romantic film with a comic sub-theme can be classified only under the general "romantic" heading. In this way the comic element in the production does not receive adequate representation.

33 Films showing in W.B. Cinemas during same period.

KIND OF FILM.			Nos. of Films	Nos. of Films	Percent.
1.	Comedy	Domestic Musical Slapstick Jazz		6	18%
1.	Historical & Period.	Romance & Adventure Biography Comedy Adventure Musical Comedy.	1 1 1 2 1	6	18%
1.	Romantic	Musical Non-musical	1 5	6	18%
4.	Drama	Psychological Domestic	2 3	5	15%
5.	Crime	Horror Gangster Gangster & Horror	1 2 1	4	12%
6.	Cowboy	Crime	3	3	9%
7.	Cartoons	Animals Fantasy	1 1	1	3%
7.	War	Human Interest	1	1	3%
7.	Fantasy		1	1	3%
	Animals		0	0	0
	TOTALS		33	33	100%

Table 1A

1. See Appendix IV. Note 3. p. 32/ for list of films
2. See Table 1. A. & B.



53 Films seen by adolescents between Jan: 20th and Feb: 1st.

KIND OF FILM.		Nos. of films	Nos. of Adolescents seeing each film.	Percent. of adolescents.	No. of films.	Percent. of films.
1. Comedy	Domestic	4	72	24%	9	17%
	Musical	2				
	Slapstick	3				
2. Historical & Period	Romance	1	67	22%	12	23%
	" & adventure	1				
	" & biography	1				
	Biography	3				
	Comedy	1				
	Adventure	4				
	Musical Comedy	1				
3. Crimes	Gangster	4	57	19%	5	10%
	Horror	1				
4. Romantic	Musical	2	24	8%	8	16%
	Non-musical	6				
4. Animals			24	8%	2	3%
6. Drama	Psychological	6	21	7%	7	13%
	Domestic	5				
	Romantic	1				
7. Cartoons	Animals & Fantasy	2	16	5%	2	4%
8. Fantasy		1	8	3%	1	2%
9. War	Spy	1	6	2%	4	7%
	Romantic drama	2				
	Human Interest	1				
10. Cowboy	Crime	2	5	2%	3	5%
	Documentary	1				
TOTALS.		53	300	100%	53	100%

1 B

Table 1. To show the different types of film seen by adolescents between Jan:20th and Feb:1st. and the films showing in West Bromwich during the same period.<sup>2</sup>

Table 1A above shows the types of films showing in West Bromwich in the fortnight under discussion. The second table (B) reveals the classification of all those films seen by the 300 children who formed the subjects of this

1. For list of actual films see Appendix IV. Note 4. p. 323



investigation. In addition Table B. contains information relating to the number and percentage of children seeing each type of production. Thus, together, Tables A. & B., show not only the types of films available to the young people during this fortnight, but also, what categories they chose to visit and the relative popularity of the various categories of films.

A comparison between the films billed in West Bromwich and those patronised by adolescents reveals no statistically verifiable difference between the two<sup>1</sup>. Comedy, Historical and Period and Crime films, in that order, proved the most popular with adolescents. These three types of films made up only 48% of the productions featured in West Bromwich cinemas and yet, together, they attracted 65% of the children. "London Town", seen by 14% of the adolescents, proved the most popular of the Comedy films, while the fact that "Centennial Summer" attracted 13% of the young people does much to account for the high position held by "Historical and Period films". "The Verdict" and "Appointment with Crime" together drew the overwhelming majority (17% out of 19%) of those children who witnessed "Crime" films. "Romantic" and "Animal" productions shared fourth place in the list both attracting 8% of the adolescents. However, productions of the former type made up 18% of the films billed in West Bromwich, while in contrast, there were no "Animal" films featured in the town. "Dramatic" films, which composed 18% of the West Bromwich programmes, drew only 7% of the adolescents. The most popular individual production in this group was "Spellbound", the story of an amnesia victim. A further 5% of the children went to see full length cartoons. In this connection, it is interesting to note that less children went to see "Pinocchio" which was showing in West Bromwich than visited "Make Mine Music" which was not billed in the town. "Three Wise Fools", classified as a "Fantasy", attracted 3% of the girls and boys. The relatively low popularity of "Cowboy films" is emphasised by the fact that only two percent of the adolescents went to see them although they made up 9% of the shows in West Bromwich. "War films" also drew a mere 2% of the young people, but this type of film was featured in no more than 3% of the cinemas.

This survey makes it evident that certain films such as a number of historical and period, (6), comedy (3), dramatic (2) and animal (2) productions

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1. Comparisons were made between the number of adolescents seeing Historical, Crime, Comedy, Romantic, Dramatic and Cartoon films, and the number of these types of films showing in West Bromwich. The other group were too small to allow statistical treatment.



other than those billed in West Bromwich were seen by adolescents. These visits may be explained either by the fact that certain boys and girls habitually attend cinemas in other towns, or by the special popularity of these types of productions. Technicolour and Single colour films.

It has already been shown that 90% of the adolescents prefer technicolour to monochrome films<sup>1</sup>. A further proof of the popularity of the coloured films is afforded by the fact that 55% of the adolescents went to see technicoloured films, even though 25 of the 33 films available were single colour productions.

### III. CLASSIFICATION OF FILMS.

The Cinema Programmes for this period were obtained from the managers of the eight West Bromwich cinemas. From this basis, a list was drawn up showing the censorship categories of all the films<sup>2</sup>. Classifications, including films billed simultaneously, were as follows :-

"A"		"U"		"H"	
Nos:	Percent.	Nos:	Percent.	Nos:	Percent.
22	65	12	35	0	0

Table 2. To show classifications of films showing in West Bromwich.

and, omitting "London Town" which was the only film billed at two different cinemas during this period, the revised table reads<sup>3</sup>:-

"A"		"U"		"H"	
Nos:	Percent.	Nos:	Percent.	Nos:	Percent.
22	67	11	33	0	0

Table 3. To show classification of films showing in West Bromwich, excluding duplications.

In addition, an interesting comparison may be made between the percentage of A.

1. See Chapter 4, Section 12. p. 84
2. See Appendix IV. Note 3. p. 321 for list of films and their categories. Information concerning classification obtained from monthly British Film Institute Bulletin.
3. For the rest of the chapter, in discussing films at West Bromwich cinemas the single duplicated film will be omitted from the list.



& U films shown in West Bromwich cinemas, the percentage actually seen by adolescents during this period and the percentage of general releases for the year 1945/46.

		A. & H.	U
1.	Films shown in W.B. cinemas (33)	67%	33%
2.	Films seen by Adolescents (53)	63%	37%
3.	Films mentioned under B. above weighted by number of adolescents seeing each type.	47%	53%
4.	Releases 1945/46.	58.6%	41.4%

Table 4. To show (a) the classification of films showing in West Bromwich, (b) those seen by adolescents, (c) the percentage of adolescents seeing the various categories of films and (d) the classification of general releases for 1945/46.

58.6% of the general releases for 1945/46 were "A" classification and only 41.4% "U". West Bromwich, on the other hand, billed a slightly higher percentage (67%) of "A" films. It should be noted, however, that in both cases well over half the films were classified as suitable for adults only. Yet even these figures do not represent the full number of films from which adolescents were excluded by censorship laws. It must be borne in mind that when a particular show features both an "A" and a "U" film, children under sixteen years of age are not legally able to gain admittance to the cinema. In this way a certain percentage of "U" films are placed beyond the reach of adolescents.

Censorship Category.	Nos:	Percent.
AU A	15	58
AU U	8	31
U + A	3	11

Table 5. To show the availability to adolescents of programmes offered by eight West Bromwich cinemas.

Table 5 shows that, although 33% of the films billed in West Bromwich in the fortnight under discussion were 'U' category, only 31% of the programmes were suitable for unaccompanied children.

It is now evident what choice of films was offered to young people in West Bromwich. However, it is of greater significance to determine the exact number of children who went to see each category of film. In West Bromwich it was found that 47% of the children went to see "A" films, compared with 53% who saw



"U" productions. This represents a considerable decline in the percentage of children seeing "A" category films. Nevertheless, it seems justifiable to assume that unless young people were accompanied by adults in all their visits to "A" films, there was some infringement of the censorship laws regarding this category of film. This conclusion is substantiated by the results of an enquiry into adolescents companions at "A" films carried out by Mr. D. M. Dodman<sup>1</sup>. His survey covered 480 children of 13 and 14 years of age, living in South Birmingham and drawn both from working and lower middle class backgrounds. Briefly, he concluded that 42% of the children questioned visited "A" films unaccompanied, thus, directly infringing the censorship laws. A further 16.4% of the adolescents claimed that they went with friends. It seems probable that some of these friends would not be adults and, therefore, a proportion of this group might also be gaining illegal admittance to "A" productions.

From this evidence it is clear that adolescents choice of films is restricted by the relatively small percentage of "U" productions available to them both in a typical fortnight and over a whole year. This may partly explain why the censorship regulations are being evaded. It seems clear that, if evil emotional effects of "A" films are proved in subsequent chapters, the method of protecting young people from those films must be reconsidered. At present it is inadequate.

#### IV. SUITABILITY OF FILMS.

The only alternative to censorship categories are the British Film Institute monthly bulletin reports, which include a suitability rating for each film<sup>2</sup>. Films are classified according to their fitness for audiences of varying ages :-

Suitability Rating.	
A	Adults only
AB	Adults and adolescents 16-18 years.
ABC	Films to which adults make take or send their children as they contain nothing to frighten or disturb them.
ABCD	Films which contain nothing to frighten or disturb children (over 7) and which they will thoroughly enjoy.

Table 6. To show the suitability ratings of films given by B.F.I. reporters.

1. Mr. D. M. Dodman's work is unpublished. It is part of the information compiled by the "Birmingham Film Research Group" under Dr. W.D. Watt's chairmanship.
2. See The British Film Institute Bulletin. Dec. 31st. 1946. p.166



A comparison, similar to the one made on classifications, between the suitability ratings of films showing in West Bromwich, of films seen by adolescents and of general releases during 1945/46 may, again prove enlightening.

		A	AB.	ABC.	ABCD.
1.	Films showing in W.B. (33)	-	45%	52%	3%
2.	Films seen by Adolescents (53)	-	47%	42%	11%
3.	Films mentioned under (2) above weighted by number of adolescents seeing each type.	-	22%	66%	12%
4.	Films released 1945/46.	5.4%	42.7%	39.6%	12.3%

Table 7. To show the suitability ratings of film showing (a) in West Bromwich, (b) seen by adolescents, (c) mentioned under (b) and weighted by the number of adolescents seeing each type and (d) general releases for 1945/46.

In the year 1945/46 B.F.I. reporters judged that only 48.1% of the films released were unsuitable for children compared with 58.8% which were given an "A" classification by the British Board of Film Censors. During the fortnight 45% of the films showing in West Bromwich and 47% of those seen by adolescents were also considered unfit for younger members of the audience<sup>1</sup>. Finally, according to British Film Institute reporters only 22% of the adolescents in West Bromwich went to see films which were not suitable for them compared with 47% who saw "A" films.

#### V. AN EXAMINATION OF THE MAIN SETS.

The remaining part of this chapter is devoted to a detailed analysis of 53 films seen by young people during the selected fortnight to see whether they gave an adequate representation of everyday life in all its aspects. The intention was to judge whether this group of films chosen at random, tended to present settings which were characteristic of one social, economic or professional group, or whether they gave a picture of the background of people in all walks of life. Further, it was instructive to discover what sets of values were honoured, what motives were considered praiseworthy and by what methods emotional appeal was made to the audience.

1. For list of films and ratings seen Appendix IV. Note 3. p. 32/



## National Background.

Country or Countries	Number of sets	Percentage of sets.	Percentage of adolescents
United States of America	52	72	47
Britain	12	16	40
Foreign Countries	5	7	3
Indeterminate Lands	3	3	10

Nos. = 300  
Ages = 13 &  
14

Table 8. To show the National Background portrayed in 53 Films<sup>1</sup>.

13 of the films seen during the fortnight were British and 40, American<sup>2</sup>.

Therefore it was to be expected that the majority of sets should be in America. In fact, 52 were located in that country compared with 12 in Britain and 8 in foreign or imaginary lands. Curiously enough, however, the small number of films with British sets were sufficiently popular to attract 40% of the adolescents, whereas only 47% went to see films with American backgrounds. Only two of the films set in foreign lands could be described as realistic. Furthermore, this category attracted a mere 13% of the young people. Thus, it may be said that adolescents were given a far greater opportunity of seeing American life than that of any other part of the world.<sup>3</sup>

## Natural Outdoor Sets.

Natural Outdoor Sets	Nos.	Percent.
Australian Bush	1	2
Bullring	1	2
Dockside	2	4
Forest, countryside and mountains	12	23
Garden or Terrace	5	10
Lake Resort	1	2
Park	2	4
Prairie	2	4
Riverside	2	4
Sea Front	4	8
Snow Scene	3	6
TOTAL REFERENCES	35	-

Table 9. To show the Natural Outdoor Sets portrayed in 53 films<sup>4</sup>.

1. More than 53 sets appear in this list because certain films like "The Captive Heart" represented more than one country. See Appendix IV. Note 5. p. 324
2. See Appendix IV. Note 3. p. 321
3. E. Dale, "Content of Motion Pictures" C.3, p.41 reports over half sets in his investigations were set in U.S.A.
4. See Appendix IV. Note 5. p. 324 In this and the following tables the percentage of sets out of 53 films is included in a separate column. (See Column 2 Table 7).



An examination of the varied list of outdoor sets which were depicted in this fortnight's films reveals that the sea front was shown in four productions and gardens in five, otherwise it would appear that the only natural outdoor sets which were treated with reasonable frequency were scenes of forest and countryside as in "Smoky" and "Robin Hood". Such scenes appeared in nearly a quarter of the films and were seen by 16% of the adolescents.

Exterior and Interior Sets of Public Buildings within City, Town and Village<sup>1</sup>.

Exterior Sets of Public Buildings.	No. of Sets.	Percent of Sets.	Percent. of Adolescents
Aeroplane	1	2	2
Airport	3	6	3
Bank	2	4	7
Cafe	6	11	20
Carriage	1	2	1
Church	1	2	1
Cinema	1	2	1
Circus	2	4	2
Fort	1	2	3
Headquarters	1	2	5
Hospital	10	20	10
Hostel	1	2	5
Hotel	11	21	21
Houses of Parliament	1	2	1
Inn or Pub.	9	17	27
Officer's Headquarters	1	2	1
On ship	6	12	10
On sledge	1	2	1
On train	3	6	9
Orphanage	3	6	2
Palace	1	2	1
Police Station	1	2	1
P.O.W. Camp	1	2	1
Railway Station	8	15	22
Railway Track	4	8	13
School	1	2	4
Senate House	1	2	5
Shop Windows	1	2	2
Stage Coach	3	6	5
Stores	1	2	2
Theatre	3	6	7
University	3	6	1
TOTAL NUMBER OF SETS	93		

Nos.=300  
Ages= 13  
& 14.

Table 10. To show the Exterior Sets of Public Buildings.

1. Deals also with means of transport.



Interior Sets of Public Buildings.	No. of Sets.	Percent. of Sets.	Percent. of Adolescents
Cafe	6	11	23
Canteen	1	2	1
Court Room	3	6	2
Dance Hall	5	10	31
Dressing Room	4	8	28
Dungeon	5	10	9
Gambling Hall	2	4	4
Hall (Public)	1	2	13
Hospital	10	20	10
Inn or Pub.	9	18	27
Lift	3	6	4
Office	10	20	24
Swimming Pool	2	4	4
Workshop	1	2	2
TOTAL NUMBER OF SETS	63	-	-

Nos. = 300  
Ages = 13  
& 14.

Table 11. To show the Interior Sets of Public Buildings.

An analysis of the exterior and interior sets<sup>1</sup>, which make up the general background of the films reveals the great emphasis which is laid on eating, drinking and amusement centres. Cafes appeared in six films, canteens and hotels in eleven, public houses in nine, and dancehalls and gambling dens in seven. These were seen by between 21% and 36% of the children. Other amusement centres which were featured less frequently were the cinema (once), theatres (three times) and swimming pools (twice). Means of public transport such as trains, shops and aeroplanes formed the background of nine sets seen by between 10% and 22% of the children. The relative frequency with which these scenes were represented underlines the degree to which the film has broken away from the classical tradition of the three unities. Eleven scenes were set in hospitals and sanatoria. Such emphasis may be symptomatic of the pre-occupation of our age with ill-health. Certainly, the fact that office scenes occurred in ten films reveals that the claims of commerce were given fair representation<sup>2</sup>. Business activity on the screen was witnessed by 24% of the children compared with 10% who saw films with a medical background.

1. See Appendix IV. Note 5. p.324 for list of films. In this and the following tables, the percent. of adolescents seeing each set or scene will be included in a separate column. (See column 3, Table 10).
2. E. Dale, "Content of Motion Pictures", C.3. p.41. Office ranked 3rd in Dale's list of interior sets, appearing in 35% of the films.



Exterior and Interior Sets of Private Residences.

Exterior Sets of Residences.	No. of Sets.	Percent. of Sets.	Percent. of Adolescents
<u>Rural</u>			
Gypsy Camp	1	2	.5
Farm	1	2	.5
Ranchhouse	1	2	.8
Wigwam	1	2	3
<u>Industrial</u>			
Flat or Apartment	11	22	34
House (poor)	2	4	1
House (moderate)	5	10	5
House (rich)	22	43	32
Palace	7	13	11
Public House	1	2	.5
TOTAL NUMBER OF SETS	52		

Nos. = 300  
Ages = 13 &  
14

Table 12. To show exterior sets of Private Residences.

Interior Sets of Residences.	No. of Sets.	Percent. of Sets.	Percent. of Adolescents.
Hall	5	6	15
Kitchen	8	15	24
Dining Room	16	26	43
Sitting Room	20	28	46
Bedroom	28	56	66
Bathing Room	3	6	11
TOTAL NUMBER OF SETS	78	-	-

Nos. = 300  
Ages = 13 &  
14

Table 13. To show interior sets of Private Residences.

A second analysis is concerned with a more detailed examination of certain aspects of film sets<sup>1</sup>. The nature of the private residences is considered first. If palaces and castles are included with houses belonging to the rich, together they make up the residences of the chief characters in 29 of the films. In comparison only seven productions featured the houses of the poor and of the moderate income groups. This lack of balance is emphasised by the fact that, whereas a mere 6% of the children saw humbler homes, no less than 44% went to see those films which featured palatial residences. Flats were given due representation in eleven films seen by 34% of the adolescents. The same cannot be said of homes in rural areas, seen by only 12% of the children in the four films in which they appeared.

1. See Appendix IV. Note 5. p. 327-8 for list of films.



The individual rooms of the houses received varying degrees of attention. Bedroom scenes, introduced at the slightest excuse and involving lovers, parents and children or nurse and patient, occurred in 28 sets seen by 66% of the children<sup>1</sup>. Dining and sitting rooms were introduced in 16 and 20 pictures respectively and seen by 43% 46% of the adolescents. Kitchen scenes received relatively less attention and were witnessed by only a quarter of the young people. Bathrooms were not represented in this group of films; though in three productions, seen by 11% of the children, bathing rooms with miniature swimming pools provided a spectacular substitute.

#### A General View of Film Sets.

There are on the whole 180 exterior sets and 141 interior sets. The former are composed of natural outdoor sets (19%), of views of the main characters' residences (29%) and of the views of town and city streets with the vehicles and buildings in them (52%). The interior sets, on the other hand, include the inside of public buildings (59%) and of private homes (41%). These views, though less numerous and varied than the exterior shots, are perhaps more important and because in the majority of films they are a more constant background to the plot.

The analysis already carried out will have made it abundantly clear that urban scenes entirely overshadowed rural sets (92% cp.8%). The value of the small group of films dealing with the countryside as a counterweight to the overwhelming majority of industrial scenes was minimised both by the fact that they were seen by only 12% of the children and that they gave a romanticised rather than a realistic picture of rural life. It must, however, be remembered that the treatment of town life was by no means realistic. Overemphasis was placed on wealthy houses in residential areas, shops were given only a small place in the city centre, while dancehalls and hospitals were afforded disproportionate representation.

#### VI. ECONOMIC BACKGROUND OF THE FILMS.

The economic status of the principal members of the film casts was then calculated with reference to such factors as the size and furnishing of the home, quality of the clothes and food and the presence of servants or cars.

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1. E. Dale. Content of Motion Pictures, C.3. p.41. Reports "None of the exterior sets were seen as often as either of the first two interiors, which were bedroom and living room." They appeared in 43% and 39% of the films respectively.



Economic Background	A		B		Percent of. Adolescents	
	Nos.	Percent.	Nos.	Percent.		
Ultra-wealthy	4	8	4	8	2	6
Wealthy	8	15	14	27	15	35
Moderate	11	23	-	-	21	-
Poor	8	15	-	-	17	-
Romantically Poor	3	6	-	-	3	-
TOTAL NUMBER OF SETS	34	65	18	35	----	

Nos=300  
Ages=  
13 & 14

Table 14. To show the Economic Background portrayed in 53 Films<sup>1</sup>.

The same concentration on an upper class milieu was again evident in no less than 58% of the films visited by the same percentage of young people<sup>2</sup>. This high standard was unjustified in 35% of the films in view of the social position and likely income of its main characters. Consequently, there was a danger that 41% of the adolescents who formed part of the audience at these films, might be misled. There was no similar emphasis laid on the standard of living maintained by poor people. Only 21% of the films dealt with low income groups and only 20% of the children were attracted to these films. Poverty was represented in its true sordid colours in the London back streets of "Appointment with Crime" and found its romanticised Hollywood version in the wooded paradise of "Robin Hood's" merry men. A further 23% of the sets, seen by 21% of the young people, showed people of moderate incomes. These percentages have some value in restoring the economic balance as represented in these films. They are not, however, sufficiently high to counteract the excessive concentration on an upper class milieu. Thus, paradoxically, though the majority of film audiences is composed of people of lower or moderate income groups, the highest percentage of characters represented on the screen is either wealthy or ultra-wealthy. Producers appear to have capitalised the snobbery of the mean streets. However, this emphasis on the economically powerful is, perhaps, only another example of the tendency of popular art throughout the ages to concentrate attention on the ruling class. So Greek Tragedy and Shakespearian drama focused attention on the politically powerful. It is, perhaps, only a characteristic

1. See Appendix IV. Note 23 p. 328-9

2. E. Dale, "Content of Motion Pictures" C.3. p.42. reports that 69% of the sets be analysed had a wealthy or ultra-wealthy background, 25% moderate and 4% poor.



of modern society that the film should shift the emphasis to the economically rich.

# VII. OCCUPATION OF PRINCIPAL MALE CHARACTERS.

Occupation of Male Characters.		Percent. of Characters	Percent. of Adolescents
Order			
1.	Professional Men	34	59
2.	Service Men	14	14
3.	Criminals & Detectives	14	35
4.	Artists	9	39
5.	Rural Occupation	8	13
6.	Titled Men	8	15
7.	No Occupation	6	23
8.	Artizans.	5	4
9.	Children	2	2

Nos.=300  
Ages= 13  
& 14.

Table 15. To show the Occupation of Male Characters in 53 films<sup>1</sup>.

This stress has its obvious implications when the characters occupations have to be considered. 59% of the adolescents saw films in which the male leads were employed in one of the professions. Heroes whose careers were of this nature were to be found in 34% of the films. Doctors formed one third of this group. Every day experience does not lead us to expect such a preponderance of the medical over the other professions. Doctors may be suitable for heroes, however, either because they are not subject to regular hours of occupation or because their social status is highly regarded. The second largest group of film actors were cast as criminals, detectives or as members of the armed forces. 35% and 14% of the adolescents respectively saw heroes with these particular occupations. Almost certainly the preponderance of service personnel among the heroes in these films was due to the proximity of World War II. It is worth noting that 8 of the 14 men in the services were officer class and that no villain appeared in British or American uniform. 14% of the characters in the films were associated in some manner with crime. 5% of them were concerned in its detection while the remaining 9% were actually engaged in lawless activities. Detectives and criminals together attracted 35% of the young people. Artists ranked fourth in the list, appearing in 9% of the films and being watched by as many as 39% of the children. Men in rural occupations and titled men

1. See Appendix IV. Note p. p.324 for list of occupations for heroes, villains and other characters.



followed artists, both appearing in 8% of the productions. The latter was seen by 15% of the young people compared with 13% who saw the former.

The relative positions of the next two pursuits are extremely significant. Film characters who had no occupation took part in only 6% of the productions, yet they surpassed films in which artisans appeared; (5%) nor is this the most distressing aspect of the situation for when the figures for the percentages of children seeing these two widely diverging classes of characters are examined, it is found that a life of leisured ease is presented to 23% of the young people while an existence based on manual toil is witnessed by a mere 4% of the adolescents. Last place in the list is held by children, they took part in but 2% of the productions and were seen by the same percentage of adolescents.

Certain pursuits gained added respectability by being identified with film heroes. The majority of sympathetic characters were cast as officers (10) and service men (6). Doctors were heroes of 9 films, while on three occasions business men, authors, detectives, cowboys and buskers were the principal male characters. Criminals played hero's parts in six films although the preponderance of heroes in the roles of supporters of law and order must largely nullify any evil effects that might result from picaresque films. Film villains appeared to prefer ownership of night clubs (3), medical profession, (3), and commerce (3) as their occupations.

#### VIII. OCCUPATION OF PRINCIPAL FEMALE CHARACTERS.

Order	Occupation of Female Characters	Percent. of Characters.	Percent. of Adolescents.
	No occupation	36	62
	Professional Women	23	14
	Artists	12	32
	Artizans	11	32
	Children	7	5
	Rural Occupations	4	8
	Titled Women	4	9
	Service Women	2	1
	Detectives & Criminals	1	.5

Nos.=300  
Ages= 13  
& 14

Table 16. To show the Occupations of the Principal Female Characters in 53 Films.<sup>1</sup>

The female stars in no way helped to redress the balance between the classes. 36% may be described as of no occupation although 10% were intended to

1. See Appendix IV. Note  $\bar{f}$ . p.324 for list of occupations of heroines, villainesses and other women. N.B. "Spy" has been included under group headed "Criminals and Detectives."



be housewives. It must, however, be admitted that even this 10% appeared to take their obligations as mistresses of households very lightly. A further 23% of the female stars were professional women. Mostly nurses (8%) and governesses (5%). 4% of titled women completed the 62% who may justifiably be assigned to the leisured classes. The lower income groups were even less comprehensively covered than in the case of the male stars. Only 17% of the women were placed in circumstances other than those of affluence. 11% were artisans, 4% had rural occupations and 2% were service women. Artists again had fair representation (12%). When compared with the actors, the actresses are seen to be more frequently of tender years (7% girls cp. 2% boys), but less frequently shown as leading a life of crime (1% cp. 9%).

A third of the heroines were portrayed as women of independent means (26). The majority of the remainder were housewives (6), nurses (9), governesses (5) and night club singers (3). Curiously, villainesses were drawn <sup>even</sup> more exclusively from the upper classes. Four-fifths were society women.

#### A general view of Occupations.

A broad survey of the results of this investigation reveals that altogether 61% of the actors and actresses were cast as people in relatively high social positions<sup>1</sup>. This percentage was made up of professional men and women (30%) officers in the services (5%), titled individuals (6%) and those of independent means (20%). In contrast, humbler professions, such as rural workers (7%), artisans (7%), and non-commissioned ranks in the services (4%) were featured in only 18% of the films. The remaining 21% of the screen characters were artists (10%), people involved in crime (7%), and children (4%). The social composition of this oddly assorted group of characters defied further classifications.

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1. E. Dale, "Content of Motion Pictures", C.IV, p.64. Reports that 37% of the characters in the films he analysed were in wealthier categories and 12% were considered poor.



# IX. DISTRIBUTION OF STRESS IN THE FILMS.

Order	Situations on which Stress was laid.	Nos. of Films.	Percent. of Films	Percent. of Adolescents
1	Dress & Self-display	22	42	48
2.	Spectacular Sets	22	42	58
3.	Luxurious living	20	40	48
4.	Eating and Drinking	18	35	46
5.	Creative Work	13	25	22
6.	Mental Work	12	23	23
7.	Active participation in Games	11	21	10
8.	Life of idleness	10	19	30
9.	Manual Work	9	17	21
10.	Watching Games	3	6	5
TOTAL NUMBER OF SETS		140		

Nos. = 300

Ages = 13 & 14.

Table 17. To show distribution of stress in 53 Films<sup>1</sup>.

The evidence in the two preceding sections makes it less surprising to find that when these films were suitably analysed a large number were found to lay stress on those factors which go with high living among the wealthier classes. There was a considerable emphasis on dress, self-display and spectacular sets in 42% of the films seen by 48% and 58% of the children. The Ballroom scene in "Centennial Summer", the Tavern scene in "Princess and the Pirate" and the lavish hotel background of "Thrill of a Romance" were all examples of these types of sets. An overemphasis on luxurious living (40%) a life of idleness (19%) and eating and drinking (35%) complete the picture of the indulgences of the rich. Productions featuring these factors were witnessed by 48%, 30% and 46% of the adolescents respectively. Excessive drinking gave numerous opportunities for comic relief as when the fat man drank from an enormous tankard in "Princess and the Pirate" and when the father and suitor drowned their sorrows together in "Centennial Summer".

It is true that there are five other features associated with humbler or more useful standards of living which occur in a sufficient number of films to warrant separate inclusion in this list. They are creative work (25%), mental work (23%) active participation in sports (21%) manual work (17%) and watching games (6%). Authors were seen at work in "Devotion" and "Leave her to Heaven", while the father worked at his invention in "Centennial Summer"

1. See Appendix IV. Note 14 p. 330 for list of films.



and Gepetto lovingly carved his puppets in "Pinocchio". Certain other films did give realistic pictures of life among poorer people. "The Overlanders" showed the dangers and sufferings endured by a group of cowpunchers crossing the Australian bush. There was additional evidence of manual work in "Smoky", "Courage of Lassie" and "From this Day Forward". Active participation in games and sports was emphasised in those films in which the talents of a gifted star, like Esther Williams, could be displayed against a lavish setting<sup>1</sup>. It must, nevertheless, be stressed that these five factors compared with the five previously discussed attracted half the number of children (an average of 16% op. 46%).

Consequently, it would appear that these films were more suitable as a means of escape into a world of idleness than as a basis for a deeper understanding of the sort of situations and activities which young people are likely to encounter in adult life.

#### X. MOTIVES WHICH INSPIRE THE CHIEF CHARACTERS.

The motives which inspired the chief characters in the films fell naturally under three main headings. The first group included egoistic or selfish motives, such as the desire to win the affection of the opposite sex, to keep up appearances or to revenge oneself on one's enemies. The second, featured altruistic motives, which included affection for people other than a sweetheart, love of animals and willingness to sacrifice one's own happiness for others. Finally, social motives, the third group; were typified by patriotism and the desire to do one's duty or one's job well.

The purpose of the following Table is to show the distribution of selfish as compared with social or altruistic motives in these 53 films and to make possible an analysis of the main goals of the principal characters in these productions.

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1. Esther Williams, a swimming star, appeared in "Thrill of a Romance".



Selfish Motives	Nos.	% of Adol-escents.	Altruistic Motives.	Nos.	% of Adoles-cents.	Social Motives.	Nos.	% of Adol-es-cents.
Erotic Love	65	79	Affection & love.	22	62	Patriotism	17	27
Desire to win husband	5	15	Love of animals.	4	14	Desire to rule justly	1	5
Desire to win wife	3	15	Happiness & success of loved one	27	59	Love of justice.	14	37
Desire to be a live boy	1	2	Self-sacrifice	8	5	Hatred of Tyranny	12	17
Desire to have a son	1	2	Desire to keep up family's standard	1	14	Protection of oppressed	4	2
Desire to keep up appearances	1	13	Desire to please.	1	1	Desire to do one's duty	19	32
Desire to escape work.	3	5	Pity	1	1	Desire to do one's job well.	22	67
Ambition	14	36	Fortitude	10	18	Desire to do right.	7	17
Self Assertion	12	40	Personal Loyalty	10	42	Belief in fairies	1	3
Desire for money	16	59						
Greed	9	17						
Desire for good time	2	14						
Lust	4	15						
Revenge	10	26						
Jealousy	5	19						
Vindictiveness	6	11						
Hate	8	12						
Willingness to sacrifice others	13	38						
Shame	2	5						
Grief	2	2						
Guilt Complex	1	2						
Lack of Self-Confidence	3	4						
Number of Selfish Motives.	186		Number of Altruistic Motives.	84		Number of Social Motives.	97	

TABLE 18. To show the motives which inspire the chief characters in 53 Films.<sup>1</sup>

It would appear that 51% of all the motives which animated the chief characters in the 53 films were those classed as selfish or egoistic. There were actually 186 instances of such motives being portrayed as against 84 cases (23%) of altruistic motives and 97 examples (27%) of social goals.

One-third of the egoistic motives were concerned with winning the love of a member of the opposite sex. This pursuit was witnessed by no less than 79% of the young people. The second most universal of the egoistic motives was a desire for personal success and the amassing of wealth, which were portrayed in 42 instances and seen by between 36 and 59% of the young people. Even less praiseworthy motives including animal appetites and jealous spites received attention on 65 occasions. Thus, desire for a good time, greed and mere lust were witnessed by 14%, 17% and 15% of the children respectively, and examples of revenge, jealousy, vindictiveness, hate

<sup>1</sup> See Appendix IV. Note 9. p. 327 for list of films. H.B. Percentage of scenes in which various motives have occurred has been omitted from this Table.



and ruthlessness were a spectacle for a further 26%, 19%, 11%, 12% and 38% of the adolescents.

To some extent these selfish motives were balanced by a considerable emphasis on altruistic goals<sup>1</sup>. In this category the desire for happiness and success of a loved one figured most frequently. There were 27 instances of scenes of this nature enjoyed by 59% of the children. Additional examples of altruistic goals were 22 scenes of demonstrations of affection of a non-erotic character, ten examples of personal loyalty and fortitude and 8 of self-sacrifice; between 5% and 62% of the young people saw actors and actresses motivated by such unselfish desires.

The most frequent examples of social motives were a desire to do one's job well (22), a desire to do one's duty (19), a love of justice (14) and hatred of tyranny (12); respectively witnessed by 67%, 32%, 38% and 17% of the young people. The influence of these desires and aspirations could not but have a beneficial effect on the adolescents who were impressed by them. In contrast, the 17 instances of patriotism were dangerously near the borderline of unthinking jingoism and consequently it is possible that these scenes might have a less salutary effect on the 27% of adolescents concerned.

In general, it may be said that for every one child witnessing a character inspired by an altruistic motive, there were two who saw members of the cast aiming at a social goal and three who were treated to the spectacle of individuals motivated by selfish designs.

#### XI. SELFISH OR MORALLY WRONG MOTIVES IMPLICITLY ACCEPTED OR ADVOCATED.

Selfish motives in Romantic Matters	Nos. of Motives	Percent. of Adolescents.	Selfish motives in furthering a career	Nos. of Motives	Percent. of Adolescents.
Deception & Disloyalty	4	6	Deception	5	22
Provocative or compromising situation lightly treated	3	1	Trickery	1	14
Lust & Greed	2	1	Blackmailing	1	.5
Love based on physical attraction	1	1	Gambling	1	.5
Love valued above wisdom and duty	1	1	Sentiment but before social needs	1	3
In Personal Relations	11		Robbery	1	1
Selfishness	5	5	Use of guile instead of merit	1	13
			Wild shooting unpunished	1	1
			Shiftlessness or laziness condoned	1	.5
Nos of motives	5+11		Total nos. of motives	13	

Table 19. To show selfish or morally wrong motives implicitly advocated in 53 films<sup>2</sup>.

1. E. Dale "Content of Motion Pictures" C.XI. P.187 Reports that 65% of all the goals were "individual", 26% were "personal" (corresponding to altruistic goals) and 9% were "social" in the group of films he analysed.
2. See Appendix IX. Note 12. p.32 for list of films.



A further threefold division resulted from an investigation into the selfish or morally wrong motives which were implicitly accepted or advocated in these films. In all there were 29 examples, of which 11 were concerned with romantic matters, 13 with the pursuing of a career and 5 with personal relations other than romantic.

Immoral behaviour in romantic matters occurred in four ways. The most frequent was deception and disloyalty which appeared in four scenes to the possible detriment of 6% of the adolescents. Perhaps the worst instance of this sort of conduct occurred in "Faithful in My Fashion" when the heroine accepted an engagement ring from the soldier hero who was about to go off to the wars in spite of the fact that she hardly knew him and was not in love with him. In his absence she became engaged to a second man and, with the help of friends, concealed this from the soldier on his return. The situation was presented as though the behaviour was perfectly honourable and justifiable. There were also three instances of flippant treatment of a provocative or compromising situation; two examples of blatant lust and greed and one case of physical love valued above all else. Fortunately, however, none of these scenes concerned more than 1% of the children.

More widespread in their effect were the 13 examples of morally wrong motives aiming at furthering a career. An average of seventeen percent of the adolescents saw five cases of deception and single instances of open trickery and the use of feminine guile to advance a man in his profession. Examples of scenes of this nature featured in such films as "London Town", "Three Wise Fools" and "Centennial Summer". In "London Town" the hero, an understudy, is given an opportunity to star in a show by a trick which his daughter plays on the real comedian. The young heroine of "Three Wise Fools" is allowed to keep her estate, needed for the site of a Greek theatre, because she believes that fairies live there. In "Centennial Summer" the father's invention is recognised not because of its intrinsic worth but because his sister-in-law charmed his employer.

Finally, there were five cases of selfishness in personal relations which altogether affected 5% of the adolescents. Further illustrations of incidents included within this category are necessary as selfishness depends so



much on personal interpretation. It is, for example, tacitly accepted at the end of "The Years Between" that the wife shall resign her successful career to her husband. Again, the wife in "Sentimental Journey" makes unjustified demands on her young daughter in leaving her to take care of her adopted father.

If any tentative conclusion may be drawn from this analysis, it is that there appears to be a greater danger of adolescents being misled by the sentimental presentation of selfish or immoral conduct on the part of sympathetic characters than of their modelling themselves on the undisguised wickedness of the villains.

### XII. Treatment of Social Conscience and Minority Opinion.

Treatment of Social Conscience	Nos. of Scenes.	Percent of scenes.	Percent of adolescents.
No treatment.	23	54	-
Problems treated incidentally.	14	27	26
Problems treated as main theme.	10	19	16
Sentimental treatment.	6	12	11

nos. = 300  
Ages =  
13 & 14.

TABLE 20. To show the treatment of Social Conscience and Minority Opinion in 53 Films.<sup>1</sup>

The morally wrong or selfish motives which were seen in the preceding section to be countenanced in 41% of the films must, however, be set against the evidence of treatment of social conscience and minority opinion which was to be found in 46% of the productions. On the other hand, only 34% of the films treated such problems seriously, while a mere 19% devoted a major part of their plot to these topics. The main theme of "Blossoms in the Dust" was to show the fate of unwanted children and a woman's struggle to remove the stigma of illegitimacy as represented by a special birth certificate. The "Years Between" dealt understandingly with a returning soldier's adjustment to civilian life. In addition certain films gave incidental treatment to similar problems.

<sup>1</sup>. See Appendix IV. Note II. F.329 for list of films.



"King's Row", for example, presented an intelligent picture of pathological sickness and of loyalty among the poorer sections of the community.

It would appear that 11% of the children chose to see productions which treated matters of social conscience or minority opinion in a romantic or sentimental manner compared with the 26% who went to see those films which attempted serious treatment of similar problems. It may be said that the numerous examples of social problems treated in this small group of films may help to counteract the neglect of similar issues in the remainder of these productions.

### XIII. Attitude to Love Affairs between the Unmarried.

Order.	Attitude to Love Affairs.	Nos. of Scenes.	Percent of Films.	Percent of Adoles:
1.	Love based on physical attraction and slight acquaintance, leading to marriage.	19	31	27
2.	No attitude taken.	12	20	31
3.	Love based on common interest.	8	14	15
4.	Love Affairs between unmarried people.	7	12	16
5.	Love Subordinated to duty.	4	7	1
6.	Love based on physical attraction not leading to marriage.	3	5	2
7.	Promiscuous flirtations.	3	5	2
8.	Compromising situation with a mere acquaintance.	2	4	4
9.	Suggested Love affaire.	1	2	1

Nos. = 300.  
Ages = 13 & 14.

TABLE 21. To show the attitude taken to love affairs in 53 Films.<sup>1</sup>

There have been many denunciations of the film on the grounds that it undermines the Christian ideal of marriage. Dr. P. M. Herbert, The Bishop of Norwich, said in a presidential address to the Diocesan Conference at Norwich, "Among the very many causes which have been at work for a long time to lower the public

1. See Appendix IV. Note 12. p. 329 for list of films.



estimation of what marriage means I would put first the utterly false representation, so often depicted by films with their glamorous and sentimental picture of marriage, their over-emphasis on sexual attraction and their acceptance of infidelity." The results of this survey suggest that there may be a certain amount of truth in such allegations.<sup>1</sup> In spite of the strict Hays' censorship 23% of the adolescents saw films which contained either promiscuous flirtations, compromising situations with a mere acquaintance or illicit love affairs between unmarried people. The heroine of "Pillow to Post" picks up a complete stranger and asks him to pose as her husband. She practises this deception because only married quarters are available in a strange town where she needs accommodation for the night. The young man concerned behaves in a perfectly gentlemanly manner. Nevertheless, there is a danger from this treatment of the situation, that young people might be misled into expecting other men to act similarly in such a position. Treatment of a suggested love affair occurs in only one film, "Picadilly Incident" when a man makes unsuccessful advances to the heroine on a desert island. A particularly blatant example of treatment of a love affair occurred in "Saratoga Trunk" which featured a liaison between the hero and heroine when the latter still intended to marry some one else for money.

Moreover, a further 29% of the children saw plots in which the love interest was based purely on physical attraction. Thus, the hero of "Faithful in My Fashion" was anxious to rush the heroine into marriage, not having seen her for four years and previously having known her for only a little while. The impression implicit in this typical whirl-wind courtship seems to be that marriage is a solution to all problems.

To counterbalance this only 16% of the young people saw productions which dealt seriously with love based on common interests and understanding or on love subordinated to duty. "From This Day Forward" is the tender story of the sufferings of a young married couple and in "King's Row" the heroine's devotion to the man she loves is so great that she marries him after he has lost all his money and is bedridden through a terrible accident. In addition, in "OSS" the hero deliberately sacrifices the heroine to the cause of the allies.

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1. E.Dale, "Content of Motion Pictures", C VII. p.120. Reports marriage occurred in a  $\frac{1}{2}$  of the pictures he analysed,  $\frac{1}{8}$  of the films dealt with the problem of illicit love before or after marriage.



Perhaps it is only realistic that this standard should not be maintained.

#### XIV. The Attitude taken to Marriage.

Ord- er	Attitude to Marriage.	Nos.of Scenes.	% of scenes.	% of adoles;
1.	Marriage legalising of union based on physical attraction.	23	40	32
2.	Permanent partnership based on real understanding.	17	31	24
3.	Marriage not treated.	6	11	15
4.	Marriage superceded by love affaire.	4	7	15
5.	Marriage subordinated to duty.	3	5	1
6.	Flirtations among married people.	1	2	1
7.	Adulterous love affaire.	1	2	12
8.	Marriage from Eastern point of view.	1	2	5

Nos. = 300.  
Ages = 13 & 14.

TABLE 22. To show the Attitude taken to Marriage in 53 Films.<sup>1</sup>

A similar general picture to the one depicted in the preceding section emerged from an analysis of the 89% of the films which treated marriage. These productions were seen by 85% of the children. This percentage was composed of three groups of adolescents. The first group consisted of 27% of the young people who saw films depicting love affaires carried on before or after marriage. "The Verdict", which was one of the most popular of this group of films, treated the story of an adulterous love affaire incidentally. In this production a man, charged of murder could clear himself by disclosing the name of a married woman with whom he spent the fatal night; he protects her name at all costs. Again, "A Night in Paradise" is the story of a liaison carried on between Aesop and King Croe sus' betrothed.

The second group of adolescents who saw films treating the subject of marriage contained 32% of the children. Matrimony was presented to them as a means of legalising a union based on physical attraction as in "Centennial Summer"

1. See Appendix ix. Note 17. p.333 for list of films.



when the heroine falls in love with a handsome Frenchman after a few days acquaintance. Marriage is the logical and implicit ending to such precipitous love affairs. Indeed, it appears that even in the sophisticated atmosphere of Hollywood, the romantic ideal still lingers that one speedily marries the first object of one's affections.<sup>1</sup>

Finally, a group of 25% of the adolescents went to see films where marriage was represented as a permanent partnership based on real understanding or where marriage was subordinated to duty. A marriage of this nature occurred in "Blossoms in the Dust" where the hero and heroine struggled together for a cause in which they both believed.

Thus, this analysis reveals that in 40% of the films it is implicitly assumed that a whirl wind courtship will inevitable lead to a fairy tale ending with "everyone living "happily ever after". On the other hand, a substantial proportion of these productions (31%) depicted marriage as a steady and loyal partnership between husband and wife.

#### XV. Methods of Emotional Appeal to Adolescent Cinema-goers.

Ord- er.	Methods of Emotional Appeal.	Nos.of Scenes.	% of Scenes.	% of Adoles:
1.	Suspense.	30	58	56
2.	Physical Violence.	23	44	49
3.	Self Assertion.	21	40	53
4.	Appeal of physical beauty.	20	39	56
5.	Sentimentality our children and animals.	20	39	41
6.	Scenes of caressing and love making.	14	27	27
7.	Supernatural, uncanny or horrific scenes.	12	23	28

Nos. = 300  
Ages = 13 & 14.

TABLE 23. To show methods of Emotional Appeal to Adolescents in 53 Films.<sup>2</sup>

1. E.Dale, "Content of Motion Pictures", C.VI.p.101. writes, "Love at first sight persists and the unusual surrounds the circumstances of meeting."
2. See Appendix IV. Note 14. p.330 for list of Films.



A final consideration of the films was designed to discover the nature of the emotional appeal which was made to the adolescents. Suspense situations were introduced into 53% of the films until in the words of one of the 56% children who went to this type of film "One wonders if Lassie will get through the Jap lines with his message, whether he will succeed in finding his mistress again and finally whether he will escape the death penalty because of his raiding of farms." Evidence in the next chapter shows that films which practice these emotional tricks, keep young people in a constant state of agitation and even fear.<sup>1</sup> This investigation also revealed possible sources of emotional upset by the introduction of uncanny or horrific scenes featured in 23% of the films and seen by 28% of the young people. "The Verdict" was an especially prolific source of such incidents. In that production, one scene showed the reactions of frightened people who knew that a murderer was stalking the house and another, involved the exhumation of a coffin by moonlight. There was, too, a substantial diet of physical violence (44%) and self-assertion, effecting 49% and 53% of the young people respectively. "Last of the Mohicans" for example, features a particularly sadistic incident when attacking Indians scalped their victims.

Caressing and lovemaking was introduced into 27% of the films, viewed by the same percentage of children. Fortunately, very few of these scenes were as intensely passionate as the ones in "Saratoga Trunk" where the lovers relationship is made abundantly clear in various bedroom scenes. The two remaining appeals were those of physical beauty and of sentimentality over children and animals. Both appeared in 39% of the films and were seen by 56% and 41% of the children respectively.

#### XVI. Summary and Conclusions.

Some of the conclusions of this chapter may well be compared with those arrived at by Edgar Dale in the analysis of the content of motion pictures which he carried out in America.<sup>2</sup> However, it must be remembered that Dale's investigation was not carried out as a means of elucidating other data but was an

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1. See Chapter 7. Section 8. p. 173

2. In Dr. Dale's analysis he dealt with:- (1) 1,500 pictures released over 5 years.  
(2) 115 pictures selected from this group.  
(3) 40 from among the 115 pictures for special analysis.



end in itself. In addition, he analysed his material under different headings and sub-headings so that detailed comparison of results is almost impossible.<sup>1</sup>

During the fortnight under consideration the distribution of types of films seen by the adolescents did not differ appreciably from the types showing in West Bromwich cinemas. The highest percentage of films billed in the town was Historical and Period, Romantic and Comedy films (18%) followed by Dramatic (15%), Crime (12%) Cowboy (9%) and Cartoons, War and Fantasy films, 3% respectively. The special popularity of technicolour films was substantiated by the fact that, although only 24% of the films featured in the fortnight were in technicolour, 55% of the adolescents went to see coloured films.

58.6% of the general releases for 1945/46 and 67% of the films billed in West Bromwich during a fortnight were classified as suitable for adults only. It is, therefore, evident that adolescents' choice of films was restricted to the relatively small percentage of "U" films available to them over these periods. However, evidence in this investigation pointed to the fact, that a considerable percentage of adolescents were evading the censorship regulations and going to see "A" category films. Between January 20th and February 1st, for example, 47% of the children attended this category of film. The emotional effect of "A" films will be considered incidentally in the subsequent three chapters. Should their influence prove harmful, it will serve to illustrate the need to revise the present inadequate methods of protecting young people from these types of films. However, according to British Film Institute Bulletin reporters only 22% of the adolescents in West Bromwich went to see films which were not suitable for them. Thus, there is a possible chance that the "A" classification may be too comprehensive and, therefore, in need of revision.

A totally disproportionate representation of the American National background was given in the film sets examined. This was accompanied by an excessive concentration on town life, on wealthy houses in residential areas and on dancehalls and hospitals in the city centres. In comparison rural sets, outdoor scenery and stores in the shopping centres were given only cursory treatment. The individual rooms of the house, too, received varying degrees of attention. Bedroom scenes were introduced most frequently as a background to a variety of scenes.

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1. However, where possible comparisons between his results and those of this investigation have been reported in footnotes.



In addition, 58% of the sets were set against a background which could only be maintained by the wealthy or ultra-wealthy. In 35% of the films this standard was unjustified in view of the social and economic position of its main characters. The percentage of sets concentrating on the standard of living which could be maintained by people of low or moderate incomes (42%) was not sufficiently high to restore the economic balance in these films. The general picture presented by these films is dominated by excessive preoccupation with an upper middle class milieu.

The paradox of a predominantly poor and middle class audience viewing the lives and possessions of a predominantly rich film cast, is continued in a treatment of the occupations of film characters. Altogether 61% of the actors and actresses were cast as people in high social positions. This percentage was composed of professional men and women, officers in the services, titled people and those of independent means. In contrast, humbler professions, including those engaged on rural work, artisans and non-commissioned ranks in the services, were featured in only 18% of the films.

Dr. Dale, while considering that "the motion picture should always play a significant role as an instrument of diversion" laments that too frequently it degenerates into a means of escape "from much that is drab, dull and routinized in modern life".<sup>1</sup> He also considers that it "errs not only in what it includes and excludes but in also in an over and under emphasis of certain elements".<sup>2</sup> Certainly, when the group of films seen by West Bromwich children were suitably analysed it was found that a large number laid particular emphasis on dress, self-display, luxury and other factors which go with high living among the wealthier classes. On the other hand, other features such as mental and manual work and games associated with humbler or more useful ways of living, were given much less intensive treatment.

An analysis of the types of motives accepted in the film plots revealed that selfish and egoistic designs motivated more than half the main characters in the films. One third of the goals included within this category were concerned

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1. See E.Dale, "Content of Motion Pictures". G.13. p.225.

2. Ibid. p.228.



with winning the love of a member of the opposite sex. Nevertheless, this emphasis was balanced to a small extent by a compensatory treatment of social and altruistic goals. As many adolescents saw screen characters inspired by unselfish ideals as saw them motivated by selfish aims.

Again, morally wrong or selfish motives were accepted or implicitly advocated in over half the films. Indeed, the danger the adolescents might imitate the villainies of crooks and desperadoes seemed less acute than they might be misled by the sentimental presentation of unsuitable conduct on the part of sympathetic characters.

Between 16% and 25% of the adolescents saw films in which love and marriage was based on understanding and a long acquaintance. The remainder witnessed plots in which the love interest was based purely on physical attraction. Perhaps this is a realistic comment on present day romantic attachments.

Finally, the methods of emotional appeal made by the various productions were considered. Numerous sources of possible emotional disturbance seemed to be present. Suspense situations were featured in 58%, physical violence in 44% and supernatural or horrific scenes occurred in a further 23% of the films. However, it is impossible, at this stage, to predict the influence of these types of scenes.

This group of films, nevertheless, gives a fairly balanced picture of human motives, presents a proportion of loyal and steady marriages to counter-balance the higher percentage which are pre-occupied with physical attraction, and presents in 46% of the productions a problem which should stir public conscience or represent a minority opinion.

Perhaps this <sup>latter</sup> evidence should temper Dr. Dale's rather sweeping generalisation that "in large measure the characters, the problems and the settings (of these films) are remote from the lives of the persons who view them.... This remoteness is seen in the emphasis placed on romantic love.... It is seen also in the emphasis on wealth and luxury, which serves neither to point a desirable ideal, nor to offer methods by means of which the mass of the people can attain that ideal."<sup>1</sup>

1. Ibid. p.224.



## CHAPTER 6.

### AN ASSESSMENT OF THE EFFECT OF "THE VERDICT", CENTENNIAL SUMMER" AND "LONDON TOWN" ON THREE GROUPS OF ADOLESCENTS.

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#### I. INTRODUCTION.

The previous chapter contained an assessment of the content of films seen by 300 adolescents during the fortnight January 20th - February 1st 1947. The purpose of this chapter is to discuss the effect of three of these films on three groups of forty adolescents. The films selected were "The Verdict", "Centennial Summer" and "London Town". The story of each precedes an account of its effect on the young people seeing it. As adolescents were not guided in their choice of films, beyond being asked to restrict their selection to films showing during the chosen fortnight, there are certain



limitations in the reliability of this analysis:-

First, the sample can no longer be regarded as truly representative as the group of young people seeing each of these films does not contain an equal number of pupils from each of the schools.

And second, there is not a sufficient number of boys and girls going to see any one film to make possible a comparison between the reactions of the different sexes.

A controlled experiment may well have provided a more adequate sample but there would have been a decided loss of spontaneity. Adolescents would have seen the film knowing that they were going to answer questions on it, which would have certainly influenced their approach to the Questionnaire. Further, hiring a projector, a hall and a number of films would have added considerably to the expense and clerical work involved in the investigation.

## II. "THE VERDICT" - STORY OF THE FILM.

As reported in the British Film Institute Bulletin Vol.13, No.152, p.114. Director - D. Siegel. Country of Production - U.S.A. Cast:- Joan Larring, Sydney Greenstreet, Peter Lorre. Classification 'A'. Suitability 'ABC'.

"Mystery" - When Superintendent Goodman had to retire from Scotland Yard because an innocent man had been hanged, he was immediately involved in the murder of a friend and neighbour.

The police blundered while Goodman pointed clues and interviewed witnesses. It was not until another man almost reached the gallows that Goodman took his friend Victor to Newgate Prison to explain the killing and its motivation and solve not one murder but two. The story has some ingenious twists of invention, but the narrative here and there is as grotesque as the side whiskers which are meant to create the atmosphere of fifty years ago. The rest of period detail was full of anachronisms - newspaper and cabaret scenes - for example - which add to the charade-like unreality of the whole.

Greenstreet is as convincing as anyone could be in such a ponderous part in such a ponderous piece. Lorre is not too good in the role as artistic fin de siecle Bohemian."



Superintendent (S. Greenstreet) who is disgraced because he sends an innocent man to the gallows. He discovers the real murderer who has escaped detection and kills him because there is no other way of punishing him for his crime. The Superintendent's rival and successor at Scotland Yard is baffled by the crime and finally disgraced when Greenstreet confesses that he is the murderer and that the man held by the police is innocent.

The plot is relieved by humorous scenes as, for instance, that in which the Superintendent's dilettante friend, Victor (Peter Lorre) comes home drunk in the middle of the night. Victor's landlady, a very proper woman also provides comic relief by her hysterical reaction to the murder of one of her lodgers and by her panic at the danger of the undetected murderer remaining at large within her house.

There are a number of eerie scenes in the film when the murderer is believed to be in the boarding house and a black-gloved hand reaches round the door of Victor's room. Also, when the Superintendent has the coffin of the murdered man dug up in the night time.

This film, it should be noted, is classified as 'A' category. Yet it is regarded as suitable for children by the B.F.I. reporter.

The film is based on an original script and is in black and white. The main setting of the film is in the Ex-Superintendent's house in London and in the boarding house where Victor and the murdered man lived. Other sets include an office in Scotland Yard, Victor's bedroom, the girl singer's dressing room and the dance hall (or music hall) where she sings and finally a hotel in France. The occupations of the principal characters are as follows:- The hero is an ex-detective-superintendent, his friend Victor is a painter, and other men include a member of parliament and detective superintendent. The only female characters are the landlady and a young music hall soubrette who had been the mistress of the murdered man. The apparent income level of the ex-Superintendent and his friends is moderate. His home is well furnished but there is no evidence of servants or private coaches.

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1. Reporter - The Author.



The motives shown by the principal characters are mixed.

Superintendent Goodman wants to rectify his initial mistake and revenge himself on the man who has displaced him. Victor's chief motive seems to be affection for his friend. The girl singer desires only money and pleasure.

The film neither raises any social problem nor tacitly advocates immoral or selfish conduct.

Stress is laid on mental work in the film and some appeal is made to self-assertion and suspense. Treatment of love interest in the story is incidental. Lottis has had an affaire with the murdered man and it is hinted that she has begun another with Victor. The M.P., a fellow lodger of Victor and the murdered man, is arrested by the police. He could clear himself of the murder charge for which he is held by disclosing the name of a titled lady with whom he spent the fatal night. He refuses to do so as the lady's husband will not divorce her.

Suspense is well held throughout the film and the ex-Superintendent's guilt at the end is a surprise. The rather heavy plot is relieved by some witty dialogue, interesting character studies and competent acting.

### III. EFFECT OF "THE VERDICT" ON THE EMOTIONAL STATE OF ADOLESCENTS AT THE TIME OF PERFORMANCE AND AFTERWARDS.

Did it make you laugh?	Not at all	A little	Quite a lot
	18	19	3
Did it make you happy afterwards?	Not at all	A little while	A long time
	51	6	3
Did it make you feel like crying?	Not at all	A little	Quite a lot
	58	2	-
Did it make you cry?	39	1	-
Did it make you sad afterwards?	Not at all	A little while	A long time
	35	5	-
Did it frighten you?	Not at all	A little	Quite a lot
	16	20	4
Did it make you feel frightened afterwards?	Not at all	A little while	A long time
	26	12	2
Did it bore you?	Not at all	A little	Quite a lot
	31	9	-
Did it make you dream?	Yes	No	
	7	33	
Were you shocked by anything	11	29	
Did anything remain in your thoughts for a long time?	14	26	
Did you specially enjoy anything?	16	24	

Adolescents who went to see "The Verdict".		
	Girls	Boys
GS	9	7
TS	10	7
SMS	1	6
TOTAL	20	20

Nos = 40

Ages = 13 & 14.



TABLE I.      To show effect of "The Verdict" on 40 adolescents at time of performance and afterwards.

19 of the adolescents were amused a little, and 8 a good deal, by this film. As the general plot was serious, it seems probable that they were amused by specific scenes, such as the one where the landlady was shivering with fear at the thought of the murderer in her house or the one where Victor came home drunk late one night. The adolescents mentioned this latter scene as one which they specially enjoyed.

Only 9 of the adolescents who saw this film felt happy afterwards. The small number is to be expected, however, considering the serious tenor of the plot and the depressing end when the hero, who has the audience's sympathy, is to be hanged.

Very few boys or girls were moved to tears (one) or made to feel like crying (two) by "The Verdict", though more (5) felt sad afterwards. This may be because the film contained no deliberately pathetic scenes likely to depress young people. Sympathy was aroused for the Superintendent's disgrace at the opening of the film and a certain amount of regret would probably be felt about his fate at the end, especially as he was to be hanged for what might be described as a justifiable murder. Only the very tender-hearted however, were likely to be moved to tears.

Many more adolescents (24) were, on the other hand, frightened by parts of the film. ((4) a good deal). 12 of these admitted that the fear remained with them for a little while and 2 for a longer period, after they had left the cinema.

Incidents, likely to frighten adolescents, were often given as examples of situations which they dreamt about and which remained in their thoughts for a long time, such as "digging up the coffin by moonlight", "when the murderer's hand came round the door," and "the scene in which the murder takes place". Such horrifying episodes frightened three-fifth of the adolescents though apparently they did not haunt more than two of them for long afterwards. These figures probably underestimate the frightening effect of "The Verdict" as, in spite of the fact that boys are unlikely to admit freely that they were frightened, as many as 7 adolescents confessed that they had dreamt about frightening parts of the film. Although 9 adolescents were bored by the film, 7 were sufficiently impressed to dream about it. 'Dreams',



in this case could more accurately be described as 'nightmares' as they were entirely preoccupied with the frightening aspects of the film.

Eleven adolescents were shocked by incidents in the film, notably by the Superintendent turning out to be the murderer, an innocent man being executed and finally by the manner in which the murder was committed.

Fourteen adolescents remembered certain scenes for some time. Besides the 'eerie' scenes they mentioned "the way Sydney Greenstreet gave himself up at the end", "always to tell the truth" and the charms of Lottie. Humorous scenes were not mentioned in this context.

Finally 16 boys and girls mentioned special parts of the films which they enjoyed best of all. These included the funny scenes, "the suspense of guessing who the guilty one was", the fact that "the plot wasn't boring like other films" and "the good acting".

#### IV. INFLUENCE OF "THE VERDICT" ON THE EMOTIONAL ATTITUDE OF ADOLESCENTS TO SPECIFIC PEOPLE.

	Yes	No	Didn't think of it like that
Did it make you feel more loving to your girl friends?	6	19	15
Did it make you feel more loving to your boy friends?	5	25	10
Did it make you feel more loving to your parents?	7	12	21
Did it make you want to help other people?	14	11	15

Nos = 40

Ages = 13 & 14

TABLE 2.     To show the effect of "The Verdict" on the emotional attitude of adolescents to specific people.

It is difficult to see why even 7 adolescents said that "The Verdict" had made them feel more loving to their parents, unless they transferred to their parents their sympathy for the middle-aged Superintendent.

Six boys and five girls said that the film made them feel more loving to their girl and boy friends respectively. The gallant attitude of the M.P. who shielded his lady's name at risk of his own life may have influenced the girls. On the other hand the attraction of Lottie, the night-hall soubrette probably moved the boys.

14 adolescents were inspired to help other people after seeing this film. Victor's loyalty or the position of an innocent man wrongly arrested may account for the fairly large number who were influenced in this manner.



V. INFLUENCE OF "THE VERDICT" ON ADOLESCENTS' ATTITUDE TO WAY OF LIVING.

	Yes	No	Didn't think of it that way
Did it make you feel your own life was rather dull?	14	19	7
Did it make you long for lots of money?	2	18	20
Did it make you want to travel?	4	31	5
Did it make you think that bad people prosper?	16	16	8
Did it make you think that everything comes right for good people in the end?	27	6	7
Would you like to be any character in this film?	3	37	-
Would you say the film was true to life?	22	18	-

Nos = 40

Ages = 13 & 14

TABLE 3.     To show the effect of "The Verdict" on Adolescents' attitude to the Way of Living.

Apparently the excitement and suspense of this film made 14 adolescents feel that their own life was rather dull. Only two, however, said that the film made them long for lots of money. There was no lavish display in the homes of the chief characters, or in the clothes they wore, likely to arouse envy. Four adolescents wanted to travel.

Two fifths of the adolescents thought after seeing this film that even bad people prosper. They may have based their decision on one or all of these facts - first, that a murderer would have gone unpunished but for Greenstreet's intervention; second, that the Superintendent's successor prospered by a selfish and calculating act, or third, that Greenstreet could have evaded punishment even though he had committed a murder. However, all the wrong-doers were suitably dealt with by the end of the film so that their success was short-lived.

Over half the boys and girls thought that everything comes right for good people in the end. This judgment was logically based on the punishment of the murderer, the disgrace of the Superintendent's successor and the release of the M.P. who was arrested on a false murder charge.



There were very few replies to the question, would you like to be any character in this film? No girls gave an answer. Perhaps this was because there was no really sympathetic female part - the landlady being old and hysterical and the girl singer, rather cheap. Only three boys gave answers to the same question. They mentioned Superintendent Goodman because he was "clever" and "wanted justice done" and Victor who was "loyal" and "witty". There was no character with whom the boys would easily identify themselves - no youths, no funny men, nor manly heroes.

Finally, the adolescents were asked to say whether they considered that "The Verdict" was true to life. Perhaps such a judgment is too subtle for the average fourteen year old who possibly interprets it to cover any film in which the characters dress and speak fairly normally. At least, over half the boys and girls (22) said that this story was true to life, in spite of the over-dramatic, suspense-filled plot, the improbable murder situation and the anachronisms noted by the British Film Institute Reporter.<sup>1</sup>

#### VI. "CENTENNIAL SUMMER" - STORY OF THE FILM.

As reported in the B.F.I.<sup>2</sup> Bulletin. Volume 13. No. 151. P.95.

Director - O. Preminger. Country of Production - U.S.A.

Cast:- Linda Darnall, Jeanne Crain, Cornel Wylde, William Eythe.

Classification 'U'. Suitability 'ABC'.

"Technicolour Musical" - Summer 1876. The Rogers family is excited. The Exhibition in celebration of the hundredth anniversary of American Independence is about to be opened, and Zenia, Mrs. Rogers' much-married sister about to arrive from Paris. Jesse Rogers, employed as a railway official and much-interested in docks and gadgets, has private problems. His two elder daughters, Julia and Edith, sparkle with all the sentimental notions of teen-agers of that period. Edith is engaged on and off to a patient young doctor. Julia is waiting for the right man. He appears when Aunt Zenia brings back a handsome young Frenchman, Phillippe. Edith, jealous of Phillippe's attention to Julia and Julia's success in helping him to arrange the exhibits at the French Pavilion, tries, by intrigue, to win him over to herself. Aunt Zenia takes enough notice of Jesse to cause Harriet unnecessary worry. Couples ~~sort~~

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1. See above Section II, p.143

2. i.e. British Film Institute.



sort themselves out against a background of song, dance and the colourful pavilions of the Exhibition. The music is tuneful and lilting - song hits include "In love in Vain", "Centennial Reprise", "All through the Day", - the colouring is suitably gay. Altogether a pleasant light entertainment."

Supplementary Account from Report Schedule.<sup>1</sup>

Story of two girls

romantic adventures in spite of their father's dismissal from his job (which he conceals from his family) and the failure of his invention.

The father's worries and his younger daughter's romantic problems provide a number of pathetic scenes. When Jesse and Phillippe drown their respective sorrows together however, there is an opportunity for a typically 'humorous' drunken scene.

The film is 'U' category and regarded by the B.F.I. reporter as suitable for children. It is based on a novel and is in technicolour. The main setting is in the Roger's family house which is furnished extremely well and suitably staffed. Other sets include the Pavilions, railway platform, offices, street in city and saloon of a Public House.

The father is a railway official. The Frenchman is organiser of the French Pavilion. Edith's fiancé is an obstetrician. Mrs. Rogers is a housewife. Her two elder daughters have no occupation and Aunt Zenia is a woman of independent means. From the house, clothes and servants the family would appear to be living well above their means.

The principal characters are nearly all motivated by romantic ideals. Julia and Edith want romance and marriage. Phillippe wants to attract Julia and Edith's fiancé wants to marry her and succeed in his career. On the other hand, the father is trying to keep up the family standard of living and gain recognition for his invention.

"Centennial Summer" does not contain any example of sympathetic treatment of social problems or of individual struggles. Moreover, it is accepted that the father's ultimate recognition as an inventor shall be because of the Aunt's influence over the President of the Railway Company and not because of the intrinsic worth of his invention. Non-Americans are given a cursory place in the film. For example, entertainers in the saloon bar are negroes who are

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1. Reporter - The Author.



represented as a talented but an inferior race. Phillippe, the young Frenchman is given a bigger part. He is represented as a musical comedy type - charming and temperamental. At the beginning he has a superior attitude to Americans which changes into admiration for no more convincing reason than because he falls in love with an American girl.

Considerable stress is laid on a life of idleness, luxurious living, dress and self-display and spectacular sets, especially in the Ball scenes. There is some comic emphasis on drinking and the general treatment of the story is sentimental and frivolous.

Love is treated as it would be seen through the eyes of adolescents. In this film it means mutual physical attraction which quickly leads to marriage. Marriage itself, is regarded as every woman's dream and the impression is conveyed that it will inevitably lead to fairy-tale happiness.

VII. EFFECT OF "CENTENNIAL SUMMER" ON THE EMOTIONAL STATE OF ADOLESCENTS AT THE TIME OF PERFORMANCE AND AFTERWARDS.

	Not at all	A little	A lot
Did the film make you laugh?	3	35	2
	Not at all	A little	A long time
Did it make you feel happy afterwards?	7	23	10
	Not at all	A little	A lot
Did it make you feel like crying?	23	15	2
Did it make you cry?	36	4	-
	Not at all	A little	A long time
Did it make you feel sad afterwards?	38	2	-
	Not at all	A little	A lot
Did it frighten you?	40	-	-
	Not at all	A little	A long time
Did it make you feel frightened afterwards?	39	1	-
	Not at all	A little	A lot
Did it bore you?	36	4	-
	Yes	No	
Did it make you dream?	10	30	
Were you shocked by anything?	5	35	
Did anything remain in your thoughts for a long time?	27	13	
Did you specially enjoy anything?	28	12	

Adolescents who went to see "Centennial Summer"		
	Girls	Boys
GS	12	2
TS	14	1
SMS	11	-
TOTAL	37	3

Nos. = 40

Ages = 13 & 14.

TABLE 4. To show the effect of "Centennial Summer" on the emotional state of adolescents at the time of performance and afterwards.



The majority of the adolescents who wrote about this film were girls.  
(37 op 3).

The light-hearted dialogue and various humorous scenes - for example when father and suitor drown their sorrows together - obviously appealed a good deal to those who saw this film. 37 of the adolescents said that the film made them laugh and 33 that they felt happy after seeing it. Ten of this latter group said that they felt happy for a long time. These answers are to be expected as "Centennial Summer" is a story of true-love rewarded and all problems solved.

Nor is it contradictory that 17 adolescents said that the film made them feel like crying, while 4 even admitted that they wept, for there is an element of pathos - to which girls would be particularly susceptible - in the romantic troubles of Julia. However, these sorrows are fleeting and all resolved by the end of the film. Only two of the adolescents said they felt sad afterwards compared with thirty three who felt happy.

No situation which could be described as frightening occurred in the film and no one said that they were frightened. Only one girl admitted that this emotion arose after she had left the cinema. There does not appear to be any reason for her answer.

Four young people were bored by the film, compared with 9 who were bored by "The Verdict". It is possible that those who were bored were either not mature enough to like a primarily sentimental film or that they preferred a more convincing story. On the whole, this film was very popular with the majority of this group.

Ten of the adolescents said that "Centennial Summer" made them dream. The girls may have interpreted this question to include day-dreams, at least they write, "Cornel Wilde in the romantic parts", "made me dream I was wearing some of the lovely clothes", and "of the glamour and of the beauty".

Five adolescents were shocked by incidents in the film, such as "that sisters should sometimes be against each other", "that a sister should be mean and tell lies to get a man", "the lowness of the dress in front", and "by what Ben said when she (Edith) ran into his office. (Ben assumed that Edith was going to have a child by the Frenchman).

The impression which Cornel Wilde (Phillippe) made on the girls is



again evident. They mention the scenes in which he featured as ones which they remembered for a long time and those that they specially enjoyed.

27 adolescents remembered certain aspects of the film for some time, in the connection they mentioned Jeanne Crain, (Julia) the lovely dresses, hair style, the more expensive way of living, the singing and the French Ball in addition to Cornel Wilde (Phillippe). The same things were referred to by the 28 young people who specially enjoyed parts of the film.

VIII. INFLUENCE OF "CENTENNIAL SUMMER" ON ADOLESCENTS' ATTITUDE TO SPECIFIC PEOPLE.

	Yes	No	Didn't think of it that way
Did it make you feel more loving to your girl friends?	15	10	15
Did it make you feel more loving to your boy friends?	15	17	8
Did it make you feel more loving to your parents?	10	7	23
Did it make you want to help other people?	17	4	19

Nos = 40

Ages = 13 & 14

TABLE 5.      To show the effect of "Centennial Summer" on adolescents' attitude to specific people.

This film had a considerable influence on the children's attitude to their boy and girl friends. 15 girls, for example, said that they felt fonder of their boy friends after seeing this film. Cornel Wilde's charm is probably the cause of their increased affection for the opposite sex.

15 boys and girls (12 girls) also admitted that they felt more loving to their girl friends after seeing this film. The girls were probably influenced by Julia's sweet disposition or they may have regarded Edith's unkindness as an awful warning.

Ten boys and girls also considered that they had a greater affection for their parents after seeing the film. They may have been stirred by Julia's efforts to help her father when he had lost his job.

The film, as a whole, was filled with examples of goodwill and helpfulness - such as Aunt Zenia's effort to get Jesse re-instated in his job, Julia's general thoughtfulness and even Edith's quiet withdrawal from romantic rivalry at the end of the film.

These incidents seem to have aroused a fairly general response in



the adolescents, for 17 said that they felt like helping other people after seeing the film.

**IX. INFLUENCE OF "CENTENNIAL SUMMER ON ADOLESCENTS' ATTITUDE TO WAY OF LIFE.**

	Yes	No	Didn't think of it that way
Did it make you feel your own life was rather dull?	16	16	8
Did it make you long for lots of money?	2	14	24
Did it make you want to travel?	19	13	8
Did it make you feel that even bad people prosper?	10	20	10
Did it make you feel that good people triumph in the end?	34	2	4
Would you like to be any character in the film?	20	20	
Would you say that the film was true to life?	18	22	

Nos = 40

Ages = 13 & 14

**TABLE 6.** To show the influence of "Centennial Summer" on adolescent's attitude to Way of Life.

This sentimental gay film, with a fairy-tale ending, made life seem rather dull to 16 of the adolescents. However, in spite of signs of extravagant living only 2 were prompted to wish for more money.

The technicolour glories of Philadelphia in holiday mood made 19 of the boys and girls want to travel, whereas only 4 wanted to do so after seeing "The Verdict".

Ten adolescents felt that even bad people prosper after seeing the film; perhaps because Edith, the selfish intriguing sister, is happily reconciled to her fiancé at the end of the film.

On the other hand, a large majority (34) was convinced that good people will triumph in the end. There was ample evidence for this judgment in the happy solution of Jesse and Julia Rogers' individual problems.

Another significant effect of this film is the number of girls who say they would like to be like Jeanne Crain (Julia). Reasons given for this were varied - "She's lovely looking and has such lovely hair", "she was forgiving and nice" and "she's a great and lovely actress". It seems likely that the girls identify themselves with and, perhaps, hero-worship Jeanne Crain who is only slightly older than they are and is an extremely attractive adolescent.



Finally, nearly half the adolescents (18) thought that "Centennial Summer" was true to life. This either shows that as long as characters are not involved in a supernatural situation, these age groups regard the film as true to life, or that they genuinely believe this type of musical comedy world to be realistic. If the latter is true, it seems a responsibility for Hollywood to present this sort of sentimental story as regular film diet for young people. It is likely to give them a false impression of the world which may cause unrealistic conduct and disappointment in every-day experience.

X. "LONDON TOWN". - STORY OF THE FILM.

As reported in the B.F.I.<sup>1</sup> Bulletin. Volume 13. No.154. P.134.

Director - Wesley Ruggles. Country of Production - British.

Cast:- Syd Field, Petula Clarke, Greta Gynt, Tessie O'Shea.

Classification "U". Suitability 'ABC'.

"Musical" - "Comedian Jerry came to town to star in a revue but found he was only to be an understudy. His daughter played a trick on the principal so that he couldn't appear. Jerry went into the show and was an immediate success. Around the laborious narrative of the story was built the most costly British musical to date. If it had cost less it could have been cut by half an hour. An intelligent editor could turn it into a musical of the average Hollywood standard. The chief lack is editing. There is a need to eliminate much of the ballet and to trim Syd Field's sketches. There are a few touches of neat camera handling, but lavish costuming and extravagant sets do not conceal this lack."

Supplementary Account from Report Schedule.<sup>2</sup> Story of a comedian's struggle for recognition against the star, a selfish man, who is unwilling to give any new artist a chance. There are a few pathetic scenes where Jerry's daughter tries to comfort him in his difficulties. There are plenty of opportunities for laughs in Syd Field's music-hall acts, which are adapted to the screen, and in his song and dance acts with Tessie O'Shea. There is a laugh too, when Jerry's daughter and the star's valet (Claude Hulbert) put colouring matter on his master's soap so that the latter's face turns green.

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1. i.e. British Film Institute.

2. Reporter - The author.



The film is "U" category and classified by the B.F.I. reporter as suitable for children. It is based on an original script and is in technicolour.

The main setting of the film is against a lavish Music Hall stage. There are other scenes in boarding house rooms, by a river, back-stage and in the dressing rooms. All the principal characters except Jerry's young daughter, the star's valet and the lady backer of the show (Greta Gynt), are professional artists of one sort or another. Although Jerry's apparent income is only moderate, the accommodation he takes is not that of a poor man. The revue settings are all lavish.

The motives of the stars of "London Town" are simple. Jerry wants a chance to succeed mostly for the sake of his daughter whom he adores. She, in her turn, is ambitious for, and devoted to, her father. The star (Sonnie Hale) wants to hold his place at the top of the bill at all costs.

The film does not attempt to deal with any social problem and it allows Jerry's daughter and the valet to prevent the star appearing on the stage by a trick which cannot be justified in spite of the man's selfishness and the opportunity which it gives to the worthy Jerry.

A good deal of emphasis is laid on dress, self-display and spectacular sets in this film. An appeal is also made to the tender emotions, passive sympathy and sentimentality in Jerry's affectionate scenes with his daughter when they are down on their luck. Aesthetic appeal is made in the ballet scenes.

Romantic interest is incidental to the main plot. It is supplied by a dancer and a crooner in the show who are physically attracted to one another. The backer of the show, (played by Greta Gynt) has some interest in Jerry (Syd Field) but neither of these incidents is important.



XI. THE EFFECT OF "LONDON TOWN" ON THE EMOTIONAL STATE OF ADOLESCENTS AT THE TIME OF PERFORMANCE AND AFTERWARDS.

	Not at all	A little	Quite a lot
Did it make you laugh?		6	36
	Not at all	A little	Along time
Did it make you feel happy afterwards?	6	20	16
	Not at all	A little	Quite a lot
Did it make you feel like crying?	35	7	-
Did it make you cry?	40	2	-
	Not at all	A little	Along time
Did it make you feel sad afterwards?	58	4	-
	Not at all	A little	Quite a lot
Did it frighten you?	40	2	-
	Not at all	A little	A long time
Did it make you feel frightened afterwards?	41	1	-
	Not at all	A little	Quite a lot
Did it bore you?	37	5	-
	Yes	No	
Did it make you dream?	2	40	
Were you shocked by anything?	6	36	
Did anything remain in your thoughts for a long time?	18	24	
Did you specially enjoy anything?	31	11	

Adolescents who went to see "London Town".		
	Girls	Boys
GS	10	7
TS	8	5
SMS	11	1
TOTAL	29	13

Nos. = 42.

Ages = 13 & 14.

TABLE 7. To show the effect of "London Town" on the emotional state of adolescents at the time of performance and afterwards.

Syd Field's type of humour obviously appealed to all these boys and girls. Most of them (36) laughed a good deal at his jokes, and the remaining 6 laughed a little. Judging from the scenes which these young people mentioned as the ones they enjoyed most, Syd Field's famous golfing scene and Tessie O'Shea on the swing appealed most of all to their sense of humour.

36 adolescents felt happy after seeing this light-hearted film, 16 of these, for quite a long time.

As in "Centennial Summer" there were a few pathetic scenes when Jerry was despondent and down on his luck. 7 children felt like crying and 2 actually wept, presumably during these scenes. 4 adolescents felt sad after the film was finished compared with 36 who felt uplifted.



There were no frightening or horri-fic scenes in the film. The incident when Sonnie Hale's face turned green does, nevertheless, appear to have scared two girls. The one girl mentions it as a scene which remained in her thoughts for a long time because "he looked so dreadful". No other adolescents were frightened by anything in the film.

5 children said they were a little bored by "London Town", compared with 4 who saw "Centennial Summer" and 9 who went to see "The Verdict". Most children appear to have enjoyed the film tremendously, although a few may have been bored by the slow tempo of the plot or the lack of sentimental interest.

With no romantic leads to occupy their thoughts, the number of adolescents mentioning dreams inspired by this film is much lower than in "Centennial Summer" (two compared with 10). Moreover, more boys and girls were shocked by parts of "The Verdict" than parts of "London Town", (11 compared with 6). Adolescents who saw this film were dismayed by low cut dresses and "vulgar" behaviour. One girl writes specifically of "the vulgarness of Mrs. Barry when she took off her fur cape and showed her figure in her evening dress." Most adolescents do not appear to have taken any notice of these incidents.

18 young people mentioned scenes which they remembered for some time. These scenes were also those which most of the boys and girls (31) mentioned as ones which they specially enjoyed. They were "the golfing scene", Tessie O'Shea on the swing, the songs "Down 'Ampstead Way", and "So would I", the dresses, dancing and tender scenes between father and daughter.

## XII. THE EFFECT OF "LONDON TOWN" ON THE ADOLESCENTS' ATTITUDE TO SPECIFIC PEOPLE.

	Yes	No	Didn't think of it that way
Did it make you feel more loving to your girl friends?	10	20	12
Did it make you feel more loving to your boy friends?	6	25	11
Did it make you feel more loving to your parents?	15	6	21
Did it make you want to help other people?	17	12	13

Nos. = 42.

Ages = 13 & 14.

TABLE 8. To show the effect of "London Town" on adolescents' attitude to Specific People.



Ten adolescents felt more affection towards their girl friends after seeing this film, but two thirds of these were girls, apparently influenced by the kindness of Jerry's daughter, as were those who saw "Centennial Summer", by Julia's considerate nature. Six said they felt fonder of their boy friends after seeing this film. On the whole, however, the largest number of boys and girls said that they felt fonder of their parents (15) and more inclined to help other people (17). These attitudes were almost certainly influenced by the mutual devotion of Jerry and his daughter and the valet's efforts to give Jerry his chance to star in the show.

XIII. EFFECT OF "LONDON TOWN" ON ADOLESCENTS' ATTITUDE TO A WAY OF LIFE.

	Yes	No	Didn't think of it like that
Did it make you feel your own life was rather dull?	13	16	11
Did it make you long for lots of money?	5	25	12
Did it make you want to travel?	16	22	4
Did it make you feel that even bad people prosper?	11	18	13
Did it make you feel that good people triumph in the end?	28	7	7
Would you like to be any character in the film?	6	36	
Would you say the film was true to life?	21	21	

Nos. = 42.

Ages = 13 & 14.

TABLE 9. To show the effect of "London Town" on  
adolescents' attitude to a Way of Life.

The excitement of backstage life induced 13 girls and boys to say that after seeing this film they found their own life rather dull. Lavish spectacle in "Centennial Summer" moved two children to want more money. Similar evidence of extravagance in "London Town" stirred only five. Only four adolescents wanted to travel after seeing "The Verdict" while 16 and 19 respectively did so after seeing "London Town" and "Centennial Summer".

Eleven adolescents thought that even bad people prosper whereas twenty eight were convinced that good people triumph in the end. This decision was probably based on Jerry's immediate popularity when he finally gets his opportunity to star in the show. Only six girls and boys mentioned characters they would like to emulate. The girls admired Jerry's daughter, but she was a little too young to stir their interest as Julia did in "Centennial Summer".



They liked her because she "had such a sweet nature" and "wore such lovely clothes". The boys wanted to be like Jerry because he was such "a good fun-maker" and "so popular". It seems possible that more children might have mentioned characters if they had been nearer to their own age or rather more romantic. Finally, half the adolescents who saw this pure musical-comedy film thought that it was true to life.

#### XIV. SUMMARY AND CONCLUSIONS.

The three films analysed in detail were of such a nature as to have very different emotional effects on the adolescents who saw them.

"The Verdict" was essentially a crime film with a horrific element. Graphic description of eerie scenes combined with accounts of nightmares and prolonged feelings of terror, point to some degree of "emotional possession"<sup>1</sup> amongst a number of adolescents. Indeed the primary effect of "The Verdict" appears to have been to frighten two fifths of the adolescents who saw it. The film, nevertheless, does not appear to have relinquished any of its popularity on this account. Blumer noted this apparent paradox when he wrote in his book "Movies and Conduct", "it may be found that children have an avid liking for the films that frighten them".<sup>2</sup> In brief, this film certainly seems unsuitable for nervous children and its inclusion under an "A" classification would appear to be entirely justified.

"Centennial Summer", on the other hand, had a carefree plot that aroused a good deal of romantic interest especially among the girls. They mentioned love scenes, featuring Cornel Wilde as the most enjoyable parts of the film and, in a number of cases, as the subjects of their dreams. The treatment of the love theme in this film was innocent but grossly sentimental. Mutual physical attraction led to a speedy marriage between Julia and Phillippe. The girls obviously enjoyed the story immensely. It seems likely, however, that frequent repetition of a similar theme might cause young people to form false expectations which would lead to disappointment in their own love affairs.

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1. Blumer, "Movies and Conduct", The Macmillan Co., New York, 1933. Blumer defined "Emotional Possession" as a state in which the individual, through having his emotions aroused, loses self-control. P.74.

2. Blumer, "Movies and Conduct", P.74.



The emotional impact on the adolescents of the humorous "London Town" was neither intense nor prolonged. The great majority of children were moved to laughter and only the comic scenes of the film remained in their thoughts. A small number of children, on the other hand, were shocked by what they considered to be "vulgar" incidents, while a greater number were induced to feel more loving towards their parents and to desire to help other people. The influence of this film on the young people questioned would appear to have been unexceptionable.

Adolescents, seeing all three of these films, seemed to enjoy especially humorous, pathetic and romantic scenes, and moments of suspense. Arresting clothes, colour, lavish settings and on the technical side, their own version of "good acting" also hold peculiar attraction for the young people. These things, combined with those scenes that had an unpleasant emotional effect, remained in their thoughts for a long time after they had seen the films.

Each of the films examined in some detail contained scenes in which members of the cast showed kindness and loyalty to friends and members of the family. Such situations made two-fifths of the children want to help other people. "Centennial Summer" had the additional effect of making three eighths of the girls feel fonder of their girl and boy friends. The incidents that provoked these responses were not subtle. It seems unfortunate that the beneficial effects of these films in increasing altruistic or filial affection should be gained by means of over-drawn sentimental scenes.<sup>1</sup>

In spite of the widely differing themes of these films, all of them made at least one third of the adolescents think that their own life was rather dull. This result is not unexpected in view of the fact that all three films could justifiably be classed as unrealistic. It is, however, surprising that although the films represented a fairly high standard of living, none of them caused many adolescents to feel that they wanted a great deal more money. The children's discontent seems to have been limited to the tempo and variety of their own lives and not to have extended to its comparative poverty.

The films were all set in one city. Nevertheless, "Centennial Summer" and "London Town" stirred a desire to travel in far more adolescents than did "The Verdict". This difference may, perhaps, be explained by the fact that the former films were in technicolour, whereas the latter was a monochrome production.

(1) Sentimental - i.e. scenes in which superficial emotions are indulged about relatively trivial incidents.



Seven tenths of the young people who saw "The Verdict" and "London Town" and even more of those who saw "Centennial Summer" were left with the conviction that virtue is rewarded in this world by success. Indeed, this moral was borne out by the endings of all three of the films examined. There was no attempt to represent a bad character as either happy or successful in his villiany. On the other hand, four tenths of those who saw "The Verdict" compared with ~~one~~ quarter of those who saw "London Town" or "Centennial Summer" were led to believe that dishonesty is not incompatible with prosperity and success.

It is especially interesting to discover what types of film characters, adolescents feel that they would like to imitate. Very few showed any inclination to model themselves on characters in "The Verdict" or "London Town". In contract, half the girls who saw "Centennial Summer" wanted to be like the heroine because of her charm and sweet disposition. Possibly the primary reason for her popularity was the fact that her age made it easier for the adolescents to associate themselves with her and with her experiences.

The most surprising single result of an analysis of the data included in this chapter, is that half the girls and boys, who went to each of these three films, thought that it was true to life. This judgment may have been based on a false premise. The children may have interpreted the question to mean, not that the incidents depicted in each film were likely to occur in real life, but that they did not deal with supernantural happenings. It is equally possible, however, that their answers were based on a true interpretation of the meaning of the question. If this were so then these types of films may have the regrettable tendency to give adolescents a false impression of what they are likely to experience in their relations with other people.

Finally, as it seemed apparent that these boys and girls were impressed by specific incidents in the films rather than in the general themes, it is undesirable that "U" certificates should be given to films containing isolated incidents of a shocking or terrifying nature. The "A" classification of "The Verdict", for example, was justified on the grounds of one or two suspense scenes alone.<sup>1</sup> The effect of horrific scenes on adolescents, in this particular incidence, again underlines the undesirability of allowing young people of under 16 to evade the censorship law which excludes them from "A" and "H" films.

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1. The A.B.C. suitability rating of an B.F.I. Reporter certainly seems justified in the case of this film.



## CHAPTER 7.

### Assessment of the Emotional Effects of 53 Films on 300 Adolescents at the Time of Performance and Afterwards.

<p>Section 1. Introduction p. 163</p> <p>Section 2. Did adolescents laugh at the films? p. 164</p> <p>Section 3. Did adolescents go away with happy recollections? p. 166</p> <p>Section 4. Did adolescents feel like crying? p. 167</p> <p>Section 5. Did adolescents cry at the films? p. 168</p> <p>Section 6. Has any film made adolescents cry? p. 169</p> <p>Section 7. Length of impression of sad scenes. p. 171</p> <p>Section 8. Did adolescents feel frightened by the films? p. 173</p>	<p>Section 9. Has any film frightened adolescents? p. 175</p> <p>Section 10. Length of impression of frightening films. p. 178</p> <p>Section 11. Were adolescents bored by the films? p. 179</p> <p>Section 12. Did the films cause dreams and nightmares? p. 180</p> <p>Section 13. Were adolescents shocked by the films? p. 182</p> <p>Section 14. Did adolescents remember any scenes for a long time? p. 183</p> <p>Section 15. What parts did adolescents enjoy most? p. 185</p> <p>Section 16. Summary and Conclusions. p. 186</p>
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I. Introduction. The aim of the preceding chapter was to discover the effect of three particular films on the emotions and attitudes of three groups of children. The next three chapters contain an assessment of the general effect on the emotions and attitudes of 300 adolescents of 53 films seen by them during the fortnight Jan. 20th - Feb. 1st. 1947.

This general analysis has certain advantages over that contained in Chapter 6. The sample of young people involved in this experiment was representative. It was composed of 50 boys and 50 girls from each of the three types of schools. Consequently, it was possible to make comparisons between the reactions of both the sex and education groups. In contrast, two factors detract from the value of the investigation. First, The analysis was not concerned with the effect of a single film on a group of adolescents. Answers to the Questionnaire were, in fact, based on a number of films which contained a variety of themes. The shortcomings of this method of analysis are summarised by W. A. Simpson, who writes, "Stimuli in films, indeed within any one film, are exceedingly complex. They act upon a group - adolescents - which is itself composed of diverse,



discrete, complex personalities. It is therefore largely impossible to forecast the effect of a film, or to generalise about the effects of a film".<sup>1</sup> Furthermore this survey could not claim to give a balanced picture of the effect of each one of these 53 films. Certain productions, such as "Centennial Summer" and "London Town" were heavily weighted by the number of children seeing them, while numerous other films were seen by only one or two boys and girls.<sup>2</sup> However, the adolescents were purposely not guided in their choice of films as it seemed likely that those films which were naturally most popular with them would also be those which would exert the greatest influence on young people.

Supplementary information was used to verify or to reveal the limitations of this part of the research. The first of these sources was Questionnaire A Question 11 in which a list of 9 possible effects of any film was given and adolescents were asked to indicate any that had particularly influenced them.<sup>3</sup> The second source was a number of questionnaires specially devised to discover the effect of any film on children's attitude to the opposite sex or to their parents.<sup>4</sup> The questionnaires were given to only 150 young people but the sample was fully representative of both sex and education groups. References will be made to the supplementary sources in the text.

## II. Did Adolescents laugh at the Films ? (Q.C. q.1.)

	GG	GB	TG	TB	SMG	SMB	All Girls	All Boys	Both Sexes	
Not at all	9	11	8	13	6	16	23	40	63	
A little	26	27	30	18	28	18	84	63	147	
Quite a lot	10	6	9	9	11	4	30	19	49	Nos. = 295
A great deal	4	6	2	10	4	10	10	26	36	Ages = 13 & 14

TABLE 1. To show those adolescents who laughed at some of the 53 Films.

Individual productions which appeared to be the most successful in provoking laughter among the young people were "London Town",

<sup>1</sup> Quoted from a paper on "The Emotional & Social Effects of the Film" to be given before the British Association. September 10th 1948.

<sup>2</sup> See Appendix IV. Note 3. p.321

<sup>3</sup> See Appendix I. Note 1. Q'aire "A" q. 11. p.294

<sup>4</sup> See Appendices V & VI. Note 1. Q'aires D & E. p.334 and 335



"Centennial Summer", "Princess and the Pirate", "Make Mine Music" and, to a lesser extent "Smoky" and "The Verdict". In general both girls and boys showed a spontaneous appreciation of humour on the screen. They were quick to laugh at humorous situations even when the general theme of the productions was serious as in "The Verdict". Indeed only 21% of the adolescents did not laugh in any way at the films they saw. The majority of children did find something to amuse them in the plot.

These findings are in apparent contradiction to the results of a survey into the subject of humour arrived at in Chapter 4. It was there seen that only 14% of the young people made reference to humorous episodes in their essays on "My Favourite Film".<sup>1</sup> A synthesis of these two findings would indicate that although the adolescents are certainly not unaware of the appeal of humorous situations, they do not, as a rule, recall such episodes without stimulus after a passage of time. The probable accuracy of this conclusion appears to be confirmed by an examination of the types of humorous episodes mentioned by the adolescents as "specially enjoyable" parts of the film they saw. They quote such incidents as the drunken scene in "Centennial Summer",<sup>2</sup> the whale singing and looking like Bing Crosby in "Make Mine Music",<sup>3</sup> the old lady's apprehension at the thought of a murderer being at large in "The Verdict", the beer-drinking scene with an outsize tankard in "The Princess and the Pirate", and, finally, Syd Field's golfing act in "London Town". All these episodes were obvious and unsophisticated in their humorous appeal. Their immediate impression appears to have been considerable, but being based primarily on visual appeal such scenes do not appear to retain their hold for very long on the children's imagination.

The grade of school which they attended did not appear to affect

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<sup>1</sup> See Chapter 4. Section 24 p.97

<sup>2</sup> J.Y.T. Grieg, "The Psychology of Laughter or Comedy", George Allen & Unwin Ltd. 1923. CVIII. p.153. Grieg believes a drunken man is amusing to the child because he behaves like the circus clown or pantomime comedian.

<sup>3</sup> Ibid. C IV. p.73. Laughter at animals may be roused by some resemblance "between man and lower animal".



the young people's appreciation of screen humour.<sup>1</sup> A sex break down did, however, reveal statistically significant differences between the answers of boys and girls<sup>2</sup> except in the case of Grammar Schools pupils.<sup>1</sup> On the whole, boys tended to be amused either not at all or a great deal by humorous situations in films. In contrast a great number of girls tended to be more mildly amused. It may be that this difference was due to a tendency among the boys to laugh at specific jokes while girls are more inclined to enter into a comic atmosphere. Girls, for example, enjoyed "Centennial Summer" which contained numerous examples of mild, incidental humour in a sentimental context, but only one slap-stick incident.

III. Did Adolescents go away from the Films with Happy Recollections?  
(Q. C. q. 7.)

	GG	GB	TG	TB	SMG	SMB	All Girls	All Boys	Both Sexes
Not at all	18	20	18	14	14	27	50	61	111
A little while	23	23	27	23	27	17	77	63	140
A long time	9	4	5	13	8	6	22	23	45

No. = 296

Ages = 13 & 14.

TABLE 2. To show those adolescents who felt happy after they had seen the films.

An examination of the figures contained in the above table reveals no startling results concerning the effect of the films on the subsequent emotional state of the young people. On the whole, the largest percentage of boys and girls (47%) said they felt happy for a little while after their visit to the cinema. A further 15% claimed to feel happy for a long time afterwards. Thus only 38% denied that they felt any sense of happiness as a result of seeing a film. The productions which made the children feel happy afterwards were also those, such as "London Town", "Centennial Summer" and "Make Mine Music", which made them laugh a good deal at the time of performance.

The only sex difference in this matter concerned Secondary

<sup>1</sup> i.e. there was no statistically significant difference between their answers.

<sup>2</sup> All Girls P = < .01. TG P = .044. SMG P = .035  
All Boys SMB



Modern School pupils.<sup>1</sup> This divergence arose because more boys said that the film did not make them feel happy. Secondary Modern children were concerned also, together with Technical School pupils, in the sole education difference.<sup>2</sup> Once more this divergence was due to the fact that more Secondary Modern boys did not feel happy after a visit to the cinema. Both these differences were almost certainly due to the fact that an unusually high percentage (36%) of the Secondary Modern boys went to see the film "Smoky". The adolescents seemed to be depressed by the pathetic scenes in this production in which a horse was cruelly treated.

IV. Did the Films make the adolescents feel like crying? (Q.C. q.2).

	GG	GB	TG	TB	SMG	SMB	All Girls	All Boys	Both Sexes
Not at all	30	40	30	43	31	26	91	109	200
A little	16	8	15	6	13	18	44	32	76
Quite a lot	2	1	5	1	2	-	9	2	11
Very much	-	1	-	-	3	4	4	5	9

Nos. = 296

Ages = 13 & 14.

TABLE 3. To show those adolescents who felt like crying after seeing the films.

The significance of the answers analysed in this section is not entirely vitiated by the fact that primarily humorous films attracted the majority of adolescents during the fortnight under discussion. Almost invariably a gay or amusing film contained one or two tragic scenes which were noted by the boys and girls and to which they frequently showed a sympathetic response.

A comparison between the emotional reactions of boys and girls in this matter showed that Technical School girls felt like crying more often than boys.<sup>3</sup> Otherwise it is of interest to note that girls of these age groups showed no greater predisposition to weep than boys.<sup>4</sup> When the two sexes were considered separately within

<sup>1</sup>  $\frac{SMG}{SMB} P = .033.$

<sup>2</sup>  $\frac{TB}{SMB} P = .024$  Otherwise no statistically significant difference between the answers of the various school groups.

<sup>3</sup>  $\frac{TG}{TB} P < .01$

<sup>4</sup> i.e. no statistical difference between their answers. Note, Blumer, "Movies & Conduct", C.VI. p. 99. He reports 50% of the girls cp. 26% of the boys found difficulty in controlling their tears.



education groups, the only distinctive difference that arose was between Secondary Modern and Technical School boys.<sup>1</sup> A greater number of the former confessed that they felt like crying. Indeed as a group more Secondary Modern pupils felt like crying than either Grammar or Technical School children. This may have been due to the large percentage of Secondary Modern boys who went to see "Smoky" or it may have been that these children possess, on the whole, less emotional control over themselves.

Finally, it can be seen that only one-third of all the adolescents admitted that they felt like crying (33%) compared with over three-quarters who said that they laughed at these films.

V. Did the films actually make the adolescents cry? (Q.C. q.3).

	GG	GB	TG	TB	SMG	SMB	All Girls	All Boys	Both Sexes
Not at all	45	50	41	50	37	47	120	143	263
A little	3	-	2	-	10	4	17	4	21
Quite a lot	2	-	4	-	-	1	7	1	8
Very much	-	-	-	-	1	-	1	-	1

Nos. = 293  
Ages = 13 and 14.

TABLE 4. To show those adolescents who admitted crying at certain parts of the films.

Young people were, not surprisingly, unwilling to admit that films actually made them cry. Only 10% confessed that they wept. There were neither sex nor education differences within this small group.<sup>2</sup>

Productions which made these adolescents shed tears were "Smoky" (4 children), "Leave Her to Heaven" (4), "Faithful in my Fashion" (4), "Centennial Summer" (3), "Piccadilly Incident" (3), "Spellbound" (2), "Devotion" (2) and "Adam had Four Sons" (2).

"Smoky", like the popular "Lassie" films, would probably

<sup>1</sup> TB  $p < .01$ . otherwise no statistically significant difference between the answers.

<sup>2</sup> i.e. there was no statistically significant difference between their answers.



inspire tears through simple pathos, uncomplicated by adult relationships. The sight of a spirited horse being ill-treated and reduced to the indignity of drawing a junk cart probably touched the young people.

"Leave Her to Heaven" was a psychological drama of a woman whose possessive love nearly ruined her husband's and her sister's lives.

"Faithful in My Fashion" told the story of a simple young soldier returning to his fiancée unaware that she had become engaged to somebody else.

"Piccadilly Incident" outlined the adventures of a returning service woman whose husband had remarried believing her to be dead.

Finally, "Centennial Summer" portrayed the plight of a heroine in danger of losing her lover to the blandishments of her selfish sister.

These films were sentimental and obvious in their pathetic situations. In brief, it would appear that more subtly pathetic episodes were not appreciated by adolescents of these age groups.

VI. Did any film make adolescents cry or feel very sad? (Q.A. q.11).

The same group of adolescents were also presented with Questionnaire A question 11<sup>1</sup> which contained a list of nine possible effects of the films. The children were required to underline any of the items that had influenced them personally.

24% of the young people underlined the words "Made you want to cry or feel very sad". This percentage was the highest obtained by any of the nine possible emotional effects. On the other hand, the percentage compares unfavourably with the 33% of the adolescents who, in reply to a question applying to specific films, had indicated that the productions they saw "made them feel like crying". The difference between these percentages is, however, only small and may be due to the fact that adolescents found it easier to answer a

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<sup>1</sup> See Appendix 1. Note 1. Questionnaire "A" q. 11. p 294.  
and " " Note 5. Table 2. p.306.



question applying to one particular film than to answer a question which involved a choice between all the films they had ever seen.

Many young people gave examples of the films which had moved them to tears or made them feel unhappy. These comments revealed that film pathos can have a powerful and lasting influence on young people of these age groups.<sup>1</sup> One 14 year old Secondary Modern School girl said that she "nearly cried her heart out" on seeing "Sentimental Journey" while another confessed that "Jane Eyre" made her weep because she was "very sorry for the orphan". A 14 year old Technical School boy was horrified by "the merciless killing of traders by the Germans in "Forty-Ninth Parallel". Yet by far the greatest provokers of tears and feelings of sorrow were the "Lassie" films. This group were the subject of 28% of all the references and were especially noted by the boys. Examples of scenes that depressed the young people were "When he (Lassie) got killed and was crawling in the mud" and "Lassie being beaten". Both these incidents were referred to by 13 year old Grammar School boys. A Technical School boy of the same age was unhappy "because they took Lassie away from his home". Several children said that seeing the dog suffer had made them resolve "to be kind to dumb animals".

It will be seen that the examples quoted above are similar to those which occurred in the answers given in the previous investigation. The numerous references to the "Lassie" films show the potentialities of this type of production and suggests that simple pathos, uncomplicated by adult personal relations, has the most powerful influence on young people of these age groups.<sup>2</sup> Indeed the great success of animal films with 13 and 14 year old children would seem to indicate that this popularity could be exploited educationally in special children's films, which could make use of simple pathos without sentimentalizing the young people's values.

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1. See Blumer, "Movies & Conduct" C.VI. p.102. He reports that "an individual may show a permanent effect resulting from a particularly sad picture".

2 Ibid C.VI. p.98. Blumer draws attention to the sort of films which induce tears by merely portraying touching or sentimental

(continued over)



Unfortunately, it is evident that in general effective pathos appears to be of the crudely obvious type, as in such productions as "Sentimental Journey" and "Piccadilly Incident". The threat to the children's values which such films contain need not be stressed.

In this section 24% of the adolescents admitted that film pathos had made a lasting impression on them. A further 36% said in their essays on "My Favourite Film" that sentiment and pathos were factors that contributed to the popularity of their particular choice of production.<sup>1</sup> These factors, taken together, underline the importance of pathetic scenes being handled with restraint and taste for their influence is likely to be far-reaching with boys and girls of these age groups.

VII. The length of impression of the sad scenes witnessed by the adolescents. (Q.C. q.6).

	GG	GB	TG	TB	SMG	SMB	All Girls	All Boys	Both Sexes
Not at all	41	39	38	40	35	29	114	108	222
A little while	9	10	9	9	12	16	30	35	65
A long time	-	1	1	1	-	1	1	3	4

Nos. = 291  
Ages = 13 & 14.

TABLE 5. To show the duration of the impression of sad scenes on adolescents.

The great majority (76%) of children said that the films did not make them feel sad afterwards. Among the remaining 24% who did admit to a feeling of depression were eight children who had seen "Smoky", six who visited "Centennial Summer" and two groups of three young people who saw "Three Wise Fools" and "Piccadilly Incident" respectively. It is possible that a higher percentage of adolescents were influenced, but were not consciously aware that the impression remained.

There was a substantial measure of agreement between boys and

(continued)

scenes". He explains, "There is, of course, a wide range of susceptibility to this kind of experience".

1. See Chapter 4. Section 8 . p.79 .



girls on the duration of the impression that pathetic situations made upon them.<sup>1</sup> Pupils attending different types of school also agreed in their answers,<sup>1</sup> except in the case of Grammar and Secondary Modern School boys.<sup>2</sup> As previously, this divergence resulted from a higher percentage of the latter admitting that they felt sad afterwards.<sup>3</sup>

The effect of animal films was again apparent.<sup>4</sup> Scenes of cruelty and suffering seem to have made the greatest impression on the children. In discussing incidents which had particularly shocked or impressed them, the young people wrote of "The way the man ill-treated Smoky"; "When Smoky is ill-treated" and "How the man threatened the horse". The beneficial effect of making children considerate towards animals can hardly be disputed. On the other hand, a subtle and less-desirable influence could arise out of a possible identification of the animal's helplessness under adult cruelty with their own impotence under the control of their elders. Nor can the possibility of increasing sadistic tendencies be entirely overlooked.

Those films, other than animal productions, that made the boys and girls feel sad afterwards were, with the possible exception of "Appointment with Crime", extremely crude and sentimental in their appeal. This would seem to substantiate a previous conclusion that "more subtle pathetic situations were not appreciated by the adolescents of these age groups".<sup>5</sup> The fact that the feeling aroused by the sentimental tricks of the cruder types of adult films linger for some time after the adolescents have left the cinema only underlines the undesirable nature of the impact of such productions on the young mind.

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1. i.e. there was no statistically significant difference between their answers.
  2. GB  
SMB P = .041
  3. See Section IV. p. 167.
  4. R. Ford, "Children in the Cinema" C IV p. 116. He quotes a Cinema Manager who writes "It is easier to reach them (the children) on this subject (i.e. animals) than any other".
  5. See Section VI. p. 169.



Finally, it is interesting to compare the 62% of the adolescents who said that they felt happy after they had visited the cinema with the 24% who indicated that they felt sad. Such a comparison, when taken in conjunction with the fact that 47% of the films seen by the young people were "A" category, suggests that the depressing after-effects of the films concern fewer adolescents for a shorter period of time than do the exhilarating after-effects.

VIII. Did these films frighten adolescents? (Q.C. 9.4).

	GG	GB	TG	TB	SMG	SMB	All Girls	All Boys	Both Sexes
Not at all	39	39	42	40	41	37	122	116	238
A little	7	9	3	10	5	8	17	27	44
quite a lot	3	1	-	-	1	2	4	3	7
Very much	-	-	-	-	-	-	-	-	-

Nos. = 289  
Ages = 13 and 14.

TABLE 6. To show those adolescents who were frightened by the films.

The overwhelming majority of children (82%) said they were not frightened in any way by the films.<sup>1</sup> 15% admitted that they were frightened "a little", and only 3% were "quite a lot".<sup>2</sup> Significantly not a single child admitted to being "very much" frightened. It is, nevertheless, necessary to remember that the value of these answers may be partly diminished by the fact that the adolescents did not all see films that contained episodes likely to inspire fear. In addition, there is a likelihood, particularly in the case of the boys, that pride would forbid a full admission of the frightening effect of certain films.

The special value of a consideration of the answers to the query "Did the film frighten you?" is that it shows what types of

1. This small percentage is not similar to the results of Blumer who reports that 93% of the children he questioned admitted feeling frightened, nor of the L.C.C. report that mentioned over 50% of the children as suffering from fear after certain films.
2. There was no statistically significant difference between the answers of either boys and girls or between the different education groups.



production and what incidents are most likely to disturb adolescents of these age groups. In this selection of 53 films "The Verdict" was mentioned by 27 children, "Appointment with Crime" by 5, "Last of the Mohicans" by 3 and "Spellbound" by 3. There were no sex nor education group differences.

"Appointment With Crime" was the story of a contemptible and plausible criminal who turned to brutal crimes in order to revenge himself on fellow-conspirators who betrayed him. In this film there was one scene in which the "hero's" hands were caught in the grill of a shop window which made it impossible for him to escape from the police. The deep impression made by this incident on the minds of the adolescents was shown by the number of references made to it as a scene which inspired fear.

Glimpses of Indians scalping their captives and attacking a fort were the incidents which impressed and shocked the boys and girls who saw "The Last of the Mohicans", "Spellbound" was the story of a man who lost his memory and was convinced that before he did so he had committed a murder. The process of discovering the truth and curing his sick mind gave an opportunity for building up suspense in a mental home atmosphere. The "dream sequence" which was the key to the whole film seems to have caused the most fear.

Examination of "The Verdict" has been left until last because, although it frightened so many boys and girls,<sup>1</sup> this production was one of the three most popular films seen during this fortnight. Scenes which impressed adolescents to the extent of causing nightmares were such as "where the murderer's hand came round the door" and the episode of "digging up the coffin by moonlight".

In a previous chapter it was seen that 16% of the adolescents mentioned in their essays on "My Favourite Film" scenes of "fear and horror" as causal factors in the popularity of the production chosen.<sup>2</sup> Therefore it would appear that a proportion of young people actually enjoy being frightened<sup>3</sup> and that a certain amount of sus-

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1. See Chapter 6. Section 3 . p. 145.

2. See Chapter IV. Section 22 . p. 95 .

3. Blumer, "Movies & Conduct" C. V. p. 90 reports that the popularity of these type of pictures is reflected "both by box-office receipts and by personal acknowledgments."



pense, fear or horror contributes to the popularity of the film. This phenomenon has been recognised by modern psychologists. For example, R. H. Thouless writes, "the fear reaction....if not too strong or continuous is stimulating and has pleasant after-effects".<sup>1</sup> Thus the problem of excluding children under fourteen from films which are likely to frighten them to the extent of provoking nightmares is likely to be increased by the obvious fascination such films hold for many of these children.

On the whole, young people appear to be frightened by scenes involving an eerie or gruesome atmosphere, as in "The Verdict" and in "The Last of the Mohicans", or those in which a suspense situation is cleverly exploited as in "Spellbound" and "Appointment With Crime". Adolescents seem more prone to be frightened by unknown or unexpected events than by direct physical hazards.<sup>2</sup>

IX. Did any film make adolescents feel frightened? (Q. A. q.11.)

A supplementary investigation into the subject of the frightening effect of films by means of Questionnaire A question 11<sup>3</sup> had a double value. It served both as a check on the findings of the previous section and also provided further useful information on the degree of terror inspired in the young people.

20% of the adolescents underlined the words "Frightened you" in the list of nine possible emotional effects of films. This percentage placed fear second to tears in the frequency with which it was mentioned. This result also closely resembled that obtained in the preceding section (20% frightened compared with 18%).

The following films and actors were mentioned by the young people as inspirors of fear: Boris Kerloff by 10 adolescents; Tod Slaughter by 5; Bela Lugosi by 3 and Lon Chaney by 2.

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1. R.H. Thouless, "Social & General Psychology" C.IX. p. 156.
  2. Blumer, "Movies & Conduct" C.V. p.75 writes of fear effects, "Pictures with highly dramatic scenes, of mystery and agony.... are chiefly conducive to these kinds of experiences."
  3. See Appendix 1. Note 1. Q'aire "A". q.11. p.294.  
and " " Note 9. ~~Table 2~~. p.306.



"Frankenstein" and "Vampire" productions were mentioned most frequently of the films. "The Mummy's Hand" and "The Phantom of the Opera"<sup>1</sup> were each referred to by six adolescents while four mentioned "Sweeny Todd" and a further three noted "The Lodger". The only two war films mentioned were "The Purple Heart" and "Dangerous Moonlight". There was no reference to a Walt Disney cartoon.<sup>2</sup> Nearly all the films in this list were of the horror or eerie type, including some murder productions with suspense situations.

Certain adolescents quoted the effect of the productions that had frightened them. A number reveal of degree of terror that may fairly be described as emotional possession.<sup>3</sup> Thus one 14 year old Grammar School girl wrote of "The Spiral Staircase" "the eyes of the murderer made me frightened alone in the dark for a week." A Technical School pupil of 13 years of age explained that "For Whom the Bell Tolls" made me feel people were following me all the way home and I had to pass a pub in the dark and some men were drunk". Two other Technical School girls were terrified by "The Mummy's Hand". One of them wrote "When I am in the dark by myself I keep feeling a hand is coming up behind me."<sup>4</sup>

Boys also revealed the fear inspired in them by certain films. "The eye seemed to be looking at me for weeks" complained a 13 year old Grammar School boy after seeing "The Spiral Staircase". "Who Killed Aunt Maggie" so terrified a 14 year old Grammar School boy that he confessed that he had not seen another murder film since. Two other boys were particularly terrified by "The Werewolf". The first felt "suspicious of full moons and shadows"

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1. Blumer, Movies & Conduct C.V. p.75 "The Phantom of the Opera" is included in a list of specially frightening films.

2. See Appendix 1 Table 5 for complete list of films mentioned. p. 506.

3. See Chapter I. p. 7. for definition.

4. Blumer, "Movies & Conduct", C. 5. p. 83. Similar expressions of fright enumerated.



while the second wrote "on the way home it was very dark and I was very nervous and would have broken into a run if a dog had howled". Finally, a Technical School boy added this less authentic comment to the production "The Mummy's Hand" "When I went to bed my hair stood on end and I was scared stiff".<sup>1</sup>

The evidence cited above is sufficient to show how much disquiet the cruder types of horror film may cause young people. Many of these productions employ technique which is obvious, even ludicrous, to a less susceptible eye. On the other hand, there can be no doubt that eerie and suspense situations in these films do terrify children at the time of performance and continue to haunt them for some time afterwards. Although the duration of the impression was said by certain adolescents to vary from "a few hours" to "Weeks", it seems probable that the majority of young people actually underestimate the period during which the emotional upheaval persists. Not surprisingly, the feeling of terror appears to overcome the children most frequently when they are alone in the dark.

It is, however, unexpected to find that boys recalled films that had made them afraid more often than girls (29% cp. 14%). Nevertheless, from accounts of "special effects" there seems to be little difference between the sexes in the intensity of fear felt. Possibly more boys have been frightened because a greater percentage went to see horrific films out of sheer bravado or a desire to appear manly.<sup>2</sup> The boys' fear, especially on the way home from the cinema, may also be partly explained by the fact that they go less frequently to the cinema with their parents.

The companionship of parents is undoubtedly most valuable at a time when boys and girls need reassurance.<sup>3</sup> Parents might be of

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<sup>1</sup> See Chapter I. p. 7. for definition.

<sup>2</sup> Evidence in support of this theory is contained in fact that a far larger number of boys saw fear inspiring films like "The Verdict", "Appointment with Crime", "Last of the Mohicans" and "Spellbound". (37 boys cp. 29 girls).

<sup>3</sup> J.P. Mayer, "Sociology of the Film" , C. 7. p. 156. In this



additional help in this matter if, when taking their children to cinema, they discouraged them from seeing any "H" certificate films. The general effect of these films suggests that the ban excluding under sixteens should be enforced with increased rigour if unpleasant emotional after-effects on the young people are to be avoided.

X. The length of the impression of frightening scenes witnessed by the adolescents. (Q. C. Q. 8).

	GG	GB	TG	TB	SMG	SMB	All Girls	All Boys	Both Sexes
Not at all	45	43	45	46	46	43	136	132	268
For a little while	3	6	3	4	2	5	8	17	25
A long time	2	-	2	-	-	1	4	1	5

Nos. = 298

Ages = 13 & 14.

TABLE 7. To show the duration of impression of frightening scenes on the adolescents.

A mere 10% of the boys and girls from all education groups <sup>1</sup> were willing to admit that any of the films they saw during the fortnight left them feeling frightened afterwards. <sup>2</sup> It will be remembered that 24% had previously indicated that they were frightened during the performance.

These figures would seem to be reassuring. They lose a good deal of their significance, however, when the fact that no "H" category production was shown during this fortnight is taken into account. It is this class of film that seems to have the most pronounced emotional effects. Furthermore, it is possible that certain adolescents will be unwilling to admit that they had been haunted by the remembrance of terrifying scenes or that they will be unaware of how far such incidents still remain in their thoughts.

(continued) connection he emphasises the special value of parents impressing on children the make-believe character of the cinema.

1. There is no statistically significant difference between their answers.
2. H. Blumer, "Movies & Conduct", C. V. p.83. "Such instances and expressions of fright induced by the witnessing of certain kinds of motion pictures are ordinarily short lived".



Indeed, it seems undeniable that "A" films containing suspense or weird situations, as in "The Verdict", do take their toll in frightening adolescents in these age groups. This may indicate the need for a reclassification of "A" films in order to distinguish murder productions. The alternative to this step would appear to be the more rigorous enforcement of the ban excluding young people under 16 years of age from this type of film.

XI. Did these films bore adolescents ? (Q. C. q. 5.).

	GG	GB	TG	TB	SMG	SMB	All Girls	All Boys	Both Sexes
Not at all	45	37	40	39	45	38	128	114	242
A little	4	10	8	8	2	9	14	37	51
Quite a lot	-	-	-	1	-	-	-	1	1

Nos. = 293  
Ages = 13 & 14.

TABLE 8. To show those adolescents who were bored by the films.

85% of the adolescents said that they were not bored by the films they had seen.<sup>1</sup> This high percentage is not surprising as it seems unlikely that the children would base their answers to the Questionnaire on a film that had not held their attention for the greater part of its performance. Indeed, it seems justifiable to assume that the 15% who indicated that they were a little bored meant that they were not interested in certain parts of the film.<sup>2</sup>

6% of those adolescents who were bored were writing about "The Verdict" which was one of the three most popular films showing during the fortnight under discussion. This production contained a number of scenes which aimed largely at the elucidation of a somewhat involved plot. The diversity of the story of the film, therefore, may be held to reconcile the apparently contradictory findings with regard to this production. These conclusions are

1. There was no statistically significant difference between the answers of boys and girls or between pupils from different schools.
2. They certainly show a livelier interest in certain parts of the films. See Section 15. p. 185.



in agreement with those of both J. P. Mayer and S.J.F. Philpott who contend that children rarely appreciate the film as a whole but only isolated incidents.<sup>1</sup>

Only one or two children were bored by any other film. This does not seem a sufficient basis for any further conclusions as such lack of interest may well have sprung from personal taste or idiosyncracies.

XII. Did the films cause dreams or nightmares ? (Q. C. q. 18).

	GG	GB	TG	TB	SMG	SMB	All Girls	All Boys	Both Sexes
Yes.	11	6	8	8	10	4	29	18	47
No.	39	43	42	41	30	46	111	130	241

Nos. = 288  
Ages = 13 & 14.

TABLE 9. To show those adolescents who dreamt about the films they saw.

"Whether films produce frightening dreams is a natural question to ask. Although there is no striking sex differentiation, it is relieving to discover that 19% only replied in the affirmative."<sup>2</sup> This conclusion of the Bernstein survey is in general agreement with the findings of this investigation.

An examination of the figures contained in table 9 reveals that there is no difference in the tendency for boys and girls from different schools to dream about films.<sup>3</sup> Girls, however, especially those attending Secondary Modern Schools, do tend on the whole to dream more often than boys<sup>4</sup> (20% cp. 12%). It is not possible to determine how many, if any, of the adolescents interpreted "dreaming" to include day as well as night, dreams.

1. See J.P. Mayer, "Content of Films", C VI. pp. 109 & 141.  
S.J.Philpott, "The Cinema in Education" George Allen & Unwin Ltd. 1925. C. 2. p. 41.

2. "Bernstein Children's Film Questionnaire" p. 5.

3. i.e. there is no statistically significant difference between their answers.

4. All Girls  $p = .049$  SMG  $p = .028$ .  
All Boys SMB



Yet the clear majority of these young people (86%) either do not dream about films or they do not remember their dreams.<sup>1</sup>

In general it seems evident that two types of film most frequently cause dreams. The first class is the production of a primarily romantic nature with love scenes in a glamorous setting. The second is the murder film with its scenes of suspense and tension.<sup>2</sup>

Cornel Wilde, the dashing young Frenchman in "Centennial Summer" seems to have dominated the dreams of a number of the girls who saw that film. "The love was left in my mind" wrote one 13 year old Grammar School girl, while a girl of 14 years of age from the same school confessed that she dreamt of "Cornel Wilde in the Romantic parts".<sup>3</sup> The boys do not appear to have been so susceptible to the charms of the female leads in this nor in any other of the primarily romantic films. They also lacked the interest shown by the girls in the clothes worn by the stars. The ball dresses in "Centennial Summer" raised great interest among the girls which is typified by the remark of one 13 year old girl that the film "made me dream I was wearing some of the lovely dresses".

After seeing "London Town" one girl dreamt about "going on the stage and being able to express myself to the public". Less exalted ambitions were aroused in the 13 year old Secondary Modern girl who dreamt after seeing "Thrill of a Romance" of being able to swim "like Esther Williams" and in a boy who was moved to dream "of having a horse" of his own like "Smoky".

"The Verdict" was the cause of the majority of the nightmares.

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1. Renshaw, Miller & Marquis, "Children's Sleep" C VI. p.155. Nevertheless conclude that seeing some films does induce "a disturbance of relaxed, recuperative sleep in children".
  2. See Richard Ford, "Children in the Cinema", Quotes from Birkenhead Enquiry that Mystery, Ghost, Murder, War and Fighting films most likely to cause nightmares. C. 3. p. 61.
  3. Blumer, "Movies & Conduct", C VII. p.107. Many high school girls seek in similar films "a romantic love thrill".



One Secondary Modern boy of 13 years of age dreamt "about the way the room was entered" and another child of when "the door knob turns and the man in black stabs a wealthy man",

It will be seen that these adolescents tend to dream of the same scenes that remained in their thoughts for a long time. These include romantic and frightening incidents as well as scenes from which the adolescents were able to derive gratuitous satisfaction by temporarily endowing themselves with the possessions or abilities of a particular star. The greater interest shown by girls in romantic scenes and social graces is probably an indication of their fuller emotional maturity.

XIII. Did any of these films shock adolescents? (Q. C. q. 20.)

	GG	GB	TG	TB	SMG	SMB	All Girls	All Boys	Both Sexes	
Yes	8	10	6	8	7	4	21	24	45	
No.	42	38	43	40	43	45	128	123	251	No. = 296

TABLE 10. To show those adolescents who were shocked. Ages = 13 & 14.

Little variation can be detected in the answers of young people of the different sex or education groups to this question.<sup>1</sup> In general adolescents seem to be shocked by scenes of brutality and violence, by an unpleasant or unexpected event and by provocative clothes. However these reactions were limited to a minority of 15% of the young people, composed possibly of the more nervous and sensitive of the children.

The following comments, some of which have been quoted previously, were typical of the adolescents' reactions. Two 14 year old boys were scandalised by "the way the man treated "Smoky" in the film of that name. "Appointment with Crime" caused distress "When the murderer broke his wrists". A 14 year old Grammar School boy was shocked by the scene in "The Last of the Mohicans"

<sup>1</sup> i.e. there was no statistically significant difference between their answers.



when "the human skulls (were) running with blood". "The hanging of an innocent man "concerned two adolescents who went to see "The Verdict". In "Centennial Summer" two girls were shocked by "the sisters being sometimes against one another" and others by "the lowness of the dresses in front". Finally a 13 year old boy was outraged by the spectacle of "a woman undressing" in "George in Civy Street".

XIV. Did anything in the films remain in the adolescents' thoughts for a long time ? (Q. C. q. 19.)

	GG	GB	TG	TB	SMG	SMB	All Girls	All Boys	Both Sexes
Yes	36	26	21	25	21	9	78	60	138
No	14	23	29	24	28	41	71	88	159

Nos. = 297

Ages = 13 & 14.

TABLE 11. To show those adolescents who remembered certain parts of the films for a long time.

It may reasonably be claimed that the content of this section provides the key by which the significance of the results of the investigation carried out in this chapter may be assessed. The answers given by the adolescents to this question have a two-fold importance. They reveal both the number of children who do retain film incidents in their memories for a long time and also what type of scenes are most frequently remembered.

In all 46% of the young people questioned claimed to remember certain episodes for a long time. A sex break-down applied to this group reveals that more girls than boys remembered incidents that had particularly impressed them<sup>1</sup> (52% cp. 40%). This difference was especially obvious in the case of Secondary Modern pupils. There were also distinctive differences between the various education groups. Amongst the girls, Grammar School pupils recollected more impressive scenes than either of the other two groups.<sup>2</sup>

1. All Girls P = .044. SMG P = < .01 No statistically significant difference between other answers.  
All Boys SMB

2.  $\frac{GG}{TG}$  P = < .01  $\frac{GG}{SMG}$  P = < .01  
 $\frac{TG}{SMG}$  No statistically significant difference between answers.



Boys attending Grammar and Technical Schools were both more prone than their Secondary Modern contemporaries to mention incidents that had remained in their thoughts.<sup>1</sup>

Not unexpectedly, it appears that the type of scene which remained longest in adolescents' thoughts was similar to that which moved them most at the time of seeing the film.<sup>2</sup> Thus the incident which was remembered in "Appointment With Crime" was that in which the criminal was prevented from escaping from the police by the fact that his hands were imprisoned in a shop window. "Make Mine Music" provided one memorable feature in the singing of Nelson Eddy. On the other hand, several aspects of "Centennial Summer" lingered in the minds of the young people. The features most frequently remembered were the two stars themselves (Cornel Wilde and Jeanne Crain) the love scenes, the colour, dresses, and the scenery. The most memorable incidents in "The Verdict" were the eerie parts and the cunning plan of the murderer. Finally, in "London Town" adolescents recollected the songs, dances and tender scenes between Jerry and his daughter.

As there was no obvious difference in the frequency with which boys and girls mentioned pathetic, humorous or frightening episodes in productions, it is evident that the more numerous references made by the girls to particularly impressive scenes was due to their greater interest in love scenes and love objects. These facts substantiate a conclusion made in a previous section that girls tend to show greater emotional maturity than boys.<sup>3</sup> They also emphasise the harmful effects of eerie or suspense situations.

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1.  $\frac{GB}{SMB} P = < .01$      $\frac{TB}{SMB} P = < .01$      $\frac{GB}{TB}$  No statistically significant difference between their answers.
  2. Peters, "Getting Ideas from the Movies", C. V. p. 79. He notes "Action was remembered best when it had a high emotional appeal".
  3. See Section XII. p. 180.



XV. What parts of the films did adolescents enjoy most ?  
(Q. C. q. 21).

	GG	GB	TG	TB	SMG	SMB	All Girls	All Boys	Both Sexes
Did enjoy one part	32	33	38	38	32	25	102	96	198
No special enjoyment	17	15	9	12	17	25	43	52	95

Nos. = 293

Ages = 13 & 14.

TABLE 12. To show those adolescents who specially enjoyed certain parts of the films.

The answers contained in this section reflect in miniature much of the content of the essays on "My Favourite Film"<sup>1</sup>. Over two-thirds (67%) of all the boys and girls mentioned parts of the film which they most enjoyed. Apart from a tendency for Technical School boys to mention enjoyable scenes more frequently than Secondary Modern boys,<sup>2</sup> there seems to be a substantial resemblance between the answers given to this question by boys and girls and by pupils from the three types of schools.<sup>3</sup>

The sort of scenes which were most appreciated naturally varied from film to film. Several boys showed an interest in the technical competence of "The Verdict". They wrote of "the good acting", "the suspense and the acting" and the fact that "it did n't get boring like most films". Girls also commented on the acting, atmosphere and plot. "Centennial Summer" was appreciated for similar reasons. Frequent references were made not only to the special charms of Cornel Wilde, but also to such features as the scenery, colour, dresses, hairstyles, singing and acting. "London Town" was popular because of "the dances, dresses and the funny scenes" while "The Princess and the Pirate" owed its appeal to "the comic parts" and to the original ending of the film. Boys

1. TB  
SMB P = < .01.

2.1 See Chapter 4. pp. 66-110.

3. i.e. there was no statistically significant difference between their answers.



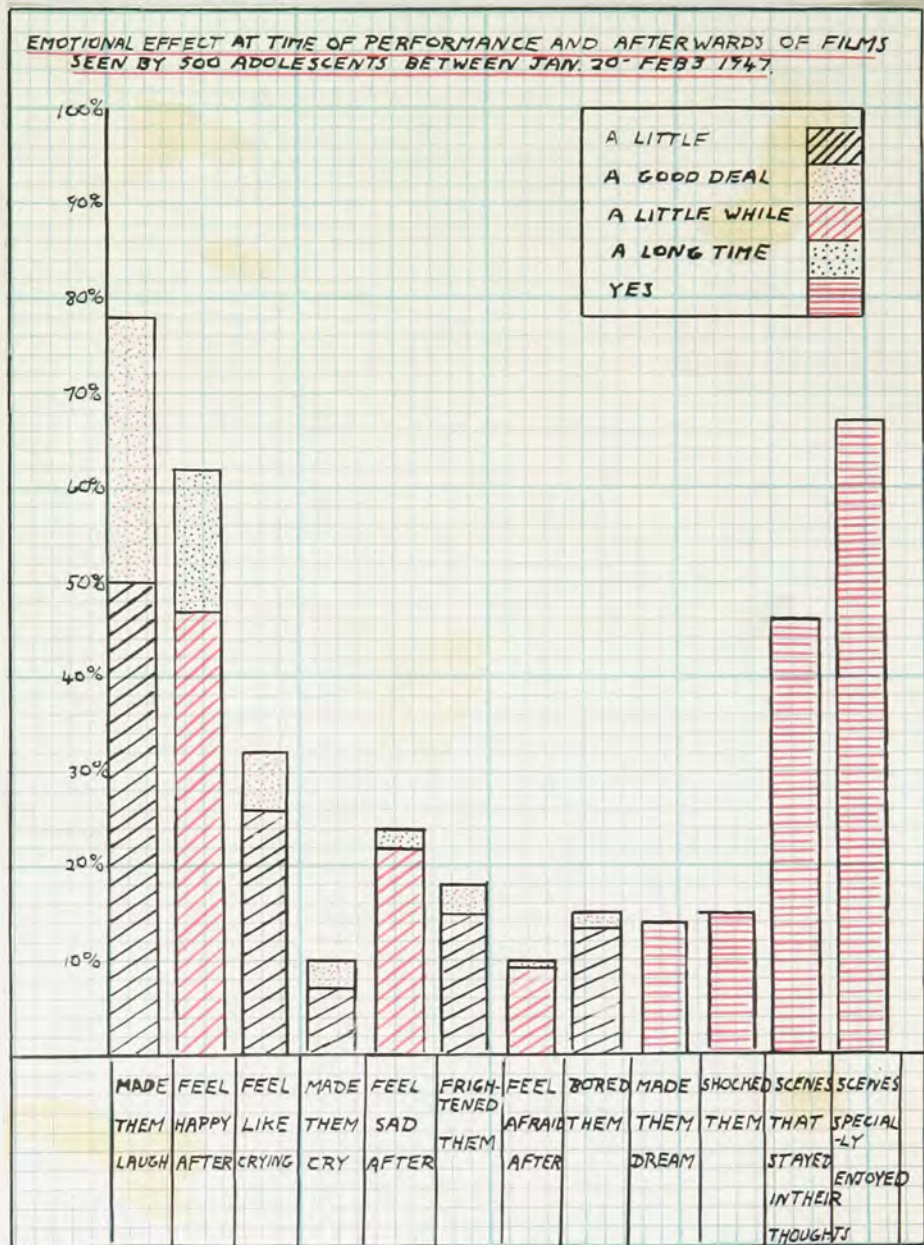


FIGURE 1.



liked "Smoky" because of the horse and the scene in which ranchers trained wild horses. The Disney cartoon "Make Mine Music" was appreciated as "a change from usual films". The colour of this production and the singing whale were also frequently admired. The interesting picture afforded of the Indians' way of life and the thrilling fighting sequences were causal factors in the popularity of "The Last of the Mohicans".

A summarised version of the information given above reveals an adolescent interest in colour, the standard of acting, the quality of the plot, the scenery and the costumes. Young people also refer to fighting and adventure, dancing and singing and humour and romance. Both sexes appear to appreciate the informational character of historical and animal films, while the girls show a definite interest in individual stars, and the boys, a special love of animals.

These facts undoubtedly confirm the findings of the chapter on "My Favourite Film", but they also point to an adolescent interest in humorous scenes to which the essays do not appear to have given adequate representation. Once more the female interest in personalities and love scenes points to the greater emotional maturity of the girls.

#### XVI. Summary and Conclusions.

The answers given by the various sex and education groups will not be discussed separately in this summary as they reveal few divergencies. They will, however, be mentioned in the general analysis of young people's emotional responses to the films shown during the fortnight under discussion.

The following general conclusions emerge from this investigation.<sup>1</sup> Boys and girls were quick to laugh at a humorous situation, even when the general theme of the production was serious. Comedy of an obvious and unsophisticated or slap-stick

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<sup>1</sup>. See Figure 1. opposite this page throughout this Section.



variety appeared to give the greatest pleasure.<sup>1</sup> One distinction could be made in the reactions of the two sexes to screen humour. It seemed that boys tended to laugh at a specific joke while girls appeared to be more inclined to enter into a comic atmosphere.

Pleasant emotional after-effects from a visit to the cinema were experienced by 62% of the adolescents. Productions which were most inclined to leave the children with a contented feeling were also those which, like "Centennial Summer", "London Town" and "The Princess and the Pirate" made them laugh a good deal at the time of performance.

The majority of the films seen by boys and girls in the given fortnight were primarily light and humorous. Nevertheless, this fact does not entirely destroy the significance of the replies concerning the depressing effects of the films seen. Nearly all the gay and amusing productions also contained one or two pathetic episodes to which the adolescents showed a quick response. The most interesting findings that emerged from answers to the question "Did this film make you feel like crying?" were that girls showed no greater readiness to weep than boys and that only one-third of the young people admitted feeling like crying compared with three-quarters who said that they laughed at these films.

An even smaller percentage (10%) were prepared to admit that they actually wept. Films which stirred their tears were sentimental and obvious in their pathetic situations. It appeared that more subtly pathetic incidents were not appreciated by adolescents of these age groups. Supplementary information on this point substantiated these findings and underlined the potentiality of animal films which had a powerful emotional effect. The particular success of "Lassie" films would suggest that, with young people up to 14 years of age at least, this type of production

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1. Richard Ford, "Children in the Cinema", C.IV. p.117. "The type of comedy which children like is summarised in the word "Slapstick" - humour depending on vigorous action in which human beings are made to look fools".



could be exploited educationally. Special children's films could be produced, making use of simple pathos without sentimentalizing the young people's values.

It appeared regrettable that effective pathos tended to be of the crudely obvious type, as in such films as "Sentimental Journey" and "Piccadilly Incident". These productions may well contain a threat to the young people's values.

24% of the adolescents felt sad after seeing these films compared with 62% who felt happy. These percentages receive additional significance in view of the fact that 47% of the films seen were "A" category, with serious themes. These two facts would suggest that the depressing after-effects of the cinema influenced fewer young people for a shorter period of time than did the exhilarating consequences.

The majority of boys and girls (82%) from all types of schools said they were not frightened by these films. Naturally, all the productions did not contain incidents which were likely to be frightening. However, positive answers and additional comments did show what types of film and incidents are most likely to disturb adolescents of these age groups. Young people appeared to be most distressed by scenes involving a gruesome or eerie atmosphere, as in "The Verdict" and "The Last of the Mohicans", or by those in which a suspense situation is cleverly exploited, as in "Spellbound" and "Appointment With Crime". The children seemed to be more susceptible to fear of the unknown and unexpected events than to physical hazards.

These findings were substantiated by data obtained from an analysis of answers to Questionnaire A, question 11, which also showed the after-effects of frightening films. Estimates as to the period of impression varied from "a few hours" to "weeks". However, it seemed probable, judging from the graphic descriptions of fear effects that adolescents underestimated the period during which the memory remained with them. Although more boys than



girls confessed to a feeling of terror, it would appear from accounts of frightening scenes that there is little difference between the sexes in the intensity of the emotion aroused.

In general, responses indicated that 'A' films containing suspense or weird situations, as in "The Verdict" definitely take their toll in frightening adolescents. This may indicate a need for reclassification of "A" productions to distinguish murder films. The general effects of eerie films also emphasised the need to maintain the censorship laws regarding "H" films, if unpleasant after-effects on the children are to be avoided.

Only 15% of the children were bored by the films they had seen. From the facts, it seemed justifiable to assume that adolescents merely lost interest in parts of the film and not in the entire plot.

The majority of the young people (86%) either did not dream about the films or, alternatively, did not remember such dreams. The minority who did dream mentioned as the subject of the dreams those incidents that had remained in their thoughts for a long time. These included romantic or frightening episodes in or those from which young people were able to get gratuitous satisfaction by momentarily endowing themselves with the possession or abilities of a particular star. Girls tended to dream more frequently than boys and to show a greater interest in romantic scenes and social graces.

A relatively small percentage (15%) of the adolescents noted any incidents that had shocked them. They remarked on scenes of brutality and violence, on unpleasant or unexpected events and on indiscretions of dress. These incidents possibly only affected the more nervous and sensitive boys and girls.

In general, more girls than boys, and more Grammar school pupils than the other two school groups recollected incidents which had particularly impressed them. However, nearly half the adolescents (46%) noted some episode in particular. These were usually inci-



EMOTIONAL EFFECT AT TIME OF PERFORMANCE AND AFTERWARDS OF FILMS SEEN BY GIRLS AND BOYS  
DURING THE FORTNIGHT JAN 20 - FEB 3 1947



FIGURE 2.



dents that had moved them most at the time, whether they were sad, romantic, humorous or terrifying. Girls again showed a greater interest in romantic scenes and in love objects. They appeared to be more easily impressed by emotional incidents than boys and possibly their interest in love and social graces is symptomatic of a greater degree of emotional maturity.

Over two-thirds (67%) of the boys and girls mentioned parts of the films that they enjoyed best. They noted technique and quality of production, the personalities of the stars, the informational character of certain films and revealed a keen enjoyment of humour, dancing, singing, fighting, adventure and romance. Girls, yet again, showed more absorption in romance and emotional relations. In brief, these answers tended to reflect in miniature much of the contents of the essays on "My Favourite Film".



## CHAPTER 8.

### Assessment of the Effect of 53 Films on the Attitude of 300 Adolescents to Specific People.

<p>Section 1. Introduction p. 191</p> <p>Section 2. Did the films make adolescents want to help other people? p. 192</p> <p>Section 3. Did the films make adolescents feel more loving to their parents? p. 193</p> <p>Section 4. Did adolescents feel affection for their family? p. 194</p> <p>Section 5. Did adolescents see film stars who reminded them of their parents? p. 195</p> <p>Section 6. Attitude to treatment by parents. p. 197</p> <p>Section 7. Influence of films in explaining parents' motives. p. 198</p> <p>Section 8. Influence in helping adolescents to understand parents' point of view. p. 199</p> <p>Section 9. Did adolescents feel fonder of parents? p. 201</p> <p>Section 10. Did adolescents think parents were too strict with them? p. 202</p> <p>Section 11. Did adolescents want to do forbidden things? p. 203</p>	<p>Section 12. Did adolescents feel fonder of girl friends? p. 204</p> <p>Section 13. Did they feel fonder of boy friends? p. 206</p> <p>Section 14. Feel fonder of girl or boy friends? p. 207</p> <p>Section 15. Favourite stars, p. 209</p> <p>Section 16. Popularity of love scenes. p. 211</p> <p>Section 17. Attitude to stars. p. 212</p> <p>Section 18. Envy of stars. p. 213</p> <p>Section 19. Behaviour of stars to opposite sex. p. 215</p> <p>Section 20. Stars' methods of talking to opposite sex. p. 216</p> <p>Section 21. Interesting ways for boy to meet girl. p. 217</p> <p>Section 22. Stars' stupidity to opposite sex. p. 218</p> <p>Section 23. Summary and Conclusions. p. 220</p> <p style="text-align: center;">-----</p>
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#### I. Introduction.

The content of this chapter is a continuation of the assessment of the general effect of 53 films seen by 300 young people. This portion of the investigation deals with the reaction of the productions on the attitude of adolescents to specific people. The survey also contains an assessment of the possible duration of these impressions and a comparison of the reactions of boys and girls and of pupils from the three different types of schools.

A large proportion of the material included in this chapter is



drawn from Questionnaires D and E.<sup>1</sup> The aim of these Questionnaires was to gauge the effect of any film or films on the attitude of adolescents to the opposite sex or to their parents. They were answered by 150 young people, comprising 25 boys and 25 girls from each school group.

The various sources of information will be clearly indicated throughout the chapter.

II. Did these films make the adolescents desire to help other people? (Q. C. q. 11.).

	GG	GB	TG	TB	SMG	SMB	All Girls	All Boys	Both Sexes
Yes	12	12	20	21	20	24	55	57	112
No	11	10	10	10	13	12	34	32	66
Did not think of it.	23	26	19	15	14	14	56	55	111

Nos. = 299  
Ages = 13 & 14.

TABLE 1. To show those adolescents who wanted to help other people after seeing the films.

It seems likely that most of the children who answered "yes" to the question "Did this film make you want to help other people?" did so because they had a particular episode in mind.<sup>2</sup> Directly negative or non-committal answers, on the other hand, were probably given when the film either did not contain incidents sufficiently obvious to attract the young people's sympathy, or when these incidents were forgotten or altogether excluded from the plot.

The only significant difference between the school groups arose between Grammar and Secondary Modern School boys.<sup>3</sup> A higher percentage of the latter were encouraged to help other people. There was no significant sex differentiation.<sup>4</sup>

1. See Appendix 5. Note. 1. Questionnaire 'D' p. 334 and Appendix 6. Note 1. " 'E' p. 338

2. Blumer, "Movies & Conduct", There was no statistically significant difference between the sex groups. Q. X. p. 170. Responses of this nature made to films which stress family affection.

3.  $\frac{GB}{SMB} p = .021$  There was no statistically significant difference between the other sex groups.

4. i.e. the difference was not statistically significant.



39% of all the adolescents were positively influenced by these 53 productions. "The Verdict" and "Appointment With Crime" stirred a fair proportion of the boys and girls, but productions such as "Centennial Summer" and "Smoky", containing specific incidents likely to arouse feelings for others, inspired a greater number of positive answers.

Three categories of episodes appear to influence adolescents. Pathetic incidents which draw sympathy to pleasant characters had obvious effects. Thus the father in need of help in "Centennial Summer" and the sufferings of the horse in "Smoky" both aroused emotions of sympathy within the children. They were also moved by the helpful conduct of sympathetic characters with whom they tended to associate themselves. Finally, unsubtle character studies of attractive heroes and heroines, who were patently altruistic and unselfish, were also calculated to draw a positive response from these young people.

In brief, however, it seems doubtful whether adolescents will constantly assimilate moral lessons unless they are definitely pointed.

III. Did these films make adolescents feel more loving to their parents ? (Q. C. q. 10).

	GG	GB	TG	TB	SMG	SMB	All Girls	All Boys	Both Sexes
Yes	10	8	12	5	17	15	39	28	67
No.	10	17	13	14	9	14	32	45	77
Did not think of it.	30	24	25	31	23	20	78	75	153

Nos. = 297  
Ages = 13 & 14.

TABLE 2. To show those adolescents who felt more loving to their parents after seeing these films.

The majority of the films seen by the adolescents during the fortnight under discussion did not place any emphasis on family relationships. Consequently it is not surprising to find that as many as 51% of the young people reported that they had not thought of the film in this way. There were neither sex nor



education differences in the answers to this question.<sup>1</sup>

26% said that the films definitely had not made them feel more loving towards their parents. As there did not appear to be anything in the films mentioned disruptive of family relations, it is possible that this group of children also merely meant that the film plots they had witnessed had not made them think of their parents. The 23% of the adolescents who answered "yes" to the question included 26 boys and girls who had seen "London Town" and 10 who visited "Centennial Summer". The remainder of the references were divided among numerous productions. The two films that head the list certainly contained sympathetic treatment of parents' relations with children,<sup>2</sup> but this was by no means the main theme of the plots.

The findings of this section again point to the fact that adolescents of these age groups do not assimilate moral lessons unless they are highly stressed. It would also seem that in this connection a pathetic method of approach is most likely to succeed.

IV. Did any films influence adolescents' affection for their family? (Q. A. 9. 11.)

Few adolescents, in replying to Questionnaire "A" question 11<sup>3</sup> remembered films which had specifically influenced their attitude to their family. The 6% who did so was composed of 7% of the girls and 5% of the boys.

Few of the productions were noted by more than one or two of the young people. "Mildred Pierce" provoked the largest number of references. This film portrayed an ungrateful daughter as a thoroughly unattractive individual who was finally made to suffer for her sins. The moral was obvious.

"This Happy Breed", the sympathetic story of a middle-class family

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1. i.e. there was no statistically significant difference between their answers.
  2. Ibid. C.X. pp.173-174. Films which are most likely to encourage adolescents to "be good" are "Sentimental pictures centering round the theme of family affection".
  3. See Appendix 1. Questionnaire 'A' q. 11. p. 294 and " 1. Note 10. Table 2. p. 301.



and its vicissitudes in war-time England was quoted as having "a deep and emotional effect" on one 14 year old Grammar School girl. It does, therefore, seem impossible that a sincere story of home life may inspire young people with deeper affection towards their family. On the other hand, it again appeared that they are more likely to be impressed by scenes in which the moral is pointed with sentiment and pathos.

The adolescents showed no signs of detecting, or at least reporting, films which suggested independence from their parents. Similarly they made no reference to any production likely to encourage an attitude of revolt or indifference.

V. Did adolescents see any actor or actress on the screen who reminded them of their fathers or mothers ? (Q.D. q.1.)

	GG	GB	TG	TB	SMG	SMB	All Girls	All Boys	Both Sexes
Yes	4	4	4	-	1	1	9	5	14
No	21	21	19	25	24	21	64	67	131

Nos. = 145. Ages = 13 & 14.

TABLE 3. To show those adolescents who saw an actor like their father.

	GG	GB	TG	TB	SMG	SMB	All Girls	All Boys	Both Sexes
Yes	4	6	6	-	1	1	11	7	18
No	21	17	19	24	23	23	64	66	130

Nos. = 148. Ages = 13 & 14.

TABLE 4. To show those adolescents who saw an actress like their mother.

Few adolescents (10%) of either sex or from any of three school groups mentioned any film star who reminded them of their father.<sup>1</sup> Although a number of productions were quoted as evidence of a resemblance between screen actors and their parents,<sup>2</sup> no single film received many references. Two Technical School girls mentioned that the father in "How Green Was My Valley" reminded

1. There was no statistically significant difference between any of their answers.

2. See Appendix 5. Note 2. p. 335. for list of films.



them of their own parent, while other girls detected similar likenesses in "Mrs. Miniver", "Junior Miss" and "The Big Sleep".

One boy thought of his father when he saw "The Robinson Family".

It is possible to draw only tentative conclusions from so small a sample of films. Apparently in those productions in which adolescents have detected a resemblance between film characters and their own father, the characterization is clear-cut. Walter Pidgeon, as Mr. Miniver, for example was a paragon of a father and a perfect gentleman - courageous, gentle and kind. The fathers in "Junior Miss" and "The Robinson Family" were indulgent, harrassed family men. In contrast, the parent in "How Green Was My Valley" was a strict disciplinarian.

A slightly higher percentage (12%) of the young people noted films in which actresses recalled their mothers.<sup>1</sup> The figures contained in table 4 reveal that the sole sex or education difference resulted from the fact that a higher percentage of both Technical School girls and Grammar School boys than Technical School boys mentioned film actresses in this connection.<sup>2</sup>

Individual films listed by the girls were "National Velvet"; "The Big Sleep"; "Mrs. Miniver"; "How Green Was My Valley"; "State Fair"; "The Sullivans"; and "Quiet Weekend". Boys were reminded of their mother by actresses in "The Town Went Wild"; "The Verdict"; "A Tree Grows in Brooklyn" and "The Overlanders".

As in the previous case, adolescents appear to associate screen mothers with their own mostly when characterization was over drawn and pointed by sentiment. The characters they mentioned fall into general types. The first, exemplified by "Mrs. Miniver", is the perfect mother - gentle, serene and ladylike. The second is the charming but impractical and absent-minded parent as in "State Fair" and "Quiet Weekend". The third is the mother who is shown, with varying degrees of realism, struggling against adversity and

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1. See Appendix 5. Note 2 p. 335. for list.

2.  $\frac{TG}{TB} P = .018$   $\frac{GB}{TB} P = .018$  otherwise no statistically significant differences in the answers.



ruling her family firmly. This third class of parent was portrayed in such productions as "A Tree Grows in Brooklyn" and "How Green Was My Valley".

In general adolescents appear more apt to detect resemblances between screen characters and their own parents where one aspect of a character has been distorted for special effect. On occasions boys and girls recognised screen types as reflections of their mother and father as disciplinarians, as individuals struggling against poverty or as kindly but not over-indulgent benefactors. Unfortunately, however, the children also show an inclination to accept as truly representative a sentimentally idealized study of a parent.

VI. Did screen parents treat their children in the way that adolescents are themselves treated by their parents?  
(Q. D. Q. 2.)

	GG	GB	TG	TB	SMG	SMB	All Girls	All Boys	Both Sexes
Yes	6	5	5	1	7	3	18	9	27
No	12	19	20	20	16	20	58	59	117

Nos. = 144

Ages = 13 & 14.

TABLE 5. To show those adolescents who think that they are treated as children are treated by parents on the screen.

The answers given to this query in Questionnaire D constitute the material from which may be discovered the adolescents' own assessment of the realistic nature of the films they saw. The figures contained in the table above reveal that only one-fifth (20%) of the young people noted any similarity between the way screen parents treat their children and the manner in which they themselves are guided by their parents. Twice as many girls as boys detected such a resemblance<sup>1</sup> (27% cp. 13%).

Young people recognised a similarity between their own and screen parents in two opposing ways.

1. All Girls P = .046.  
All Boys

Otherwise when girls and boys were compared in sex and education groups there was no statistically significant difference between their answers.



One group of children commented on the connection on the grounds that both types of parents were indulgent and understanding. Thus the following attitudes were noted - screen parents "showed tolerance and patience in minor details", were "kind and helpful to their children", "gave you what you wanted", "tried to give them a good education" and "understood their children and tried to do what was best for them". One child remarked, perhaps rather wistfully, that "parents on the screen always seem so lenient with their children".

The second group of adolescents associated screen parents with their own when they "withheld pocket money", "did not like me to have friends of the opposite sex", "were strict", "sent me to bed and stopped my pocket money" and "spoke severely to their children". Finally one pathetic child thought that the parents in "The Town Went Wild" were like his own because "they went to Night Clubs and left their children at home".

An over all view of these answers reveals that 80% of the adolescents questioned believed that there was no connection between the way children on the films were treated and the way they themselves were controlled. The minority who did detect realism in the handling of parent-child relations on the screen were equally divided in attributing that realism to the benevolence and to the strictness of film parents.

VII. Did the films show (a) why parents acted in this way? (b) did these reasons help adolescents to understand their own parents' motives better? (Q.D. q. 3 & 4.)

	GG	GB	TG	TB	SMG	SMB	All Girls	All Boys	Both Sexes
Yes	5	5	7	3	8	1	20	9	29
No	12	19	15	21	16	19	43	59	102

Nos. = 131

Ages = 13 and 14.

TABLE 6 To show those adolescents who think the films explained why screen parents acted like their own.



	GG	GB	TG	TB	SMG	SMB	All Girls	All Boys	Both Sexes
Yes	9	5	5	5	8	9	22	19	41
No.	8	19	17	19	15	13	40	51	91

Nos. = 132

Ages = 13 and 14.

TABLE 7. To show those adolescents who think the reasons underlying screen parents' actions helped towards a better understanding of the motives of their own parents.

A higher percentage of girls than boys recognised the reasons why screen parents acted like their own <sup>1</sup> (32% cp. 19%). There was no comparable education differentiation in the answers.<sup>2</sup> This survey revealed that only 22% of the children believed that the productions that they saw helped to explain why screen parents occasionally acted like their own mother and father.

In spite of this generally negative response, however, 31% of the young people acknowledged that the reasons underlying the actions of screen parents helped towards a better understanding of the motives of their own guardians. The only sex or education divergence detected in the replies concerned boys and girls attending Grammar Schools.<sup>3</sup> The latter were more prone to admit that they had come to appreciate the motives of their parents.

The general conclusion from these two surveys must be that the films did appear to have a real, if limited, influence in increasing the adolescents' understanding of their parents' motives.

VIII. Did any films help adolescents to understand their parents' point of view ? (Q.D. q. 5).

	GG	GB	TG	TB	SMG	SMB	All Girls	All Boys	Both Sexes
Yes	11	13	15	12	15	13	41	38	79
No	12	11	9	12	10	11	31	34	65

Nos. = 144

Ages = 13 and 14.

TABLE 8. To show the adolescents who think that the films helped towards an understanding of their parents' point of view.

1. All Girls  $P = .011$  SMG  $P = .031$ . otherwise, no statistically significant difference between the answers of the Sex groups.
2. i.e. there was no statistically significant difference

continued over



It is encouraging to note that 53% of the boys and girls from all types of schools mentioned productions that had helped them towards a fuller understanding of their parents' point of view.<sup>1</sup>

An examination, however, of the types of film quoted in this respect is less pleasing in its results. The films that were mentioned most frequently were "Centennial Summer" (4), "Mildred Pierce" (4), "The Adventures of Tom Sawyer" (3), "Blossoms in the Dust" (3), "Kiss and Tell" (3), "The Sullivans" (2) and "Youth on Trial" (2). "Mrs. Miniver", "Junior Miss" and "A Tree Grows in Brooklyn" were also mentioned in this connection.<sup>2</sup>

"Centennial Summer" contained extremely sentimental scenes between the daughter and her indulgent father.

"Mildred Pierce" was the story of an ungrateful and selfish daughter who was unwilling to take responsibility for her own misdeeds.

"Blossom in the Dust" outlined the struggles of a woman who set up homes for orphans and unwanted children. The problems of parents with young, irresponsible adolescent children was humorously handled in "Kiss and Tell".

"The Sullivans" was a family drama, consisting of a number of episodes in the lives of five temperamental Irish sons.

The only serious and unsentimental film in the group was "Youth on Trial" which gave a documentary account of juvenile delinquency.

The rest of the films gained their effects by pointing their morals with sentimental and pathetic scenes in which sympathy unmistakably must lie with either the mother or the father. In the majority of cases the parents were shown to have unusually fine characters and to have endured extraordinary sorrows and vicissitudes. Such exaggerations and insincerities may distort adolescents' attitudes

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(continued) between their answers.

3. (from previous page)

GG  
GB P = .036 otherwise no statistically significant difference  
between answers of sex and education groups.

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1. i.e. there was no statistically significant difference between their answers.

2. See Appendix 5. Note 3. p.335. for complete list.



to their own parents by leading them to expect rather more striking evidence of their parents' regard and fortitude than they are likely to encounter.

IX. Has any film made adolescents feel fonder of their parents ?  
(Q. D. q. 9.).

	GG	GB	TG	TB	SMG	SMB	All Girls	All Boys	Both Sexes.
Yes.	15	10	13	10	18	12	46	32	78
No.	10	11	10	14	6	12	26	37	63

Nos. = 141  
Ages = 13 & 14.

TABLE 9. To show adolescents who felt fonder of their parents after seeing the films.

This question in Questionnaire D was the third time that adolescents had been asked to indicate whether certain films had made them feel fonder of their parents. In reply to Questionnaire A question 11, which contained a list of nine possible emotional effects and involved a choice from among all the films ever seen by the young people, a mere 6% responded in the affirmative. The second investigation, carried out in section (1) of this chapter was based only on the films seen during a stated fortnight. The proportion of positive answers rose to 23%. In the present survey no less than 55% of the children said that they had seen a film which made them feel fonder of their parents. There were no education differences,<sup>1</sup> but more girls than boys replied in the affirmative (64% cp. 46%).<sup>2</sup>

Many of the films mentioned also appeared in the list of productions that helped young people to understand their parents' point of view. Individual films that made the biggest impression on the adolescents were "Mildred Pierce" (5), "Sentimental Journey" (6), "The Sullivans" (3), "London Town" (3), "How Green Was My Valley" (2), "A Tree Grows in Brooklyn" (2), "Centennial Summer" (2) and "State Fair" (2).<sup>3</sup>

1. i.e. there was no statistically significant difference between their answers.
2. All Girls       $p = .039$ . otherwise no statistically significant  
All Boys      difference between their answers.
3. See Appendix 5. Note 4. p.335. for list.



The fact that more than half the boys and girls were impressed by primarily sentimental and pathetic films substantiates two previous conclusions. First, that adolescents do not assimilate moral lessons unless they are definitely pointed, and, second, that the pathetic method of approach appears to be most successful in driving home the moral.<sup>1</sup>

X. Has any film made adolescents think that their parents are too strict with them? (Q.D. q. 7.)

	GG	GB	TG	TB	SMG	SMB	All Girls	All Boys	Both Sexes
Yes	4	8	1	4	6	3	11	15	26
No.	19	17	22	20	19	20	60	57	117

Nos. = 143

Ages = 13 and 14.

TABLE 10. To show those adolescents who felt that their parents were too strict with them.

It is fortunate that only a relatively small percentage (22%) of adolescents were misled by the false standards of parental authority portrayed on the screen.<sup>2</sup> Replies that alleged that parents were too strict contained neither sex nor education differentiations.<sup>3</sup>

The following productions were cited as proof that parents were not sufficiently lenient - "Junior Miss" (3), "Holiday in Mexico" (2), "State Fair" (2), "Kiss and Tell", "Janie", "Home Sweet Homicide", "Hitler's Children", "My Friend Flicka" and "The Bride Wore Boots".<sup>4</sup>

"Janie", "Junior Miss" and "Kiss and Tell" were all similar stories of the gay flirtations and good times enjoyed by American adolescents, over whom harrassed parents exercised little or no control. Furthermore, "The Bride Wore Boots" presented a particularly blatant example of a "mother" who gave her two small

1. See Sections III and IV. pp. 192-193

2. Blumer, "Movies & Conduct". C. X. p.158. 12% of the children he questioned admitted that the films had made them "rebellious" at parental restraints.

3. i.e. there was no statistically significant difference between any of their answers.

4. See Appendix 5. Note 5. p. 335 for complete list.



children everything they desired. The other films all showed scenes of varying lengths and frequency in which parents were represented as indulgent and kind.

There is an obvious danger in adolescents seeing too many films in which harrassed or infatuated parents condole irresponsible behaviour and open disobedience on the part of their children. However, only one-fifth of the adolescents questioned had been led by such productions to resent parental control as too rigorous.

XI. Did any film make adolescents want to do things which have been forbidden by their parents ? (Q.D. Q. 8.)

	GG	GB	TG	TB	SMG	SMB	All Girls	All Boys	Both Sexes
Yes	9	13	9	9	12	6	30	28	58
No	16	12	15	14	13	18	44	44	88

Nos. = 146

Ages = 13 and 14.

TABLE 11. To show those adolescents who wanted to do things forbidden by their parents.

40% of the adolescents confessed that, as a result of a visit to the cinema, they had desired to do things that had been forbidden by their parents. Boys and girls, regardless of education groups, gave similar answers to this question.<sup>1</sup> Nine individual films were mentioned - "Holiday in Mexico" (6), "Kiss and Tell" (2), "Dillenger", "The Sullivans", "The Bride Wore Boots", "The Merry Monohans", "Commando's Dive at Dawn", "State Fair" and "Centennial Summer".<sup>2</sup>

"Dillenger" made one small boy "want to go to Night Clubs". Certain of the other films, such as "Holiday in Mexico", "Kiss and Tell", "State Fair" and "Centennial Summer" probably made boys and girls wish to be more free to associate with the opposite sex. "Commando's Dive at Dawn" and "The Sullivans" would be likely to encourage young boys to desire to join one of the services, while a production like "The Merry Monohans" would induce a longing for

1. i.e. there was no statistically significant difference between their answers.

2. See Appendix 5. Note 6. p. 336 for complete list.



independence in their activities and authority to make their own decisions.

It is significant that films which encouraged adolescents' desire for greater freedom were frequently also those which made them think that their parents were too strict.<sup>1</sup> Unfortunately these productions were not likely to encourage young people to adopt a more self-reliant attitude. Indeed, they were more likely to foster defiance and irresponsibility by presenting a very low standard of parental control. It is disquieting to note that 40% of the young people were influenced by this type of film to desire to do things forbidden by their parents.

XII. Did those films seen in the fortnight from Jan. 20th. - Feb. 1st 1947 make adolescents feel fonder of their girl friends ? (Q. C. Q. 14.)

	GG	GB	TG	TB	SMG	SMB	All Girls	All Boys	Both Sexes.
Yes	3	17	16	18	10	17	29	52	81
No	23	19	13	19	19	22	55	60	115
Did not think of it.	22	12	20	13	16	9	58	34	92

Nos. = 298.  
Ages = 13 and 14.

TABLE 12. To show those adolescents who felt fonder of their girl friends.

This questions was presented to both boys and girls. 36% of the former gave a positive answer compared with 20% of the latter.<sup>2</sup> A few girls (5%) even ignored the question on the assumption that it was meant only for boys.. There was no significant difference in the replies of pupils attending the various schools.<sup>3</sup>

The majority of girls who claimed to feel fonder of friends of their own sex had seen either "Centennial Summer" (which received

1. Ibid C. X. p. 161. In discussing children's rebellious attitude to parental control shows that they may "derive ideas of freedom, of privileges and of rights" from the films they see representing family life.
2. All Girls  
All Boys  $P = < .01$  GG  
GB  $P = .036$  TG  
TB  $\frac{SMG}{SMB} =$  no statistically significant difference between their answers.
3. i.e. there was no statistically significant difference between their answers.



29% of the positive answers) or "London Town" (25%). The first of these productions featured a jealous young lady who sought to captivate her sister's lover. Many girls admitted being shocked by her conduct. "London Town" placed great emphasis on the tender concern of a daughter for her father. Certain other films, such as "The Verdict", "Three Wise Fools", "Leave Her to Heaven" and "Devotion" with similar young characters influenced a further 29% of the girls.

On the whole, two contrasting types of production would appear to influence girls' feelings towards one another. They are moved by films containing sweet goodnatured heroines, who appeal to them as worthy models for their own conduct, and by productions which feature villainesses with mean and spiteful characteristics.

17% of the boys were led to feel fonder of friends of the opposite sex after seeing "The Princess and the Pirate". The cause for their increased feelings of devotion would appear to be Virginia Mayo, a glamorous blonde star whose role in the film consisted largely in looking beautiful, wearing lovely and revealing clothes and singing an occasional song. 10% of the boys mentioned seeing Anne Baxter in "Smoky". The heroine in this case probably gained added glory from appearing in this popular animal film. Almost as much influence in this connection was exercised by "The Last of the Mohicans", in which the heroine, Cora, inspired great sympathy. Further productions that featured on the list were "The Verdict", "Appointment With Fear", "London Town" and "The Wife of Monte Cristo". The chorus girl in the first of these films was motivated by nothing more than a desire to have a good time, but the feminine leads in the other productions showed loyalty and courage. Boys' affection for their girl friends probably increased in relation to their admiration for the screen heroine's strength of character and personal attractiveness.

It must be remembered, however, that the great majority (72%) of both boys and girls said either that the films definitely had



not made them feel more loving to their girl friends or that they had not thought of the films in this way.

XIII. Did the films seen in the fortnight Jan. 20 - Feb. 1st 1947 make adolescents feel fonder of their boy friends ?  
(Q. C. q. 12).

	GG	GB	TG	TB	SMG	SMB	All Girls	All Boys	Both Sexes
Yes	15	3	13	7	13	9	41	19	60
No.	20	32	28	28	25	17	73	77	150
Did not think of it	14	8	7	14	8	10	29	32	61

Nos. = 271.

Ages = 13. and 14.

TABLE 13. To show those adolescents who felt fonder of their boy friends.

The relatively small number of children who answered Question 12 of Questionnaire C was largely due to the fact that 15% of the boys ignored it as not applicable to themselves. They may have done this on the grounds that to feel fonder or more affection towards a friend of the same sex was exaggerating the original emotional regard of friendship. Alternatively, they may have been more inclined than were the girls in the previous case to assume that the question was intended only for a member of the opposite sex.

The replies to this question given by pupils from different types of school did not vary.<sup>1</sup> More girls than boys said they had felt fonder of their boy friends after seeing productions showing during this fortnight <sup>2</sup> (30% cp. 15%). Thus 22% of all the adolescents of both sexes admitted feeling increased affection for boy friends compared with 31% who had previously indicated that these films had made them feel fonder of girl friends.<sup>3</sup>

1. i.e. there was no statistically significant difference between their answers.

2. All Girls GG  
All Boys GB P = .025 GB p = <.01

$\frac{TG}{TB} / \frac{SMG}{SMB}$  there is no statistically significant difference between their answers.

3. Blumer, "Movies & Conduct" C. VIII p.107 writes "The repetition and accumulation of such experiences.... seem quite important in stimulating, nurturing and organising love impulses and amorous feelings"



The boys who gave a positive answer to this question were influenced mostly by "Pinocchio", "Smoky", "Last of the Mohicans", "Make Mine Music" and "The Princess and the Pirate". These films all contained adventurous and sporting incidents in which the hero acquitted himself well. Male adolescents were probably swayed by the skill, courage and good humour of the hero which increased their good opinion of members of their own sex in general.

Girls who felt fonder of their boy friends after the fortnight's films were influenced primarily by "Centennial Summer". Other productions which had a more restricted influence were "The Verdict", "The Princess and the Pirate", "Thrill of a Romance", "Spellbound" and "Last of the Mohicans". The stories and types of male lead which moved the girls were varied. The appeal of handsome Cornell Wilde, especially in his love scenes, is an obvious source of romantic feeling. The female reaction was probably similar to the boyishly charming Van Johnson ("Thrill of a Romance") and Gregory Peck ("Spellbound"). However kindness and good humour rather than sex appeal characterised the male lead in "The Princess and the Pirate".

XIV. Has any film made adolescents feel fonder of their girl or boy friends ? (Q. A. q. 11.)

In this investigation only 9% of the girls and boys remembered that certain films had affected their attitude to friends of the opposite sex. Previous findings suggest that the answers given to Questionnaire A Question 11 underestimate the influence of films.<sup>1</sup> Certainly the percentage is very low compared with those resulting from the previous two surveys. (9% cp. 17% and 30%). Nevertheless, in spite of this short-coming, an analysis of the answers to this question is justified because of the information which it contained concerning the special effects of the films and the types of production that were mentioned.



"Holiday in Mexico" was mentioned most frequently. This was an unrealistic musical production containing love affairs based solely on temporary physical attraction. "Thrill of a Romance" and "Piccadilly Incident", together with numerous other productions of a sentimental and trivial nature, were also included in the list. Individual film stars referred to were Dana Andrews, Randolph Scott, Johnny McBrown and Betty Grable.

As far as it is possible to judge from the adolescents' references to these films and stars, it seems that their general effect was to make the young people feel amorous.<sup>1</sup> It is also apparent that the children identified themselves with the hero or heroine during the performance of the film and possibly for some time after it had ended. "They make me feel more affectionate" wrote a 14 year old Grammar School girl of romantic films in general. A Secondary Modern girl of the same age explained that, after seeing "Sentimental Journey", "I have pretended to be the hero or heroine myself and have lived the part". "Caravan" provoked a second girl from the Secondary Modern School to write "I can't stop thinking about the picture. Stewart Grainger went back to his first wife and Jean Kent loved him very much. It was sad but very nice". Betty Grable appears to have had a marked influence on the 13 year old Technical School boy who confessed that she "made me long for a girl for two and a half hours" while a Technical School boy of 14 years of age described a similar desire which lasted one or two days after he had seen the production "Devotion". Finally, a boy said that "seeing other film stars kiss" influenced his attitude to his girl friend.

The sexual effects mentioned by the boys may be either genuine or be inspired by the conversation of other boys.<sup>2</sup> The percentage of young people who mentioned this influence of the film was low, but the general tenor of their remarks was not reassuring.

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1. Ibid. C.VIII p.107. Blumer writes, "love pictures may induce strong yearning for amorous experience".

2. Ibid. C.VIII p.107. Blumer "Youths may gain love satisfaction through witnessing such pictures".



The trivial and sentimental productions cited appear to have made certain children somewhat sexually excited. This excitement was probably cancelled into affection for friends of the opposite sex.

XV. Favourite male and female stars with girls and boys respectively and the reasons for their popularity.  
(Q. E. q. 1, 2 and 17, 18.)

The most popular male star with the girls was James Mason, who headed the list with 40 votes. He was followed by Cornel Wilde (13); Stewart Grainger and Gregory Peck (11 each); Van Johnson (9); Alan Ladd (7) and John Mills (6). The girls were also required to indicate the reasons for the popularity of individual stars. The answers given reveal that 38%<sup>1</sup> mentioned acting ability; 31% that an actor was handsome or good looking; 7% that he could sing and 4% that he was attractive, had a pleasant voice or appeared in good films. The remaining 12% of answers were composed of remarks that the star chosen danced well, played "wicked" or "romantic" parts, was "boyish", "a typical Englishman" or "a gentleman", had attractive ways, was thrilling, and, finally "made love nicely".

A general classification of these responses indicates that 52% of the girls appeared to admire certain male stars because of the roles they played or because of their special abilities, compared with 48% who preferred stars who were merely good-looking or who possessed sex appeal.

The boys nominated Betty Grable (22 votes) as the most popular female star. Her closest rivals were Margaret Lockwood (13), Jane Russell (8), Patricia Roc (6), Dorothy Lamour (5) and Jeanne Crana, Ingrid Bergman and Esther Williams (4).

Acting ability again headed the list of causal factors in popularity, having the support of 39% of the boys. Other reasons were because "they are beautiful" (29%), "have a good figure" (15%) can sing (6%), play good roles (4%), "Make you laugh" (4%) and

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1. The numbers of girls mentioning certain qualities have been expressed in the form of a percentage, so as to facilitate comparisons with boys' answers.



3% because the actress could dance, swim or had a pleasant voice. A consideration of the answers into two general groups shows that 51% of the boys admired actresses for their special abilities and for the parts they played, while 49% cited sex appeal and beauty.

It will be seen that the answers given by the two sexes were, in general, strikingly similar. Boys and girls appear to be almost equally divided in admiring film stars of the opposite sex for their acting ability and for their good looks. Certain factors may have influenced their answers. For example, at the time that this Questionnaire was given, James Mason had just been elected the best actor of 1946 by the patrons of the "Daily Mail". This considerable publicity probably influenced the girls' answers. The part played by publicity is even more strikingly revealed in the case of the boys. They chose the glamour girl, Betty Grable as their favourite actress. One of her closest rivals was, however, the recent discovery Jane Russell. This star was nominated by eight boys, although her first film, "The Outlaw" had not reached Midland cinemas. It is therefore extremely unlikely that more than one or two boys had had the opportunity of assessing her attractiveness. The remainder must have been influenced either by press reports, hoardings or the remarks of other people. This would suggest that the percentage of boys mentioning sex appeal and beauty as a cause for popularity was almost certainly exaggerated.<sup>1</sup> Possibly, also, girls' answers were influenced in a similar manner.

Nevertheless, whether stimulated or natural, half the adolescents did show a considerable interest in the personal charm and physical attractions of individual stars. If this attitude continues to be encouraged by film publicity, which constantly over-emphasises sex appeal, adolescents may come to place too high a value on the sexual attractions and personal appearance of friends

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1. Ford, "Children in the Cinema" C. III. p. 64. He believes that children are bored by love interest. Then follows period of "affected sophistication". This is probably an example of the latter period.



of the opposite sex.

XVI. Do adolescents like love scenes ? (Q. E. q. 3 and 19).

	GG	GB	TG	TB	SMG	SMB	All Girls	All Boys	Both Sexes
Yes	17	14	20	13	17	6	56	33	89
No	3	9	3	11	8	18	14	38	52

Nos. = 141

Ages = 13 and 14.

TABLE 14. To show those adolescents who like love scenes.

"Love scenes are clearly not very popular, but the age-splitting shows an appreciable preference by the girls".

This conclusion of the Bernstein survey was based on children's answers which indicated that between 63% and 58% of the girls of 13 years of age and over liked love scenes compared with between 16% and 28% of the boys.

The results of this survey bear out the great sex differentiation for 80% of the girls admitted a liking for love scenes compared with 48% of the boys.<sup>1</sup> This difference was not, however, significant when Grammar School boys and girls were compared.<sup>2</sup> The findings do not, in contrast, confirm the view that "Love scenes are clearly not very popular". Indeed, nearly two-thirds (63%) of all the adolescents showed an interest in romantic incidents.<sup>3</sup> This interest was not influenced by education differences,<sup>2</sup> except that Grammar and Technical School boys were more interested in love scenes than Secondary Modern boys.<sup>4</sup>

1. All Girls  $P = < .01$ . All Boys  $P = < .01$  SMG  $P = < .01$  SMB  $P = < .01$  TG  $P = .017$  TB  $P = .017$

GG  
GB No difference.

2. i.e. there was no statistically significant difference between their answers.

3. Blumer, Movies & Conduct, C.VII. p.107. 55% of the children questioned mentioned being stirred and interested in love scenes.

4. SMB  $P = .042$  TB  $P = .042$  SMB  $P = .014$  GB  $P = .014$ .



XVII. How do boys and girls feel towards the actors and actresses respectively in love scenes ? (Q. E. q. 4 and 20).

36 boys and 33 girls out of 150 adolescents of both sexes, did not attempt to answer this question. As no particular line of answer was suggested, some adolescents may have felt baffled by it. On the other hand, several may have felt reluctant to admit an emotional reaction to film stars in a love scene.

The answers given by the girls to the question "How did you feel towards the girl in the love scenes?" were varied. Fourteen admitted to a feeling of envy while five reported no reaction whatever. Four were convinced that the actress must feel foolish and the same number considered the star to be lucky. Finally, three adolescents frankly confessed to a feeling of jealousy, two admired the star for her acting and a further two enjoyed the love scene only "if the girl was pretty". One girl liked love scenes if the heroine was playing opposite Roy Rogers or Cornel Wilde "because they are not the sloppy type".

In brief, two-thirds of the girls who answered this question appear either to have identified themselves with the girl in the love scene or to have shown signs of enjoying the scene or envying the girl. The remaining one-third either felt no emotion towards the heroine or thought that she must feel foolish.

Fifteen boys, in answer to a similar question, said they wished they were the man in the love scenes. Six were, in contrast, thankful that they were not in the actor's position, while six thought that he was lucky. Five boys considered that the film star acted well; three claimed that he looked foolish and two admitted that they felt jealous of him. One boy thought that the hero over-acted in love scenes and another reported that he had no feelings in the matter.

A consolidation of these responses reveals that two-thirds of the boys who answered this question appeared to enjoy the love scenes or to envy the hero. The remaining one-third were either glad



that they were not in the scene, convinced that the hero must feel extremely foolish or devoid of feelings towards the actor.

It is virtually impossible to draw any general conclusions from the answers to this question, because nearly half the adolescents failed to give an answer, either through embarrassment or lack of understanding. It may also be that those who did answer exaggerated their emotional reaction to love scenes as a result of listening to the remarks of adults and older children on the subject. At all events, 32% of the adolescents identified themselves with the actor or actress and appeared to obtain gratuitous satisfaction from their performance.<sup>1</sup> These young people may be more emotionally mature than their fellows or they may merely be assuming a false precocity. 12% felt no emotional reaction towards the stars or felt that they were foolish. Finally, 6% of the children showed an objective interest in the acting ability of the characters involved in love scenes.

XVIII. Would adolescents like to be in the place of the actors and actresses in love scenes? (Q. E. 9. 5 and 21.)

	GG	GB	TG	TB	SMG	SMB	All Girls	All Boys	Both Sexes
Yes	10	17	11	17	14	13	35	47	82
No.	14	7	13	8	11	12	38	27	65

Nos. = 147.

Ages = 13 and 14.

TABLE 15. To show those adolescents who would like to be in the place of actors or actresses in love scenes.

The results of this survey were more satisfactory than those of the previous section in that the problem of considerable abstentions did not arise. The questions in Questionnaire E could be answered by a simple "yes" or "no" and involved no problem of personal interpretation.

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1. Blumer, "Movies & Conduct", C. VII p. 103. Describes "the sentimental feeling which carries no further than to imagine oneself in the situation shown in the picture" as one of the lesser influences of the romantic film.



Altogether, 56% of the adolescents admitted that they would like to take the place of actors or actresses in love scenes.<sup>1</sup> In this connection girls mentioned the following productions most frequently :- "Spellbound" (4); "State Fair" (3); "Thrill of a Romance" (2) and "Kiss and Tell" (2). Certain girls nominated individual stars. Two adolescents mentioned Ingrid Beryman and Ginger Rogers respectively while Esther Williams, Jeanne Crain, Betty Hutton and Jennifer Jones were all mentioned once. Two girls were not concerned which female star they replaced as long as the love scene involved either John Payne or Tom Drake.

Boys listed six films and nine film actors. "The Wicked Lady" with five votes topped the list of productions and was followed by "State Fair" (3); "Easy to Wed" (3); "Smoky" (2) and "The Diamond Horseshoe" (2). Film stars mentioned were James Mason and Don Ameche (both twice), Humphrey Bogart, Gary Cooper, Alan Ladd, Errol Flynn, John Mills, Van Johnson and John Wayne.

Neither boys nor girls appeared to be exclusively interested in either the attractions of the hero or the charms of the heroine. Both occasionally mentioned love scenes in particular films rather than the individuals involved in them. A minority of both sexes, also, seemed to show a greater interest in the star with whom they would like to play a love scene than in the actor or actress they would like to replace. Perhaps the most important and surprising result of this survey is that more boys than girls expressed a desire to participate in love scenes.<sup>2</sup> Apparently the boys' interest in love scenes was not assumed as the majority quoted individual productions or stars in support of their answers. In this way the boys revealed that they had a special incident in mind when they answered the question. An education breakdown among the boys and girls revealed that there were no significant differences between any groups on this matter.<sup>3</sup>

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1. See note on previous page.

2. All Girls  $P = .048$ . GG  $P = .044$ .  
All Boys GB

3. i.e. there was no statistically significant difference between their answers.



Nevertheless the general sex differentiation revealed in this section is not in accord with previous findings, which pointed clearly to the superior emotional maturity of the girls.<sup>1</sup>

XIX. Did adolescents particularly like the way any male or female star behaved towards members of the opposite sex? (Q. E. q. 6 and 22).

	GG	GB	TG	TB	SMG	SMB	All Girls	All Boys	Both Sexes
Yes	12	11	15	14	16	7	43	32	75
No	10	12	8	11	8	17	26	40	66

Nos. = 141

Ages = 13 and 14.

TABLE 16. To show those adolescents who like the way certain stars behaved towards members of the opposite sex.

53% of the boys and girls gave a positive answer to this question. The only sex or education difference in these responses concerned Secondary Modern<sup>2</sup> School boys and girls. The girls tended, on the whole, to recollect more instances than the boys of film stars behaving attractively towards members of the opposite sex.<sup>3</sup> Yet this difference (62% of the girls cp. 44% of the boys) could not be verified statistically.

Girls specially mentioned Gregory Peck (5), James Mason (4), Cornel Wilde (4), Stewart Grainger (4), Van Johnson (3), Mickey Rooney (2) and John Payne (2).<sup>4</sup> The value of this list was, lessened, however, by the fact that the adolescents omitted to name the productions in which these stars behaved pleasantly towards members of the opposite sex. Indeed, as the majority of the actors mentioned were also rated high in the list of most popular stars, it would seem as if girls interpreted pleasant behaviour as synonymous with a charming manner.

The answers provided by the boys were of greater significance as they quoted both the star and the production in which they

1. See Section XVI. p. 211.

2. SMG  
SMB  $P = < .01$ .

3. All Girls  
All Boys  $P = .039$ .

4. See Appendix 6. Note 4. p. 341 for complete lists.



they considered she behaved attractively towards the male lead. Reference was made to Betty Grable in "The Dolly Sisters" and "The Diamond Horseshoe"; Ingrid Bergman in "Spellbound" (2); Jane Russell in "The Outlaw" (2); Esther Williams in "The Thrill of a Romance" (2); and Barbara Stanwyk in "The Bride Wore Boots" (2).<sup>1</sup> From this list, it would appear that boys regard an erotic attitude as the most pleasant way women can behave towards men. Only "Spellbound" depicted a heroine who attempted to help the man she loved when he was in difficulties of a serious nature. The remainder of the films featured heroines attempting to, or taking pleasure in, attracting men by their sensual charms.

In brief, both boys and girls seemed to interpret this question in its sexual implications. The best way of behaving towards the opposite sex, appeared to imply possession of a charming manner and the ability to attract amorous intentions.<sup>2</sup>

XX. Have adolescents seen any film in which they thought film stars had a pleasant manner of talking to the opposite sex?  
(Q. E. 9. 8 and 24.)

	GG	GB	TG	TB	SMG	SMB	All Girls	All Boys	Both Sexes
Yes	13	18	10	8	18	7	41	33	74
No	12	5	14	16	6	16	32	37	69

Nos. = 143

Ages = 13 and 14.

TABLE 17. To show those adolescents who thought certain stars had a pleasant way of talking to the opposite sex.

When adolescents were questioned about pleasant ways of talking to the opposite sex, the 52% who recalled incidents from particular films referred, almost exclusively to love stories with sentimental dialogue. The answers of boys and girls did not differ appreciably,<sup>3</sup> although there were education divergencies in

1. See Appendix 6. Note 4 . p.34/ for complete lists.
2. See Section XV. for further evidence concerning the appeal of physical beauty.
3. i.e. there was no statistically significant difference between their answers except in the case of  $\frac{SMG}{SMB}$   $p = < .01$



in the case of both sexes. Thus more Technical than Secondary Modern School girls answered in the affirmative, while Grammar School boys replied "yes" more frequently than either of the other two school groups.<sup>1</sup>

Romantic films and heroes particularly noted by the girls were Dick Haymes in "Do You Love Me?" (2); Micky Rooney in "National Velvet" (2); Micky Rooney (2); Jean Pierre Aumont in "Heartbeat" (2) and Stewart Grainger in "Madonna of the Seven Moons" (2).<sup>2</sup> The list nominated by the boys included Jane Powell in "Holiday in Mexico" (2); Maureen O'Hara in "Do You Love Me?" (2); Betty Grable (2); Jean Crain in "State Fair" and Judy Garland in "The Wizard of Oz".<sup>2</sup> The latter production alone, a fairy tale fantasy, diverged from the general trivial romantic type of film.

As in the previous section, it would seem that adolescents ignored comradeship or a working partnership between a man and a woman and looked only for a romantic relationship. This tendency may well have been nurtured by a diet of those film plots which deal with nothing more serious than physical attraction and sentimental attachment between the hero and heroine.<sup>3</sup>

XXI. Have adolescents seen any films that showed them interesting ways in which a boy might meet a girl? (Q. E. q. 10 and 26).

	GG	GB	TG	TB	SMG	SMB	All Girls	All Boys	Both Sexes
Yes	13	15	17	15	16	11	46	41	87
No	11	8	6	10	8	14	25	32	57

Nos. = 144.

Ages = 13 and 14.

TABLE 18. To show those adolescents who have seen films that revealed interesting ways in which a boy might meet a girl.

"Carrying her bag", "taking her for a walk" and "dropping a hanky" were three methods, none in any sense novel, by which a boy met a girl in films seen by the adolescents. The 60% of the boys

1. TG P = .019 GB P = <.01 GB P = <.01.  
SMG SMB TB
2. See Appendix 6. Note 5 p. 34/ .
3. See Chapter 5. Section 14 . p. 136 .



and girls from all three school groups who gave a positive answer to this question <sup>1</sup> also noted "Piccadilly Incident" (7); "State Fair" (4); "The Way to the Stars" (2); "Do you Love Me?" (2) and "This Happy Breed" (2).<sup>2</sup>

In "Piccadilly Incident" the hero and heroine formed an acquaintance in the streets of London while an air raid was in progress. Dana Andrews and Jeanne Crain met at the "State Fair" in the film of that name. In "The Way to the Stars" John Mills met his girl friend in a hotel in the village where he was stationed. The same star acquired a wife in "This Happy Breed" as a result of a meeting on a crowded train.

All the meetings will be seen to have been casual "pick-ups". These meetings were all represented as having happy and romantic consequences and in no case was it suggested that such casual meetings might have far less pleasant conclusions. Consequently, these episodes can hardly be regarded as being safe and suitable models for young people. <sup>3</sup>

XXII. Have adolescents seen films in which stars behaved stupidly or roughly towards members of the opposite sex?  
(Q. E. q. 9 and 25.)

	GG	GB	TG	TB	SMG	SMB	All Girls	All Boys	Both Sexes
Yes	8	11	6	12	10	10	24	33	57
No	17	12	18	12	14	13	49	37	86

Nos. - 143.

Ages - 13 and 14.

TABLE 19. To show those adolescents who have seen films in which stars behaved stupidly or roughly towards members of the opposite sex.

Boys and girls from all three school groups were alike in their answers to this question.<sup>4</sup> In all, 40% said that they had seen productions in which film stars behaved stupidly or roughly towards

1. i.e. there was no statistically significant difference between any of their answers.
2. See Appendix 6. Note. 6 p. 341.
3. See Dale, "Content of Motion Pictures", C VI. p.101. He explains that in 15 out of 40 pictures the hero and heroine were not introduced.
4. i.e. there was no statistically significant difference between any of their answers.



members of the opposite sex.

In spite of his great popularity with the girls James Mason did not escape criticism for his conduct in "The Wicked Lady", "They Were Sisters", "The Seventh Veil" and "The Man in Grey". Daniel Duryea was similarly censured for his conduct in "Scarlet Street" while other films mentioned in this connection were "Piccadilly Incident" (2); "State Fair" (2); "Fanny by Gaslight" (2) and "The Dead End Kids" (2).<sup>1</sup>

In general, girls appear to have disapproved most strongly of the use of physical violence. In each of the productions in which James Mason starred, he beat, bullied or took a woman by force. A character in "Piccadilly Incident" attempted to force his attentions on the heroine, while Dan Duryea was portrayed in "Scarlet Street" as a pimp who brutally beat his mistress. "The Dead End Kids" treated girls in an extremely ill-mannered and rough fashion. Finally, the young male lead in "State Fair" was a callow youth, who after a flirtation with a married woman, returned to his own sweetheart. The girls, accustomed to screen love affairs ending happily, were dissatisfied with this development. One commented, "He ought to have married that girl".

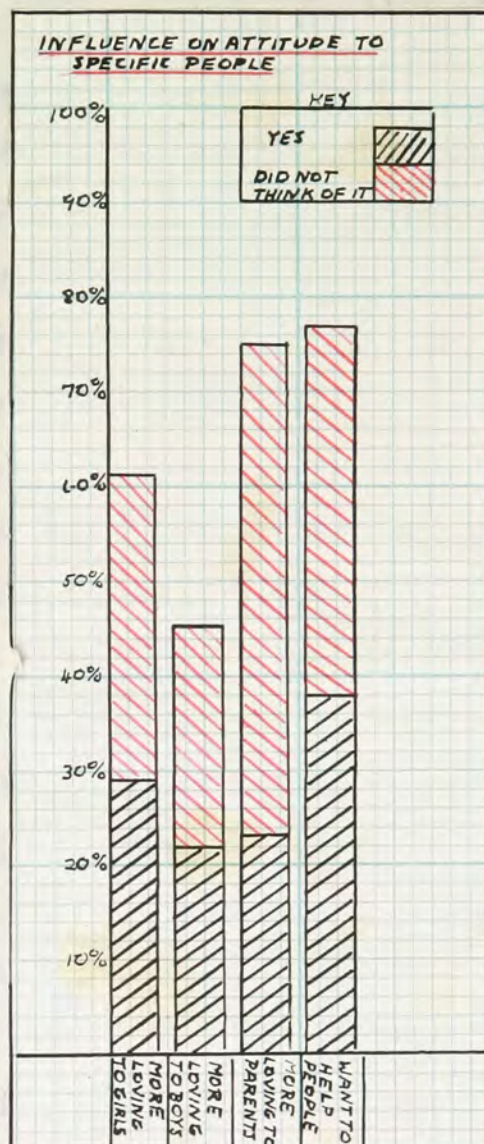
The majority of boys appeared to regard feminine conduct as stupid if it was flirtatious or provocative as in such films as "The Dolly Sisters"; "Annie Rooney"; "Holiday in Mexico" and "The Bride Wore Boots". It is the rule rather than the exception for the heroines of light comedies to flirt a little, but in "The Bride Wore Boots" (mentioned by four boys) the heroine was provocative to the point of suggestiveness.

If any tentative conclusion may be drawn from this evidence, it is that girls tend to dislike sadistic behaviour and blatant cases of bad manners, while boys, probably less from sound judgment than from emotional immaturity, dislike heroines to flirt or to trifle romantically with their male leads.

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1. See Appendix 6. Note 7 . p. 342.





**FIGURE 1.**



### XXIII. Summary and Conclusions.

The summary of the contents of this chapter may be divided into three main sections. The first of these is concerned with the effect of the 53 films seen on the attitude of the young people to adults and particularly their parents; the second, with the influence of the productions on the reactions of the adolescents to friends of their own age; the third deals with the children's own verdict on certain actions of the film stars.<sup>1</sup> It is necessary to point out that the task of summarising the results of these surveys was simplified by the fact that the evidence, although drawn from a number of sources, did not, in general, conflict.

39% of the boys and girls expressed a desire to help other people after seeing those productions billed in West Bromwich during the fortnight January 20th to February 1st 1947. They appear to have been most frequently influenced in this direction by films which contained either pathetic incidents likely to draw sympathy to pleasant characters or unobtrusive character studies of self-sacrificing and altruistic heroes and heroines. The same group of films induced 23% of the adolescents to feel fonder of their parents. More encouraging was the fact that when the children were asked whether any film they had ever seen had increased their love for their parents, no less than 55% replied in the affirmative. The young people again appeared to be most easily moved by primarily sentimental and pathetic productions.

In contrast to these beneficial influences, certain films had an adverse effect on the adolescents' attitude to their parents. 22% claimed that their parents were too strict with them as a result of seeing productions in which the screen mother or father was represented as extremely indulgent. After seeing films of a similar nature, a further 40% of the young people wanted to do things which had been forbidden by their parents. In particular

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1. See Figure 1 opposite this page throughout General Conclusions.



the children appeared to desire to be more free to associate with the opposite sex and to be allowed the privilege of choosing their own activities and amusements. A number of boys were inspired to wish to join the armed forces. Indeed, the results of showing on the screen over-indulgent or harrassed parents who pander to every whim of the children must be deplored. Such films encouraged defiance and irresponsibility rather than a balanced desire on the part of adolescents to be more self-reliant.

Only 10% of the children noted any similarity between their own and screen parents. They seemed more prone to detect such resemblances after seeing productions which distorted one aspect of a character for special effect. For example, young people recognised likenesses to their own parents in screen types who were disciplinarians, zealous protectors or indulgent benefactors. Adolescents also showed some inclination to accept as truly representative a sentimentally idealized study of a parent. Twice as many young people (20%) quoted films in which screen parents treated their children similarly to the way they themselves were treated by their own parents. The children were equally divided in basing this similarity of treatment on examples of strict and indulgent control.

22% of the children felt that this fortnight's films had shown the reasons for the screen parents' conduct and 31% admitted that when such motives were explained, they helped towards an understanding of why their own parents treated them as they did. Exactly half the boys and girls (50%) confessed that films in general had increased their understanding of their parents' point of view. They cited as examples of this influence films which depicted the sufferings and problems of characters who showed unusual courage and patience. The danger of such productions appeared to be that they might lead adolescents to expect sensational evidence of their parents' regard and fortitude. Nevertheless, although a realistic story of family life would appear



to be a better guide to parents' motives and conduct, such a film would be likely to be less effective than a sensational story in conveying its moral.

The second category of investigations carried out in this chapter concerned the influence of the films seen during the fortnight under discussion on the adolescents' attitude to friends of their own age. Increased affection for the opposite sex was stirred in 36% of the boys and 30% of the girls. The feelings of the former were aroused by films in which the heroine was either exceedingly attractive, showed some special sporting prowess or great strength of character. Girls also felt fonder of their boy friends after seeing handsome or romantic film heroes, although they were occasionally influenced by a gentle and considerate attitude towards the heroine. Answers to a second investigation, in general, confirmed these results in spite of the fact that the percentage of young people who mentioned this influence of the screen was much lower (9%). Those who gave examples of the impact of particular productions appeared to identify themselves with the hero or heroine in the romantic scenes and to become somewhat sexually excited. This excitement was probably canalised into affection for girl or boy friends. Finally, the great majority of films that had erotic after-effects had trivial and sentimental plots.

Certain films showing during the given fortnight induced young people to feel fonder of friends of their own sex. 20% of the girls and 15% of the boys noted this influence. On the whole, productions which appeared to animate friendships between girls were those in which the heroine appealed to them as a particularly pleasant character or in which the villainess revealed spiteful tendencies, calculated to alienate the young people. Boys felt closer to friends of their own sex after seeing productions in which the hero acquitted himself with great skill, courage and good humour, reflecting credit, thereby, on all members of his sex.

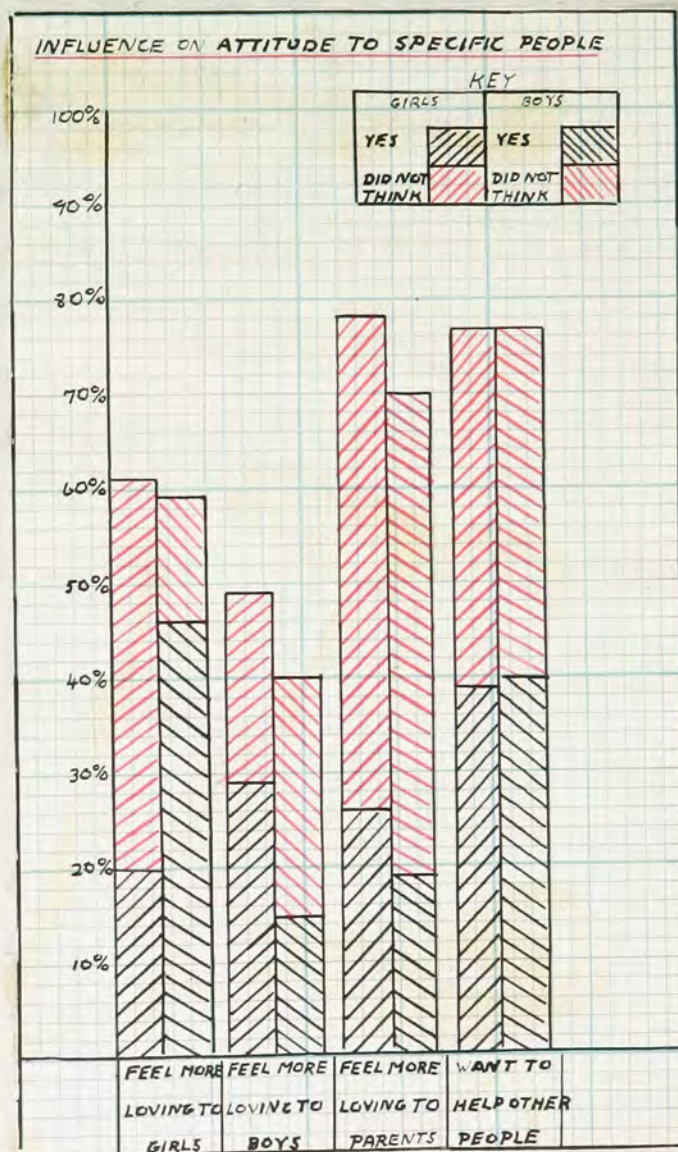


The third, and final, class of surveys contained in this chapter included a number of assessments made by the adolescents themselves of the popularity of love scenes and of the effectiveness of the film stars concerned in them. As a preliminary to these surveys, boys and girls were asked to give the names of their favourite female and male stars respectively. The adolescents were also required to state the reasons for their choice. The results revealed that both boys and girls were almost equally divided in admiring stars of the opposite sex for their good looks and sex appeal and for the roles they played and their individual abilities. Publicity in the press and on hoardings, as well as the conversation of older people, almost certainly influenced the children's interest in sex appeal. Nevertheless, whether stimulated or natural, the existence of a considerable interest in physical attraction was further indicated by the fact that Betty Grable and James Mason headed the popularity lists of boys and girls respectively. It would appear that as many film plots lay undue emphasis on sexual attraction as the basis of true love, young people may come to over value the charms and personal appearance of friends of the opposite sex.

Altogether 63% of the adolescents claimed an interest in love scenes. 56% of these said they would like to be in the actor's or actress's place and 32% showed signs of identifying themselves with the stars or of obtaining gratuitous satisfaction from their performance. The remaining 12% felt no emotion or thought that the actors or actresses in love scenes were foolish.

Boys and girls were further asked whether they particularly liked the way any film stars behaved or the way they talked to members of the opposite sex. One half the boys and girls (53% and 52% respectively) recollected situations in which they thought stars had behaved pleasantly. From an analysis of the films and stars quoted to support these answers, it would appear that boys and girls interpreted these questions from only one angle. An





**FIGURE 2.**



attractive way of behaving towards the opposite sex would seem to imply to the young people a charming manner and an ability to attract amorous attention. Sentimental dialogue satisfied them as a pleasant way of talking to the opposite sex. They seemed, in brief, to look only for a romantic relationship between a man and a woman and to ignore comradeship or a working partnership.

60% of the boys and girls had seen films which showed interesting ways in which a boy and girl might meet. The examples they gave were almost all usual "pick-ups" with happy, romantic consequences. No suggestion was made in the films that such casual encounters might not invariably end so satisfactorily. The incidents noted would hardly serve as suitable models for adolescents. In contrast, 40% of the young people criticised film stars whose behaviour towards members of the opposite sex had been rough and foolish. The majority of the girls deplored sadistic behaviour and ill-manners, while boys despised provocative flirtations.

#### Differences in the reactions of the sexes to the films.<sup>1</sup>

In general it would appear that the 53 films seen by the adolescents influenced the attitude of more girls than boys towards their parents. The former were more prone to detect examples of films in which screen parents treated children as their own parents controlled them. The girls were also more inclined to see the reasons for screen parents' conduct while in answer to Questionnaire D question 9 a larger percentage of girls than boys claimed that the productions made them feel fonder of their parents. There was, however, no significant sex differentiation in the answers to similar queries in two other Questionnaires. Boys and girls gave similar answers to all other questions relating to the effect of films on their attitude to their parents.

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<sup>1</sup>. See Figure 2 opposite this page throughout this section.



The productions billed during the fortnight under discussion led to increased affection towards the opposite sex on the part of more boys than girls (36% cp. 30%). In contrast greater regard for friends of the same sex was stirred in a higher percentage of girls than boys (20% cp. 15%). Girls showed a greater interest in love scenes and recollected more instances of film stars behaving attractively towards the opposite sex.

The comparisons cited above reveal the superior emotional maturity of the girls. Indeed, the only finding that threw doubt on this conclusion was the fact that boys showed a greater desire than girls to take part in screen love scenes.

#### Comparison of the reactions of pupils from different schools.

There were few instances of education divergencies in the answers to these questions. With regard to the influence of the productions on the children's attitude to their boy or girl friends, there appeared to be a slight tendency for more intelligent boys to show a greater interest in the opposite sex.

For example, more Grammar and Technical School boys enjoyed love scenes,<sup>1</sup> more Grammar School boys noted attractive ways of talking to the opposite sex and more Technical School boys recalled actresses who had pleasant ways of dealing with their male leads.

The only difference between girls in this respect was a tendency for more Technical than Secondary Modern School girls to remember films in which male stars gave pleasure by the manner in which they treated heroines.

Finally the inconclusive nature of the findings in respect of the three types of schools may well be summarised by quoting two typical conclusions. More Secondary Modern than Grammar School boys said films had made them want to help other people. On the other hand, fewer Secondary Modern than Technical or Grammar School

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1. This difference was not borne out by statistical investigation, however, though the tendency was apparent when the two groups were amalgamated.



girls felt fonder of their parents after a visit to the cinema.  
It would obviously be extremely unwise to attempt to evolve any  
logical pattern from such conflicting evidence.



## CHAPTER 9.

### An Assessment of the Effect of 53 Films on the Attitude of 300 Adolescents to a Way of Life.

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Section 3. Adolescents' assessment of cleverness of police and criminals.	p.229	Section 11. Did films make adolescents desire a lot of money?	p. 240
Section 4. Whom do adolescents admire more, police or criminals?	p.231	Section 12. Did films make adolescents want to travel?	p.242
Section 5. Do adolescents think that a criminal's life is exciting?	p.232	Section 13. Did films suggest things to do?	p. 243
Section 6. Can adolescents remember films in which criminals went unpunished?	p.233	Section 14. Which film characters do adolescents want to imitate?	p. 244
Section 7. Do adolescents think that it is true to life for criminals to go unpunished?	p.234	Section 15. Do adolescents feel that the just or unjust prosper?	p. 246
Section 8. Do adolescents desire to imitate criminals?	p.235	Section 16. Did adolescents think the films were true to life?	p. 247
		Section 17. Summary and Conclusions.	p. 250

#### I. INTRODUCTION.

The material contained in this chapter completes the assessment of the effects of 53 specific films on the emotions and attitudes of 300 adolescents. This final analysis deals with the possible reactions of the given group of productions on the attitude of the young people to a way of life.

The first half of the chapter attempts to examine the role played by crime films in influencing children's behaviour and attitude to living in society. The aim of this survey has been to test the accuracy of Dr. Cyril Burt's confident assertion that "The direct reproduction of serious film crimes is, in my experience, exceedingly uncommon..... It is clear that in comparison with the incalculable number of films that are manufactured and released, the offences resulting are infinitesimally few. The victims are almost wholly those who, temperamentally or otherwise, are already disposed to anti-social conduct".<sup>1</sup> The material for this

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1. See C. Burt, "The Young Delinquent", C IV. pp. 145 & 150.



survey is drawn exclusively from answers given to Questionnaire D.<sup>1</sup>

The second half of the chapter is concerned with an assessment of the influence of the films on the young people's reactions to many aspects of their own lives. Queries included in Questionnaire C<sup>2</sup> were designed to ascertain whether visits to the cinema cause adolescents to regard their own life as dull and to wish for money or the joys of travel. Finally this second group of investigations seeks to discover whether adolescents attempt to imitate things they witness on the screen; what type of character serves most frequently as a model; whether productions lead children to believe that the just or unjust prosper on this earth and whether young people regard the films as realistic. The evidence relating to these problems is supplemented by material taken from an analysis of the answers to Questionnaire A question 11.<sup>3</sup>

All the surveys include a comparison of the reactions of boys and girls and of pupils from the three different types of school. The source of the information for each section in the chapter is clearly indicated.

II. Do adolescents like crime films ? Q.D. q. 10.

	GG	GB	TG	TB	SMG	SMB	All Girls	All Boys	Both Sexes
Yes	18	24	15	23	23	22	56	69	125
No	6	1	9	2	2	3	17	6	23

Nos. = 148

Ages = 13 and 14.

TABLE 1. To show those adolescents who like crime films.

When confronted with a leading question, the great majority of adolescents (84%) claimed to appreciate crime films. This high percentage may be contrasted with the percentage of children who nominated crime films as the most popular type of production (3%) or mentioned crime scenes in their essays on "My Favourite Film" (11%)

1. See Appendix 5. Note 1. p. 334.
2. See Appendix 4. Note 1. p. 317.
3. See Appendix 1. Note 1. p. 293.



A higher percentage of boys than girls acknowledged a love of crime films<sup>1</sup> (92% cp. 78%). This sex difference did not, however, apply to Secondary Modern School pupils.<sup>2</sup> The single statistically significant education differentiation concerned Secondary Modern School girls who possessed a greater fondness for this class of film than did Technical School girls.<sup>3</sup>

Individual films mentioned by the young people included "Appointment With Crime" (9); "Scarface" (3); "The Verdict" (3); "Dillinger" (2); "The Lodger" (2); "The Glass Alibi" (2) and "The Spider Woman" (2)<sup>4</sup>

"Appointment With Crime" was a sordid story of a criminal's revenge and included realistic, unsentimental character studies. The film was set against the background of the mean streets of London. It involved a murder and additional scenes of violence and suspense. In this sense it typified the remainder of the productions in the list which also contained either an element of the supernatural and eerie or featured numerous suspense situations in the course of the unfolding of the plot. It seemed remarkable that no light or witty detective film received attention.

III. Which do adolescents think to be more clever in crime films - the police or the criminals? Q. D. q. 11.

	GG	GB	TG	TB	SMG	SMB	All Girls	All Boys	Both Sexes
Police	20	15	17	12	15	18	52	45	97
Criminals	1	9	2	4	8	3	11	16	27

Nos. = 124  
Ages = 13 and 14.

TABLE 2. To show those adolescents who think that in crime films (a) the police (b) the criminals prove more clever.

It is reassuring to note that the superior intelligence of the police force was recognised by no less than 78% of the adolescents

1. All Girls  $P = .035$  GG  $P = .047$  TG  $P = .028$   
All Boys GB

2. i.e. there was no statistically significant difference between their answers.

3.  $\frac{SMG}{TG} P = .017.$

4. See Appendix 5. Note 7 p. 336.



whereas only 22% supported the claim of the criminals. Twenty-six young people, however, ignored this question altogether. Only the answers of Grammar School pupils revealed any difference of opinion between the sexes on this subject.<sup>1</sup> This divergence occurred because more girls than boys admired the police. When the sexes were compared separately within education groups, there was, again, only a single divergence.<sup>2</sup> A greater number of Grammar than Secondary Modern School girls considered the police to be more clever than criminals.<sup>3</sup>

Advocates of the greater intelligence of the police gave the following reasons for their point of view:- "The police always catch the crooks in the end (63); "They follow up clues well" (9); "Criminals always make a mistake" (8); "Crooks are too sure of themselves" (3) "The police have faster cars" (2); "They are more versatile" (2) and "The police are better trained" (2). These answers showed that more than half of the children were aware that the great majority of crime films ended with the capture or logical punishment of the criminals. On the other hand it should be noted that eleven children admitted that the police triumphed in the end only because of the grave mistakes of the criminals. Finally a further two adolescents attributed the superiority of the police to their possession of faster cars, which is hardly a criterion of superior intelligence.

The 22% of the young people who thought the criminals were more astute than the police explained :- "Crooks always get away with the crime" (6); "They are cleverer to plan the job" (4); "They play tricks on the police" (2); "Criminals have secret hide outs"; "They take precautions to outwit the police" (1); "They evade the police until the end of the film" (1) and "The crooks understand unexpected police moves" (1). One child obviously considered that public opinion was in favour of criminals

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1. GG  
GB  $P = .012$ .

2. i.e. Otherwise, there was no statistically significant difference between their answers.

3. GG  
SMG  $P = < .01$ .



for he claimed that they "can get any man in the street to help them".

Two comments only need be made on these explanations. One child thought that criminals escaped at the end of films for every six who were convinced that they were invariably apprehended.

Finally, the percentage who pointed to the superior intelligence of criminals was low in view of the fact that many of the crime films seen featured law-breakers as the principal characters and that they had exciting adventures, which would be likely to appeal to young people.

IV. Whom do adolescents admire more, the police or the criminals?  
Q. D. q. 12.

	GG	GB	TG	TB	SMG	SMB	All Girls	All Boys	Both Sexes
Police	17	11	15	14	15	11	47	36	83
Criminals	5	10	8	6	8	10	21	26	47

Nos. = 130

Ages = 13 and 14.

TABLE 3. To show those adolescents who admire (a) the police (b) criminals.

Admiration for the police force did not appear to be so prevalent among adolescents as was recognition of their astuteness (64% cp. 78%). Nevertheless, in spite once more of a large number of abstentions, the answers did indicate a solid majority of children in favour of the guardians of law and order, No sex or education differences were statistically significant.

Twenty-five of the adolescents questioned admired the police because they invariably caught the criminals by the end of the film. Other reasons given included :- "They are smarter in appearance" (8); "cleverer" (6); "braver" (4); "have better ideas" (4); "stand for the law" (4); "are helpful" (3); "daring" (2); "dependable" (2); "efficient" (2) and "handsome" (2).<sup>1</sup>

Criminals, on the other hand, were preferred because "they do more thrilling things" (8); "take more chances" (5); "are braver" (4)

1. See Appendix 5. Note 2 . p. 336 .



"cleverer" (3); "manage to escape capture against odds" (3) "are hard to catch" (2); "less rough" (2); "quicker witted" (2) and "have better ideas" (2).<sup>1</sup>

These responses revealed that, on the whole, the police were admired because they look well in uniform and were resourceful and successful in pursuing their duty. The appeal of criminals was based on the fact that they had an exciting and daring life and were quick-witted in an emergency.

The results of this survey would appear to be of the utmost importance as admiration may well prove the basis for imitation. The percentage of adolescents expressing admiration for criminals (36%) was considerable. Nevertheless, considering the appeal a screen criminal's life must have to the young people's sense of adventure, it is perhaps surprising that this percentage was not higher.

V. Do adolescents think that a criminal's life is exciting?  
Q. D. q. 16.

	GG	GB	TG	TB	SMG	SMB	All Girls	All Boys	Both Sexes
Yes	19	24	16	23	23	19	58	66	124
No	6	1	9	2	2	5	17	8	25

Nos. = 149

Ages = 13 and 14.

TABLE 4. To show those adolescents who think a criminal's life is exciting.

All available evidence points to the susceptibility of adolescents to the appeal of "excitement". It has been said that "The feeling of vitality and the being arrested by change and movement is as essential to the child as it is to the animal".<sup>2</sup> Therefore the fact that 84% of the young people questioned believed that a criminal's life is exciting need not be considered as being irreconcilable with the evidence of the preceding two sections.

Boys and girls did not, on the whole, differ in their judgment

1. See Appendix 5. Note 8 . p. 336 .

2. See Report "The Bernstein Children's Film Questionnaire" p. 6.



on this matter,<sup>1</sup> although more Technical School boys than girls answered in the affirmative.<sup>2</sup> Only one difference was revealed, also, when a comparison was made between the education group answers of the two sexes. This was the result of more Secondary Modern than Technical School girls thinking that the life of a criminal would be thrilling.<sup>3</sup>

VI. Can adolescents remember films in which criminals go unpunished for their crimes ? Q. D. Q. 13.

	GG	GB	TG	TB	SMG	SMB	All Girls	All Boys	Both Sexes
Yes	4	6	4	7	4	2	12	15	27
No	19	16	19	18	20	23	58	57	115

Nos. = 142.

Ages = 13 and 14.

TABLE 5. To show those adolescents who remember films in which criminals go unpunished for their crimes.

The majority of children of both sexes and from all types of school could not remember any film in which the criminals went unpunished for their crimes.<sup>4</sup> Only 19% of the young people gave a positive answer. An analysis of the plots of the films which they quoted in support of their responses, however, showed that nearly all of them misunderstood or forgot the ending of the production. Six of the fourteen films mentioned ended with the arrest or summary punishment of the criminals by the police; a further seven terminated in the criminal's death or punishment through other means and only one film allowed him to escape retribution altogether.<sup>5</sup> In this latter case the individual concerned was involved with a desperate gang but was working for a commendable moral good. These findings are substantiated by the

1. i.e. there was no statistically significant difference between their answers.

2. TG  
TB P = .023.

3. SMG  
TG P = .023.

4. i.e. there was no statistically significant difference between their answers.

5. See Appendix 5. Note 7 . p. 336 .



conclusions of Edgar Dale. He discovered that although "out of a total of 62 characters who commit crimes, 15 received no punishment at all" yet "there is little doubt that the criminal is apprehended just as frequently in the motion picture as he is in real life, and perhaps even more frequently".<sup>1</sup>

It seems likely that half the adolescents must have interpreted "escaped punishment" to mean escaped punishment at the hands of the police. In addition nearly all the remainder appear to have been in error concerning the true ending of the production they went to see.

In general, even though crime films may paint a sympathetic portrait of a law-breaker's career, the majority end with logical punishment for his crimes. The accuracy of this contention is supported by the figures contained in Table 5. In this respect, at least, it seems unlikely that crime films will mislead adolescents into believing that crime always pays.

VII. Do adolescents think that it is true to life for criminals to go unpunished? Q. D. q. 14.

	GG	GB	TG	TB	SMG	SMB	All Girls	All Boys	Both Sexes
Yes	8	10	8	4	2	5	18	19	37
No.	16	13	15	20	23	20	54	53	107

Nos. = 144.

Ages = 13 and 14.

TABLE 6. To show those adolescents who think that it is true to life for criminals to go unpunished for their crimes.

Boys and girls did not differ in their answers to this question.<sup>2</sup> There were, however, divergences between the answers of children from the various school groups. Amongst the boys, more Grammar than Technical School pupils thought that it was true to life for criminals to go unpunished.<sup>3</sup> Similarly, more Grammar and Technical than Secondary Modern School girls agreed that

1. E. Dale, "Content of Motion Pictures", C. VIII. pp. 144 & 150.

2. i.e. there was no statistically significant difference between their answers.

3. GB  
TB P = .049.



criminals often escape retribution in everyday life.<sup>1</sup>

Together the various children who answered "yes" to this question composed 26% of the total of adolescents covered by the survey.

This estimate may, or may not, be exaggerated as compared with actual figures in police records of unsolved crimes. Such a comparison is of minor interest in this context. The important fact that emerges is that adolescents' judgment in this matter cannot be based entirely on film standards. Only 19% of the young people claimed to recollect productions in which the criminals remained unpunished whereas a higher percentage (26%) considered that in reality criminals escape justice. Two conclusions may safely be drawn from these findings. First, it appears that, in the opinion of the adolescents questioned, films under-estimate the number of unsolved crimes. It is, therefore, logical to assume that the screen cannot be held responsible for misleading a majority of this group of adolescents into believing that most criminals manage to evade just punishment for their crimes.

VIII. Would adolescents like to imitate the deeds of criminals in the films? (Q. D. Q. 15)

	GG	GB	TG	TB	SMG	SMB	All Girls	All Boys	Both Sexes
Yes	-	5	4	7	4	12	8	24	32
No	25	18	21	18	21	13	67	49	116

Nos. = 148

Ages = 13 and 14.

TABLE 7. To show those adolescents who would like to imitate the actions of screen criminals.

Answers given to this and the following questions may be considered as providing the vital information in this survey on the influence of crime films on adolescents. Perhaps the greatest difficulty in the present section is to determine how the majority of the young people interpreted the word "imitate". It is probable that a considerable proportion understood the term to mean "mimic" or "play" merely for their own amusement.

1. GG SMG P = .034 TG SMG P = .034



The figures reveal that the desire of imitation was more prevalent among the boys than the girls<sup>1</sup> (33% cp. 10%) and that Secondary Modern boys were the most prone of all to wish to imitate the deeds of law-breakers.<sup>2</sup> The existence of the sex differentiation is hardly surprising. It may be due, partly, to the predominantly masculine personnel and pursuits of screen gangs and, partly, to the tendency for boys to be more interested in violence and adventure. It must be noted, also, that violence and adventure were most popular among Secondary Modern boys.

On the whole, the percentage of children desiring to imitate the thrilling adventures of screen criminals (22%) was not sufficiently high to cause great concern.<sup>3</sup>

IX. Have adolescents ever attempted to imitate the deeds of screen criminals? Q. D. q. 18.

	GG	GB	TG	TB	SMG	SMB	All Girls	All Boys	Both Sexes
Yes	2	9	9	3	7	11	18	23	41
No.	23	14	16	22	18	14	57	50	107

Nos. = 148

Ages = 13 and 14.

TABLE 8. To show those adolescents who have friends who have tried to imitate the deeds of screen criminals.

28% of the young people admitted that they knew of companions who had attempted to imitate the behaviour of screen criminals. The question was presented in this indirect manner in an attempt to obtain the frankest possible responses. Boys and girls, in general, thought of similar numbers of incidents in which their friends had tried to act like criminals,<sup>4</sup> although Grammar School boys provided more examples than the girls.<sup>5</sup> There were, further-

1. All Girls  $p = .01$ . All Boys  $p = .023$  GG  $p = .018$  TG no difference  
SMB
2. GB  $p = .022$  Otherwise no statistically significant difference between education group answers.
3. i.e. in view of children's possible interpretation of "imitate".
4. ~~TG~~  $p = .01$  i.e. there was no statistically significant difference between their answers.
5. GG  $p = .013$ .  
GB



more education divergences for both sexes. More Grammar and Secondary Modern than Technical school boys recalled such incidents while girls attending Technical and Secondary Modern Schools were more prone to remember this type of conduct on the part of their friends. <sup>2</sup>

At first sight the percentage of positive answers appears alarmingly high<sup>3</sup> (28%). Fortunately the young people also gave examples of what their friends actually did in imitating the deeds of screen criminals. An analysis of these examples demonstrates that a mere 3% of the total children questioned meant to convey the fact that their friends had committed petty crimes. The remaining 25% are shown to have meant only that they knew of young people who had in play pretended to act or speak like a screen criminal.

A further analysis may be applied to the 3% of answers referring to petty crimes. This percentage resulted from five adolescents noting signs of dishonesty among their companions. A 13 year old Secondary Modern boy claimed to have friends who "broke windows and pretended to get the jewels" while a 14 year old girl from the same school referred to one of her companions who had been guilty of "Blackmail and dodging disciplinary laws".<sup>4</sup> Both these actions appear likely to have been directly inspired by the example of screen criminals. A second Grammar School boy of 13 years of age denounced friends who "stole money and kept on taking things when I wasn't looking". This example of theft from school friends was accompanied by two cases of petty theft committed outside school. A 14 year old Grammar School boy claimed to have knowledge of children who had been led into "stealing things from Woolworths" while a 13 year old Secondary Modern girl wrote of friends who "stole a teaspoon out of a cafe". These

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1. TB P = .014 TB P = .044  
SMB GB

2. TG P = .021.  
SMG

3. See Appendix 5. Note 10 . p.337. for complete list.

4. "disciplinary laws" presumably means school rules.



three examples of petty crime were presumably only likened to the behaviour of screen criminals because they were dishonest. It is, indeed, extremely unlikely that such an action as stealing a teaspoon should be based on a direct imitation of the deeds of a screen villain.

The general results of this survey would appear to indicate that 3% of the adolescents thought that their friends had behaved dishonestly and only 1% gave examples which revealed that the boys and girls concerned were modelling their behaviour on actual incidents shown in a crime film. This evidence makes it clear that however much crime productions appeal to young people's sense of adventure and desire for excitement, their serious effect on adolescents' social conformity appear to be very small.

X. Did adolescents feel that their own life was rather dull after seeing films showing during the fortnight January 20th to February 1st 1947 ? Q. C. q. 15.

	GG	GB	TG	TB	SMG	SMB	All Girls	All Boys	Both Sexes
Yes	19	27	10	21	23	16	52	64	116
No	19	19	20	22	23	25	62	66	128
Did not think of it.	11	3	20	7	3	8	34	18	52

Nos. = 296.

Ages = 13 and 14.

TABLE 9. To show those adolescents who thought their own lives were rather dull.

It seems unlikely that, unless directly asked, many young people would consciously make a direct comparison between their own everyday existence and life as depicted on the screen. Nevertheless a disquietingly high percentage of adolescents (39%) examined in this survey confessed that certain of the films featured during the fortnight under discussion had made their own life seem rather dull.

There were significant differences in the answers given to this query by both the sex and education groups. Technical School



boys were impressed by the mediocrity of their own existence more frequently than the girls from the same type of school.<sup>1</sup> On the other hand, more girls than boys in the Secondary Modern group said they were affected in this way.<sup>2</sup> These two sex differences tended to cancel each other out, so that the responses of boys and girls in general did not diverge to any appreciable extent.<sup>3</sup> One of the two principal education differences lay in the fact that Secondary Modern School girls were more prone to be impressed by the dullness of their own lives than Technical School girls.<sup>4</sup> In comparison, more Grammar than Secondary Modern boys gave a positive answer to this question.<sup>5</sup>

Individual productions which most impressed the boys with the disparity between life as shown on the screen and life as they encounter it in everyday existence included "The Princess and the Pirate", "Last of the Mohicans", "London Town", "Pinnocchio", "Appointment with Crime", "A Woman's Face" and "Smoky". Girls were made to feel that their own life lacked interest by "Centennial Summer", "Thrill of a Romance" and "The Verdict".

Both the lists suggest that the productions which are particularly popular with the two sexes or which aroused considerable emotional response from the children, were also those which made their lives seem rather dull. The films noted by the boys contained either eerie or suspense situations, humorous and spectacular sets or scenes which featured animals. The girls' choice was restricted to two sentimental love stories and one crime film. Secondary Modern girls were most influenced by the former type of production. In general, these schoolchildren were drawn from

- 
1. TG  
TB  $P = <.01.$
  2. However, this difference was not statistically significant.
  3. i.e. there was no statistically significant difference between their answers.
  4. TG  
SMG  $P = <.01.$
  5. GB  
SMB  $P = .028.$



poorer families than were the other girls. Consequently it may be that they were more apt to feel dissatisfied by the great contrast between their own home background and that of the spectacular atmosphere created in "Centennial Summer" and "Thrill of a Romance".

Finally, the results of this section indicate that sentimental romances and suspense-filled crime stories may cause additional harm<sup>1</sup> to young people by arousing dissatisfaction with their own lives.

XI. Did any of the films cause adolescents to desire to possess a great deal of money? Q. C. q. 9.

	GG	GB	TG	TB	SMG	SMB	All Girls	All Boys	Both Sexes
Yes	1	2	2	6	5	7	8	15	23
No	21	21	25	31	31	27	77	79	156
Did not think of it.	28	24	23	13	14	11	65	48	113

Nos. = 292  
Ages = 13 and 14.

TABLE 10. To show those adolescents who saw films which made them long for a lot of money.

In spite of the fact that the majority of the films seen by the children during the given fortnight placed "excessive concentration ..... on the residences, possessions, occupations and leisure-time amusements of the wealthy and socially well-placed,"<sup>2</sup> surprisingly few boys and girls were moved to desire a lot of money. Only 8% answered this question in the affirmative while 39% reported that they had not thought of the film they saw in this connection and no less than 53% responded with a direct negative.

There was little difference between the answers of the two

1. i.e. Romantic films also caused harm through cheapening adolescents' relationship between man and woman and Crime films, in causing nightmares and frightening after effects.
2. See Chapter 5. Sections 3 & 4. p. 123 & 128.



sexes,<sup>1</sup> except that more Technical School girls said that they had not thought of the film in that way, while a greater number of boys from the same grade of school returned a negative answer.<sup>2</sup> There was also some difference, in the case of the girls, between the point of view of Secondary Modern School girls, and that of Grammar School girls.<sup>3</sup> The former were more prone to desire more money. Similar differences arose between Technical and Secondary Modern School and Grammar School boys.<sup>4</sup>

Two suggestions may be offered to explain why so few adolescents appear to envy the affluence by which the majority of screen characters are surrounded. The children may come to accept the very high standard of living portrayed in many American films as normal for that particular country and contrast this inflated standard with that which they know by experience to exist in Great Britain. On the other hand young people may have come to regard films purely as "escapist" fairy stories, entirely disassociated from normal living. The cumulative effect on adolescents of such productions might be to prevent them from appreciating a sincere and realistic film, which may well appear dull after a surfeit of spectacle and luxury. Yet it must be emphasised that these are only possible harmful results. In fact this survey revealed no evidence to suggest that films depicting the "indulgences of the rich"<sup>5</sup> cause many boys and girls to desire more money.

- 
1. i.e. statistically significant differences.
  2. TG  
TB P = .041
  3. SMG  
GG P = < .01.
  4. GB  
TB P = .012      GB  
SMB P = < .01.
  5. See Chapter 5. Section 7. p. 128.



XII. Did the films make adolescents want to travel ?  
Q. C. q. 17.

	GG	GB	TG	TB	SMG	SMB	All Girls	All Boys	Both Sexes
Yes	23	13	16	18	25	17	64	48	112
No	19	27	22	23	16	21	57	71	128
Did not think of it.	8	9	12	9	5	10	25	28	53

Nos. = 293

Ages = 13 and 14.

TABLE 11. To show those adolescents who desired to travel after a visit to the cinema.

The productions seen by the children during the fortnight January 20th to February 1st 1947 stirred in 38% a desire to travel. There was no statistically significant difference between the answers given to this Question by boys and girls of all types of school.

Four films were mentioned by adolescents of both sexes as having caused a desire to visit foreign lands.<sup>1</sup> "London Town" and "The Princess and the Pirate" were noted most frequently, while "The Verdict" and "Make Mine Music" were also listed. The girls added "Centennial Summer" and "The Thrill of a Romance" to the list. Finally "Smoky" and "The Last of the Mohicans" were mentioned by the boys.

Blumer in his "Movies and Conduct" emphasised "pictures showing adventure in foreign lands and those dealing with college life. Pictures treating such themes are of noticeable influence in developing desires, respectively, to visit other lands and to go to the college."<sup>2</sup> The results of this survey suggest that the vital factor in encouraging a desire to travel is not the location of the film plot so much as the colour in which the film is produced. An examination of the eight productions listed by the adolescents reveals that no less than six - "London Town", "The Princess and the Pirate", "Make Mine Music", "Centennial Summer", "Thrill of a Romance" and "Smoky" - were in technicolour

1. i.e. more children who went to see those 4 films wanted to travel

2. Blumer, "Movies & Conduct" C. X. p. 161.



while only two - "The Verdict" and "The Last of the Mohicans" were in monochrome. The relevance of this conclusion is supported by the fact that 28% of the young people mentioned colour as contributing to the popularity of their favourite film on the grounds that it made the production more realistic. In addition it is evident that technicolour contributes to the splendour of any set.

In general it can be seen that although films, such as "Smoky" and "The Last of the Mohicans", which contain impressive scenery and glimpses of wild life, appear to make boys and girls want to travel, productions featuring spectacular sets against a lavish background, typified by "Centennial Summer" and "Thrill of a Romance" also have a great appeal.

XIII. Has any film ever suggested to adolescents things they might do ? Q. A. q. 11.

In answer to Questionnaire A question 11, only 10% of the adolescents claimed that certain films had suggested things they might do.<sup>1</sup> Thus this influence of the cinema was placed third in the frequency order of nine possible effects of the film.

The individual productions which appear to have influenced most adolescents were "Lassie Come Home" (5), "Madam Curie" (3), "State Fair" (2), "Sentimental Journey" (2), "Blossoms in the Dust" (2) and "Seventh Veil" (2).<sup>1</sup> The special effects mentioned in this context were varied. Rita Hayworth, Jeanette McDonald and Sonja Henjic moved one Grammar and two Technical School girls respectively to want to dance, sing and skate. "Seventh Veil" persuaded a 13 year old Technical School girl "to play after wanting to give up piano lessons" and also convinced a Grammar School girl of the same age that "Perseverance makes one famous". "Piccadilly Incident" had an equally salutary effect on a 13 year old Grammar School girl in that it suggested that she should "be kind and help others and not hold a bad name". Robert Cummings in "King's Row" inspired a 14 year old Technical School girl to

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1. See Appendix 1. Note 12 . p. 307.



want to "nurse sick people and make them happy". "The open air life" appealed to a 14 year old Secondary Modern girl who saw one of the Lassie films and, finally, "Home in Indiana" made a Technical School girl "want to live in a big house and have fine clothes".

The quotations given would suggest that adolescents appear to be influenced by stars whose special abilities they would like to imitate, by obvious moral lessons concerning virtuous or self-sacrificing conduct or by a way of life (such as that depicted in "Lassie" productions) which is likely to make a particular appeal to young people's imagination. Significantly no adolescent mentioned an isolated incident or game which suggested a useful leisure-time occupation. The productions which exercised the greatest influence were those of a sentimental nature with a pointed moral but they had, in general, a primarily desirable influence in encouraging perseverance in acquiring finer characters and new abilities.

XIV. Which characters in the films showing during the fortnight January 20th - February 1st 1947 would adolescents like to imitate? Q. C. Q. 22.

	GG	GB	TG	TB	SMG	SMB	All Girls	All Boys	Both Sexes
Yes	16	33	11	15	15	5	42	42	84
No.	33	27	38	35	32	45	103	107	210

Nos. = 294  
Ages = 13 and 14.

TABLE 12. To show those adolescents who wished to be like certain film characters.

"Adolescents may witness motion pictures which develop ambitions to experience that life or to emulate some character within it ..... indications of such an effect appear in less than 7% of the accounts."<sup>1</sup> This finding of an American investigator contrasts with the indications of the present survey in which 28% of the young people mentioned specific characters upon

1. Blumer, "Movies and Conduct" C. X. p. 166.



whom they would like to model their conduct. This percentage contained fewer Secondary Modern boys than girls from that type of school or than boys from Grammar and Technical Schools.<sup>1</sup>

Otherwise there were no statistically significant sex or education differentiations.

66% of the girls who saw "Centennial Summer" would have liked to be like the younger sister, Julia. Reasons given for this desire for imitation included her beauty, sweet disposition, her singing and her attractive boy friend. The female leads of "London Town" proved either too young or too sophisticated to appeal to more than a small proportion (18%) of the girls and the cheap soubrette of "The Verdict" attracted not a single adolescent imitator. In contrast, four of the eight girls who saw "Thrill of a Romance" admired the talent, charm and sex appeal of the heroine<sup>2</sup> sufficiently to want to model themselves upon her. One of the two girls who saw "Devotion" determined to imitate Emily Bronte "because she was so helpful", while the other intended to emulate Charlotte's "genius".

Altogether girls showed a special enthusiasm for youthful heroines with pretty faces and gentle dispositions. They singled out Jeanne Crain for special admiration possibly because she is herself an adolescent and the girls find it easier to identify their interests with the ones attributed to her. It is certainly evident that girls do project themselves into the part of the heroine from their stated desire to model themselves on certain actresses "because of her boy friend". In brief, they seek to resemble film stars who are young, beautiful, kind, talented and well dressed. Truly, their ambitions are most comprehensive.

14% of the boys set themselves to imitate the Superintendant and the dilettante artist of "The Verdict"; 16% wanted to be a

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1.  $\frac{SMG}{SMB} P = < .01$        $\frac{SMB}{GB} P = < .01$        $\frac{SMB}{TB} P = .013$

2. Esther Williams, the swimming star.



successful humorist like the hero of "London Town" and another 16% wanted to be the owner of "a wonderful horse" like "Smoky's" tough young hero. Ten boys saw "Appointment with Crime"; five decided to model their actions on those of the detective and only one, on the crook who was also the hero of the film. Five of the seven boys who saw "Last of the Mohicans" wanted to be like Hawkeye "because he was brave" and had "an interesting time exploring". Surprisingly, the three boys who comprised the total male audience<sup>1</sup> of "Centennial Summer" considered that the romantic hero was worth imitating; one boy envied the male lead in "George in Civy Street" "because of the love scene" and another intended to imitate the crooner in "Do You Love Me" because "he had such a lovely sweetheart".

It would appear that the boys share with the girls a desire to project themselves into the hero's part and gratuitously to enjoy his privileges or property. They reveal an unexpected forbearance for the dashing lover, and a more normal enthusiasm for the manly hero who performs feats of bravery and has a sense of humour and a spirit of adventure. Unlike the girls, they place little emphasis on the hero's personal appearance.

XV. Do adolescents feel that the just or unjust characters prosper in the films which they saw during the fortnight Jan. 20th - Feb. 1st, 1947. (Q. C. q. 13 and q. 16.)

	GG	GB	TG	TB	SMG	SMB	All Girls	All Boys	Both Sexes
Yes	39	34	28	36	41	36	108	106	214
No	5	9	10	9	4	5	19	23	42
Didn't think of it like that	5	7	12	5	5	9	22	21	43

Nos. = 299.

Ages = 13 and 14.

TABLE 13. To show those adolescents who think that everything comes right for good people in the end.

1. i.e. the total "male audience" from amongst this group of 150 adolescent boys.



	GG	GB	TG	TB	SMG	SMB	All Girls	All Boys	Both Sexes.
Yes	12	17	12	17	13	20	37	54	91
No.	25	23	23	24	21	13	69	60	129
Didn't think of it like that	13	7	15	8	13	13	41	28	69

Nos. = 289.

Ages = 13 and 14.

TABLE 14. To show those adolescents who think that bad people are successful in this world.

The majority of this group of films seem to have conveyed the impression that virtue is rewarded with its corollary that vice will not escape punishment. At least, only 31% of the adolescents claimed that the films they visited convinced them that bad people were successful in the end whereas 75% felt sure that the ultimate triumph of virtuous individuals was ensured. In addition, 45% of the young people expressed the definite conviction that unjust people always failed compared with a mere 14% who envisaged a similar fate for those who were just. Boys showed slightly more inclination than girls to believe that things would turn out satisfactorily for bad people.<sup>1</sup> On the other hand, Secondary Modern and Grammar School girls had more faith than Technical School children in the prosperity of virtuous individuals.<sup>2</sup> There was no other difference in the answers of any sex or education group.<sup>3</sup>

A consideration of individual films reveals that, in some cases, entirely opposite conclusions have been drawn from the same film. For example, 40% of those who saw "The Verdict" concluded that the unjust succeed whereas 65% decided that the just are ultimately successful. Such apparently conflicting answers suggest that young people base their conclusions on isolated incidents in the film and not on the general moral tenor of the plot. Thus, those who felt that bad people prosper in "The

1. All Girls  $P = .047$ .  
All Boys

2. GG  $P = .045$  TG  $P = < .01$   
TG SMG

3. i.e. there was no other statistically significant difference.



Verdict" were probably concerned with the murderer who at first evaded punishment or with the Superintendent's successor who gained promotion by a selfish and calculating act. In contrast, those who felt that everything turns out well for good people had substantial grounds for their conclusion as in the course of the film an innocent man was cleared of a murder charge.<sup>1</sup> Surprisingly, a quarter (25%) of the boys who went to see "Smoky" declared that bad people prospered; presumably they were considering the numerous occasions upon which the hero's worthless half-brother was given help and overlooking that unfortunate's terrible death.<sup>2</sup> However, the final success and happiness of the hero and Smoky's return to the ranch prompted 91% of those who saw the film to decide that everything turns out well for good people in the end. Nine of the ten girls who saw "Thrill of a Romance" came to a similar conclusion, basing their decision, no doubt, on the happy ending of the film when the heroine's marriage was annulled and she was able to marry the hero. This judgment is disquieting because the adolescents made the implicit assumption that the leading characters were "good" as well as happy. According to moral conventions the actions of both hero and heroine in this production would have <sup>been</sup> subject to censure. In the course of the film, the heroine, left alone on her honeymoon, receives the advances of another man with whom she eventually falls in love. Her husband is represented as cold and scheming but, on the other hand, both hero and heroine show themselves to be weak willed and selfish.

Finally, it may be said that two general conclusions have emerged from this section; one, confirms former evidence that adolescents notice specific incidents and tend to draw their conclusions from them rather than from the general trend of the story<sup>3</sup>

- 
1. See Chapter 6. Section 5 . p. 148 .
  2. He was trampled to death by the horse.
  3. See Chapter 7. Section 11. p. 164 .



which may convey a contradictory message; the other reveals more disquieting information. From an analysis of answers to such films as "Thrill of a Romance", it is evident that adolescents accept the sympathetic characters as the "good" ones however questionable their conduct may be. Indeed, there may be a grave danger that adolescents' standards of what constitutes socially approved moral standards may be confused by films which attribute selfish or wrong behaviour to their heroes and heroines.<sup>1</sup>

XVI. Did adolescents think that the films they saw during the fortnight Jan. 20th - Feb. 1st 1947 were true to life?  
(Q. C. q. 23.)

	GG	GB	TG	TB	SMG	SMB	All Girls	All Boys	Both Sexes
Yes	20	25	28	21	26	15	74	61	136
No	28	24	21	28	22	35	71	87	158

Nos. = 293

Ages = 13 and 14.

TABLE 15. To show those adolescents who thought that the film they saw was true to life.

46% of the adolescents thought that the films they saw were true to life. Apart from the tendency for fewer Secondary Modern girls than boys to classify the productions as naturalistic,<sup>2</sup> there was no appreciable difference either between girls and boys' answers or between those of the pupils from different schools.<sup>3</sup>

An analysis of adolescents' answers to this question casts considerable doubt on their ability to understand what "true to life" means. At least their interpretation of it appeared to cover almost any film which was not a cartoon or which did not deal with the supernatural. Hence, nine of the ten children who witnessed the musical extravaganza "A Night in Paradise" and half of the children who saw the melodramatic crime film "The Verdict"

1. See Chapter 5. Section 10 p. 129.

2. SMG  
SMB  $P = .016$

3. no statistically significant difference between their answers.



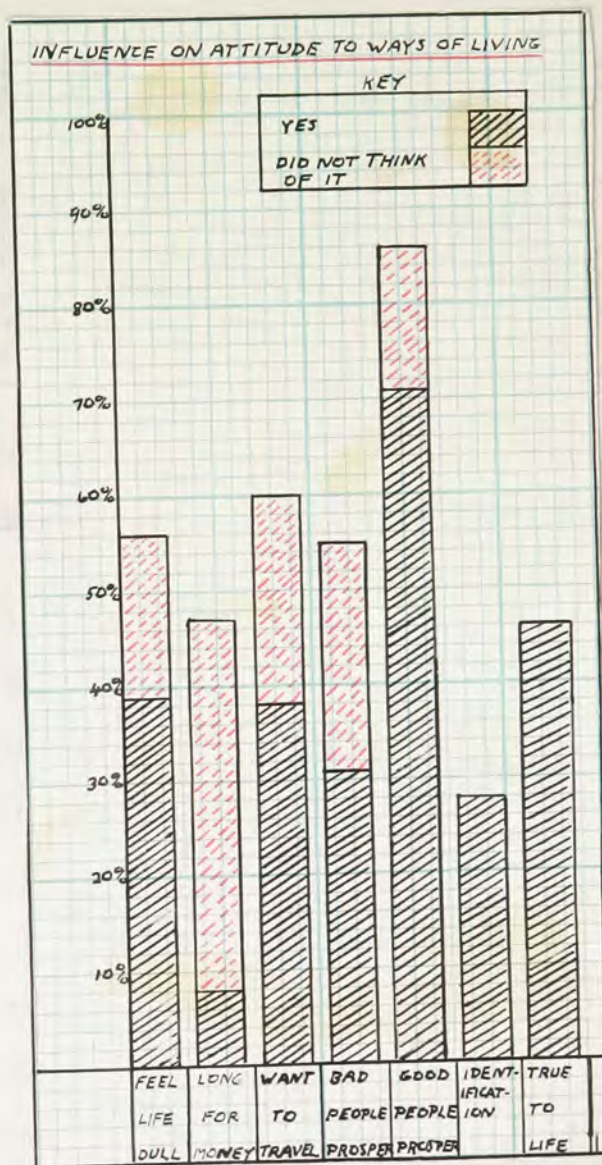


FIGURE 1.



considered that it was justifiable to describe these films as true to life. Further, "Centennial Summer", a musical comedy, and "Last of the Mohicans", a thrilling adventure story, were accepted as realistic by 19 of the 40 and 8 of the 11 adolescents who went to see them.

It appears that nearly half the adolescents tended to accept the films that they saw during this fortnight as representing the kind of behaviour which they might normally expect to encounter. Thus, unless it is assumed that true to life is too subtle a concept for fourteen year olds,<sup>1</sup> it is impossible to ignore the fact that such films as the ones discussed in this section may lead adolescents into unrealistic behaviour. Further, they may cause them disappointment in the more important experiences of their own lives.<sup>2</sup>

#### XVII. Summary and Conclusions.

The early sections of this chapter were designed to throw light on the influence of crime films on the behaviour and social attitudes of young people.<sup>3</sup> A general view of the eight sections concerned in this survey reveals that the various findings are in no way mutually destructive.

84% of the adolescents questioned admitted that they liked crime films. The majority of the individual productions which they quoted contained either supernatural elements or numerous suspense situations. No light or humorous detective stories were included in the list.

78% of the young people were convinced that the police were more clever than criminals. They based their conviction partly on the fact that the great majority of film criminals were caught in the end and partly on a belief that the police were well-trained

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1. i.e. that they do not understand it to mean the sort of behaviour they might expect to encounter normally.

2. See, also, Chapter 5. Section 16 p. 141.

3. See Figure 1. opposite this page throughout following section.



and quick to follow clues. The 22% who supported the claims of the criminals did so because of their quick-witted efforts to evade the law and escape with their haul. Admiration for the police force did not appear to be so widespread as was recognition of their astuteness. 64% admired the police because they were smartly uniformed and resourceful in capturing law-breakers. In contrast, criminals appealed to a minority of young people mainly because of their exciting, daring lives and their power of rapid adjustment in an emergency. In view of the great appeal that a criminal's activities must hold for the adolescents' sense of adventure, it is perhaps both surprising and reassuring that law-breakers were not more popular. It is of additional significance that the majority of adolescents appreciated that screen criminals were eventually either captured or otherwise justly punished for their ill-deeds.

84% of the adolescents thought that a criminal's life was exciting. In this connection crime films have an appeal to boys' and girls' love of adventure similar to that exercised by cowboy and historical productions. In general, even though crime films may occasionally point a sympathetic portrait of a criminal's career, they usually end with the logical punishment for his crimes. This fact was borne out by the relatively small percentage of adolescents (19%) who claimed to be able to remember films in which the criminals escaped retribution. Even this percentage was further reduced when account was taken of the number of young people who were mistaken in their judgment of the film concerned. It is also instructive to note that the percentage of adolescents who said that they could remember films in which the criminal remained unpunished was lower than the percentage who believed that criminals escaped punishment in real life (19% cp. 26%). Thus it would appear from these findings that, according to the indirect judgment of adolescents, films tend to underestimate the numbers of unsolved crimes. Consequently it seems illogical



to assert that crime films foster a belief among young people that crime pays in that a considerable proportion of law-breakers evade apprehension.

The remaining two sections dealt with the direct aspects of the problem of the influence of crime films. Only 22% of the adolescents said that they would like to imitate criminals. A proportion of this relatively low percentage of young people may have interpreted "imitate" merely to mean "mimic for amusement's sake". Finally, 28% of the boys and girls admitted that they knew of contemporaries who had tried to imitate the behaviour of screen criminals. An analysis of the examples of activities quoted, however, completely revised what appeared to be an alarming picture. A mere 3% of the adolescents meant that they knew of young people who had actually committed petty crimes and of these only 1% could have been directly inspired by incidents shown in crime films.<sup>1</sup> The remaining 25% meant that their friends had dressed up or pretended to act or speak like criminals.

If any general verdict may be reached on the basis of these findings, it is that they confirm the view reported by a British investigator "The Home Secretary, the Attorney General, the Children's Courts and the most experienced child psychologist assert that films do not cause child crime".<sup>2</sup> The results of the present survey show no reason why this view should be significantly revised.

General Questions regarding the effect on the adolescents of the productions showing during the given fortnight elicited additional information about the influence of films on young people's attitude to life. For example, 39% of the boys and girls said that their own life was rather dull after seeing certain films.

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<sup>1</sup> This confirms Professor Cyril Burt's evidence quoted in Section I p. 227. of this Chapter.

<sup>2</sup> See Richard Ford, "Children in the Cinema", C III. p. 89.



Although adolescents are probably not prone to make a conscious comparison between real and screen life, the percentage who admitted in answer to a direct question, that the former appeared uninspiring when contrasted with the latter was disquietingly high. This feeling of dissatisfaction was aroused most frequently either by sentimental romances or suspense-filled crime productions. It was more reassuring to find that, in spite of the emphasis on lavish sets and a high standard of living depicted in many films, only 8% of the boys and girls were moved to desire a lot more money. However, spectacular productions might have the cumulative effect of preventing adolescents from appreciating a realistic film, which may well appear dull after a surfeit of spectacle and luxury. Indeed there is a danger that young people may come to regard films as being purely "escapist". 38% of the adolescents who saw the fortnight's films subsequently admitted a desire to travel. Their answers showed that outdoor scenery and pictures of wild life stirred interest in other lands and cities but that spectacular sets also have their appeal. The most important single factor influencing young people's desire to travel seemed, however, to be technicolour.

10% of the boys and girls who answered Questionnaire A Question 11 said that certain films had suggested things they could do. Productions which were most influential in this respect were sentimental and contained an obvious moral lesson regarding virtuous or self-sacrificing conduct. Other films stirred young people to try to imitate the special abilities of particular film stars. Altogether the productions had a primarily healthy, if relatively small, effect in encouraging perseverance in developing finer characters and novel skill.

Answers concerning the ultimate success of "good" or "bad" people confirmed previous findings. Adolescents tended to notice specific incidents in films and to draw their conclusions from them, even in those cases in which the general trend of the



plot carried a different message. In consequence of this, young people were able to draw entirely opposite conclusions from the same film. In general, more than twice as many children thought that good people succeed than noted the triumphs of the wicked.<sup>1</sup> (72% cp. 31%). Unfortunately, there appeared to be some confusion in what young people conceived to be a "good" character. In most films the adolescents seemed to accept automatically the sympathetically-depicted characters as "good". Under these conditions, low standards of moral conduct attributed to film heroes and heroines may more easily debase young people's own standards of "good" or socially-approved behaviour. Nevertheless it is encouraging to note that the great majority of adolescents have adopted the screen creed that bad or unsympathetic characters are ultimately unsuccessful.

28% of the young people confessed that they would enjoy being like certain characters on the screen. Briefly, girls were inclined to wish to imitate actresses of their own age, especially if they had sweet dispositions, attractive appearance and possessions, or particular abilities. Boys, in contrast, desired to model themselves on heroes notable either for bravery, a spirit of adventure or a sense of humour. They further tended to project themselves into the hero's role and gratuitously to enjoy his privileges, property and abilities, but they placed little emphasis on good looks.

Finally, nearly half the adolescents (46%) appeared to accept melodramatic crime films, glamourized adventure stories and sentimental romances as being "true to life". The remainder showed greater powers of discrimination. However, unless it is assumed that "true to life" is too subtle a concept for 13 and 14 year olds, it must be evident that there is a danger of such films establishing false standards and impressions.

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1. See Blumer, "Movies & Conduct". C X p. 170. He judges that the power of the movies to encourage "mingled desires and intentions to be good" were "somewhat casual and fleeting".



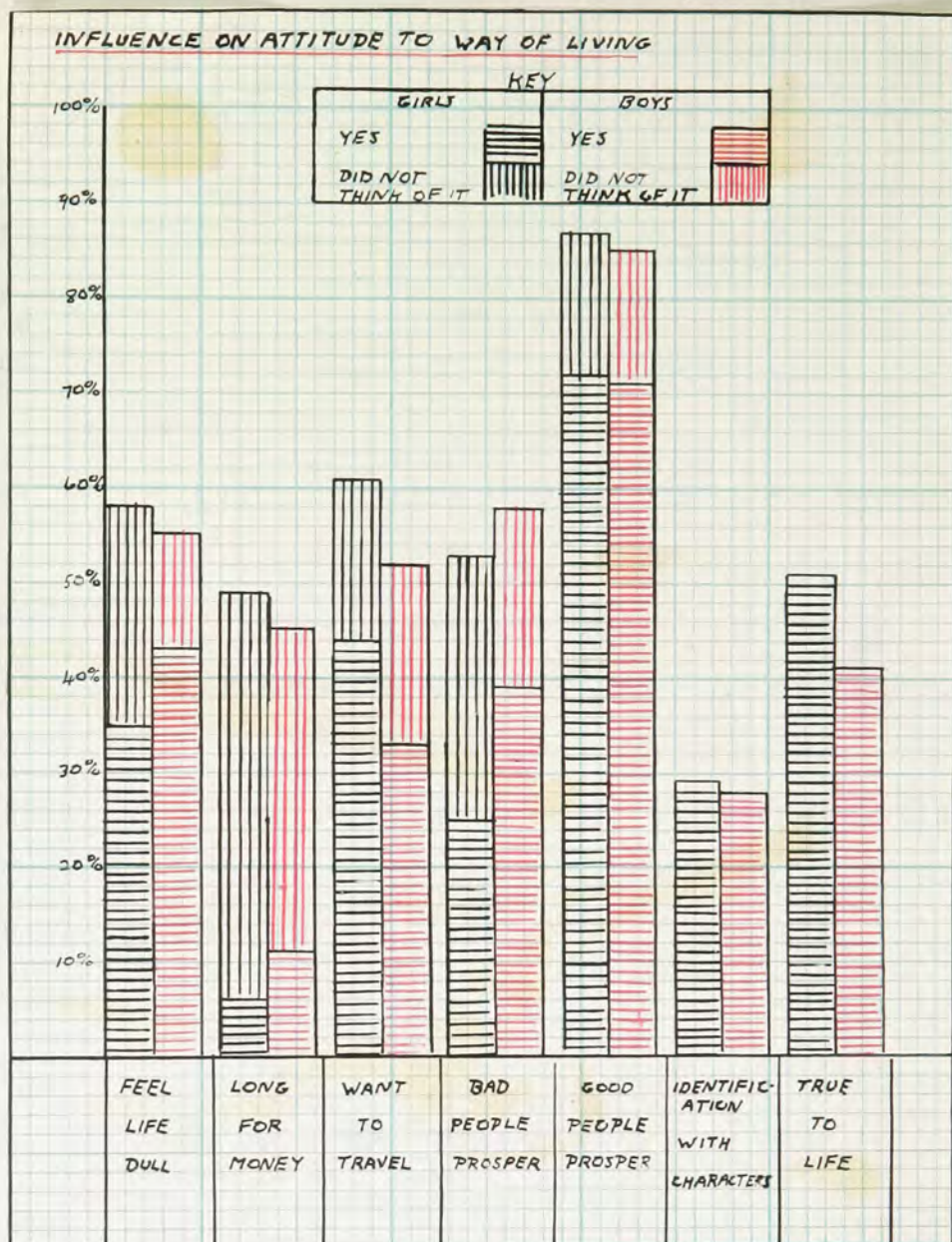


FIGURE 2.



Were this potential danger to materialize, it might lead less discriminating adolescents into unrealistic behaviour or to experience disappointment in every-day life.

A comparison between the reactions of boys and girls to these films.

There were few significant sex differentiations in the sections under examination.<sup>1</sup> Indeed only three divergences merit discussion. More boys than girls said that they appreciated crime films, desired to imitate criminals and thought that bad people prospered in the end.

It is not difficult to point to possible reasons for each of these differences. Crime films may owe their popularity with boys to the emphasis they place on such qualities as physical strength, courage and daring. The tendency for boys to want to imitate criminals is almost certainly due to the predominantly masculine personnel and pursuits of screen gangs and to the boys' acknowledged interest in violence and adventure. Thirdly, possibly more boys thought "bad" characters prosper simply because a greater number went to see crime adventure productions while girls were attracted to the light-hearted musical with its fairy-tale ending.

A summary of education differences.

There was much less uniformity revealed by an examination of the responses given by the boys and girls from the different types of schools.

Grammar School boys were more inclined to think that it was true to life for criminals to go unpunished and to find their own life dull after a visit to the cinema. In conjunction with Secondary Modern boys, those attending Grammar School recollected more incidents when acquaintances had imitated screen villains. The Grammar boys were also, together with Technical School boys, more

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1. See Figure 2, opposite this page, throughout this section.



frequently anxious to resemble certain screen characters.

On the other hand, fewer Grammar School boys desired to imitate the behaviour of screen criminals and fewer longed for more money.

A consideration of the girls' answers, showed that more Secondary Modern pupils liked crime films, thought that a criminal's life was thrilling, felt that their own existence was rather dull and wanted more money after seeing the fortnight's films.

In addition, Secondary Modern, together with Grammar School girls were more prone to think that the virtuous succeed in this world, whereas, with Technical School girls, they recalled more cases of young people modelling their behaviour on that of screen criminals. Fewer Secondary Modern girls thought that the police were superior in intelligence to criminals and that it was true to life for law-breakers to evade detection. Briefly, Secondary Modern girls resemble their male contemporaries more nearly in their enthusiasm for crime films and for a criminal's way of life.

They also, appear more likely than other girls to be unsettled by lavish, spectacular films. Possibly because screen luxury contrasts poignantly with their own poor homes. The only clear education difference which emerges is, however, the tendency for boys to show a greater degree of conformity amongst themselves than girls.



## Chapter 10

Assessment of the effect of films on the attitude of girls to make-up, hairstyle and dress and an analysis of adolescents' own judgement of the influence of the cinema upon themselves.

Section 1. Introduction	p. 257
Section 2. The influence of films on girls' attitudes to make-up	p. 258
Section 3. Do girls think that make-up enhances personal appearance?	p. 259
Section 4. The influence of films on girls' attitudes to hair-styles.	p. 260
Section 5. The influence of films on girls' attitudes to dress.	p. 262
Section 6. Adolescents' assessment of the influence of films on boys.	p. 265
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### 1. Introduction

The material included in the present chapter is largely a post-script to the investigation carried out in Part II of this thesis.

A reporter, who had interviewed the winner of the 1947 "Guild Hair Fashion Contest" recorded in a Sunday <sup>newspaper</sup> her impression of the influence of the cinema on the attitude of girls to their personal appearance. She wrote: "I gathered that many women - mainly young women - are still fascinated by the females of the films and want their hair done like Susie Sugar in 'Sweet Seventeen' or Pamela Passion in 'Peril by Night'."<sup>1</sup> This quotation may be taken as fully representative, even in its mode of expression, of popular opinion on this subject. It is at puberty that girls' interest in their personal appearance begins to develop and, consequently, at this period, they begin to search for standards on which to model themselves.

The purpose of the first half of this chapter is to ascertain to what extent films are instrumental in forming girls' taste in the use of cosmetics and other personal adornments. Seventy-five girls took part in the experiment. This total was composed of twenty-five pupils from each of the school groups. They answered questions 1 to 16 in questionnaire E<sup>2</sup> and discussed their views on cosmetics and other beauty aids in a series of group interviews.

Finally, a brief analysis is made of adolescents' own judgement

<sup>1</sup> Sunday Mercury 27/4/47.

<sup>2</sup> See Appendix G p. 358 257



of the influence of the screen upon themselves. Three hundred young people were involved in this survey and a comparison has been made between the reactions of the various sex and education groups.

## II The effect of films on girls' attitude to make-up. Q.E. 1-4.

	G.G.	T.G.	S.H.G.	All Girls
Yes	14	19	16	49
No	10	6	8	24

Nos.=73 Ages=13&14

Table 1 To show girls' who saw film stars' make-up they thought attractive.

	G.G.	T.G.	S.H.G.	All Girls
yes	4	9	13	26
No	20	16	12	48

Nos.=74 Ages=13&14

Table 2 To show girls whose friends or themselves made-up like the stars admired.

	G.G.	T.G.	S.H.G.	All Girls
Yes	6	13	16	35
No	19	12	9	40

Nos.=75 Ages=13&14

Table 3 To show girls who would like to imitate the stars in this respect.

67% of the girls questioned had noted a particular star whose make-up they considered to be extremely attractive. Individual actresses mentioned in this connection included Jean Craine (7); Margaret Lockwood (7); Maureen O'Hara (6); Betty Grable (6); Esther Williams (5); Linda Darnell (3); Eleanor Powell (3); and Ingrid Bergman (3);<sup>1</sup> An examination of this list reveals that only one film star cited, Jean Craine, is an adolescent. In general, the actresses are of mature years and particularly noted for their beauty. On the other hand, they are not, with the exception of Betty Grable particularly noted for great sex appeal.

35% of the girls further admitted that they had attempted to make-up like the actresses they most admired. The only significant education difference in the answers to this question revealed that fewer Grammar than secondary Modern school girls had made an attempt at imitation.<sup>2</sup> Nevertheless, this percentage does not complete the picture of the influence of the cinema in this respect. Many girls of 13 and 14 years of age are probably forbidden to use make-up; and, quite apart from the level of success reached, there is social importance in the extent of the desire to imitate things seen on the screen. Consequently, the girls were also asked if they would also

<sup>1</sup> See Appendix 6. Note. 3 p.342 For complete list.

<sup>2</sup> GG  
SHG  $P < .01$ .



to make-up like particular film stars if they were allowed to do so. This resulted in a further 12 per cent replying in the affirmative.<sup>1</sup> An education breakdown revealed that far fewer Grammar than Technical or Secondary Modern school girls showed any desire to use make-up.<sup>2</sup>

III Do girls think that make-up enhances personal appearance? Q.E. q.4.

	G.G.	T.G.	S.M.C.	All Girls
Use no make-up	-	4.5	2	6.5
Use little make-up	24	19	18	61
Imitate stars' make-up	1	1.5	5	7.5

Nos. 74      Ages 13 and 14.

TABLE 4 To show those girls who think a girl looks more attractive if.

(a) she uses no make-up, (b) uses a little, (c) imitates the make-up of stars.

The figures contained in table 4 may be interpreted in various ways. It will be seen that 82 percent of the girls preferred a little make-up whereas 10 percent considered that to imitate film actresses would add to their charms and a mere 8 percent were loath to use any make-up whatever. The answers revealed no statistically significant sex differentiation.

Part of this information appears to be at variance with previous evidence that 47 percent of the girls would like to imitate the manner in which film actresses use make-up. In an attempt to reconcile these percentages, it may be suggested that the girls questioned previously meant that they would like to model their use of make-up on that of individual stars, without implying that they desired to use the heavy sort of cosmetics worn by film actresses. Alternatively, the girls may have felt that any make-up is preferable to none at all. If the latter is the true interpretation, it is in agreement with the information contained in this section that 98

<sup>1</sup> i.e. 47 per cent altogether.

<sup>2</sup> GG  
TO P-.049 GG  
SMC P= .013



information contained in this section that 92 percent of the girls feel that make-up enhances their attractions.

The results of this survey will prove disquieting to those who think that fresh complexions are preferable to made-up faces, especially among young adolescents. However, the evidence shows that relatively few girls would choose to imitate film stars' use of make-up in preference to wearing light cosmetics (82 per cent op. 10 percent). In brief, it seems that although girls appreciate skilled screen make-up, they base their own use of cosmetics on other standards, or at least modify the application of cosmetics if its use originates from this source.

#### IV. The influence of films on the attitude of girls to hair styles.

Q.E. q. 5,6 and 8

G.C.T.G.S.M.G. All Girls					G.C.T.G.S.M.G. All Girls					G.C.T.G.S.M.G. All Girls				
Yes	21	21	19	61	Yes	5	5	9	23	Yes	4	6	7	17
No	3	2	4	9	No	20	16	15	22	No	21	18	18	57

Nos. 70 Ages 13&14

Nos 75 Ages 13&14

Nos. 74 Ages 13&14

Table 5 To show girls who saw film stars whose hair style they admired.

Table 6 To show girls who imitated the hair styles of individual stars.

Table 7 To show girls who changed their hair styles after seeing certain stars.

"When Greta Garbo returned to America in the spring of 1936 she almost precipitated a national crisis. She wore her blonde hair cut <sup>alm</sup> so that it just cleared her shoulders, and it was perfectly straight... The hairdressers were in despair. Garbo was for millions of women an ideal. Was there to be no more waved hair?"<sup>1</sup> West Bromwich girls apparently demonstrated no such desire as this to imitate slavishly the hair styles effected by film actresses. Nevertheless, the majority of girls (87 per cent) admired the coiffure of certain screen stars, particularly that of Ingrid Bergman (17), Margaret Lockwood (12), Jeanne Craine (10), Ginger Rogers (8), Phyllis Calvert (6), and Elizabeth Taylor (5).<sup>2</sup> None of these stars adopted a sophisticated or particularly intricate hair style. For example, at this period Ingrid Bergman wore short curls clipped close to the head; Jeanne Craine and Elizabeth Taylor, both adolescents, had shoulder

<sup>1</sup> Margaret Thorp, "America at the Movies" CIV.p.71

<sup>2</sup> See Appendix 6. Note 9 p.342 for complete list.



length curls; and Margaret Lockwood and Ginger Rogers dressed their hair in a sleek bob.

However, admiration apparently did not prompt many of these young people to assume the styles their idols wore. Only 23 per cent of the girls changed their own hair style after seeing a particularly becoming coiffure, whereas a mere 32 per cent admitted that they had tried to arrange their hair into the sleek page boy bobs and shoulder length curls worn by Jeanne Craine, Betty Grable and Ann Todd.<sup>1</sup> It would therefore, appear that few girls in these age groups<sup>2</sup> actually try to imitate film stars hair styles. Moreover, those who do, try to copy unsophisticated and simple styles which should prove youthful and becoming.

	G.G.	S.M.G.	T.E.	All Girls
Yes	11	17	22	50
No	14	7	3	24

Nos. 74  
Ages 13&14

Table 8. To show those girls who would like to do their hair like certain film stars.

	G.G.	T.G.	S.M.G.	All Girls
Yes	13	16	21	50
No	10	8	4	22

Nos 72  
Ages 13&14

Table 9. To show those girls who would like to do their hair like certain film stars when they are older. (QEq. 7 & q.9)

The evidence, concerning adolescents' comparative freedom from the desire to model their hair style upon individual film actresses, is not borne out by the information contained under this sub-section. 70 per cent of the girls confessed that they would like to be able to imitate screen stars and, as high a percentage, intended to take advantage of such opportunities when they were older. In each case, Secondary Modern girls were most inclined to want to follow the stars.<sup>3</sup> Consequently, it would appear that the enthusiastic American imitators of Greta Garbo's straight hair, might find numerous sympathisers in Britain, at least among the adolescent population. It would appear that these girls either find that they are not sufficiently skilled to dress their hair as favourite actresses do, or they are discouraged from making the attempt. Unrestrained, the majority of adolescent girls would indulge their awakening interest in their personal appearance

1. See Appendix 6. Note //p.343.

2. and there was no statistically significant difference between their answers when they were compared.

3. G.G. P<.01 and G.G. P .043  
S.M.G. P<.01 and S.M.G. P .043



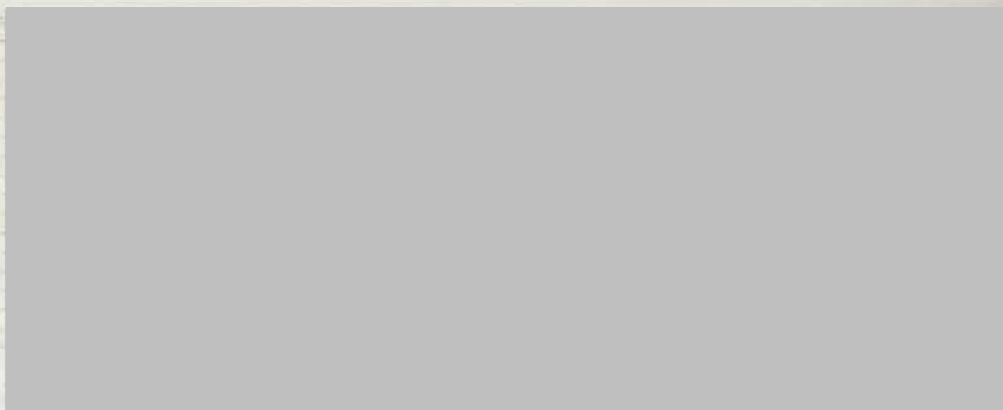


FIGURE 1.



by devising coiffures which exactly matched those affected by the more attractive female stars.

	GG	TG	SMG	All Girls
(a)	8	9	7	24
(b)	2	1	1	4
(c)	15	15	17	47

Nos. = 75.  
Ages = 13 & 14.

TABLE 10. To show those girls who liked the following hair styles best. (a) Bubblecut. (b) Peek-a-Boo style and (c) sleek, long page boy. (Q. E. q. 10.)

Adolescent girls express an enthusiastic desire to wear their hair like certain film actresses, therefore it is particularly interesting to discover which hair styles they most admire. Overwhelmingly girls of all schools<sup>1</sup> voted for the sleek, shoulderlength bob which Ginger Rogers wears so effectively (67%) 32% declared a preference for Ingrid Bergman's bubblecut, whereas a mere 5% admired the Peek-a-Boo style made famous by Veronica Lake. These replies were in agreement with the views expressed in group interviews when the majority of the girls expressed dislike for the fashionable Edwardian Upsweep and for the Peek-a-Boo style where the hair is worn long and combed partly over one side of the face. In contrast, their enthusiasm for sleek long hair and short curls was consistent with their admiration for both Ginger Rogers and Ingrid Bergman. In their answers they showed a preference for those unsophisticated styles which would be most appropriate to young people.

V. The influence of films on girls' attitude to dress. (Q.E. q. 12 and q. 13.)

	GG	TG	SMG	All Girls
Yes	17	17	21	55
No	8	8	2	18

Nos. = 73. Ages = 13 & 14.

	GG	TG	SMG	All Girls
Yes	21	19	23	63
No	2	6	1	9

Nos. = 72. Ages = 13 & 14.

TABLE 11. To show those girls who admired the way film stars dressed.

TABLE 12. To show those girls who would like to wear clothes like film stars.

1. i.e. there was no statistically significant difference between their answers.



Miss Thorp<sup>1</sup> does not restrict the influence of film stars to hair style alone. In addition she explains "No fashion magazine, however skilfully edited, can compete with them when it comes to making it seem imperative to own a particular hat, or frock or necklace." Certainly it would appear that West Bromwich girls are most enthusiastic of all about film stars' clothes. 89%<sup>2</sup> admitted that they would like to have dresses similar to the ones on the screen compared with 70% who would like to imitate film stars' hair style and 47% who wanted to use elaborate cosmetics.

In addition, 75% of the girls<sup>2</sup> particularly admired the way the following film stars dressed :- Jeanne Crain in "State Fair", (5), Esther Williams in "Thrill of a Romance" (5), Jeanne Crain in "Centennial Summer", (4), Maureen O'Hara in "Do you love me" (3) and Gene Tiernay and Jeanne Crain in "Leave her to Heaven" (3)<sup>3</sup>. Their taste is catholic embracing all types of clothes, from the period crinolines of "Centennial Summer" and sophisticated tailored clothes of "Thrill of a Romance" to the simple, brightly coloured dresses which Jeanne Crain wore in "State Fair". However, they showed a special admiration for dresses which were suitable for adolescents<sup>4</sup> and which should encourage them to develop a good standard of taste in dress.

In contrast, it may be said that numerous changes of pretty clothes in a film may have an adverse influence in making young people discontented with their own restricted wardrobe.

(Q. E. q. 14, 15 & 16)

	GG	TG	SMG	All Girls
Yes	3	3	2	8
No	22	21	23	66

Nos. - 74. Ages - 13 & 14.

TABLE 13. Girls who choose a dress because it reminded them of one seen in a film.

	GG	TG	SMG	All Girls
Yes	8	10	14	32
No	17	14	7	38

Nos. = 70. Ages = 13 & 14.

TABLE 14. To show girls who WOULD HAVE LIKED TO CHOOSE a dress for this reason.

1. Margaret Thorp, "America at the Movies" C. IV. p. 72.
2. i.e. there was no statistically significant difference between the girls' answers regardless of school background.
3. See Appendix 6. Note 12 . p.343 .
4. See Appendix 6. Note 13 . p.343 for complete list.



	GG	TG	SMG	All Girls
Yes	2	5	5	12
No	22	19	19	60

Nos. = 72.  
Ages = 13 & 14.

TABLE 15. To show girls who had clothes made like those worn by film stars.

Certain shops in the United States of America sell clothes modelled on those worn by film stars. The same practice may also be found to a certain extent in England where large stores<sup>1</sup> reproduce dresses like those worn by Deanna Durbin in "Three Smart Girls" or Shirley Temple in "Kiss and Tell". Consequently, it appeared that it might be profitable to discover whether girls ever choose a dress because it was like one worn by a film actress. 11% of the young people answered this question in the affirmative.<sup>2</sup> It was obvious that many girls might be prevented from making such a choice by their parents, by lack of money or by lack of opportunity. Therefore, the girls were further asked if they would like to choose their dresses in this way if they were able to do so. In this case, 46% of the girls questioned gave a positive answer.<sup>3</sup> The discrepancy between the percentage of girls who said they would like clothes similar to those worn on the screen and the percentage who would like clothes modelled on those worn by a film star (88% cp. 46%) may be due to the fact that girls do not like cheap, mass-reproductions of dresses or to the fact that they prefer dresses that are not copies of models worn by film stars as long as the style and quality of the material remains at film star level.

17% of the girls admitted that they had had any of their dresses made in imitation of those worn on the screen. Once more they chose suitable models among the younger actresses such as Petrula Clarke, Jeanne Crain, Judy Garland and Joan Leslie.<sup>4</sup> In brief, although

1. e.g. Lewis's Chain Stores.

2. There was no statistically significant difference between any of their answers.

3. GG P = .019 Otherwise no statistically significant difference between the girls' answers.  
SMG

4. See Appendix 6. Note. 13. p. 343 for complete list.



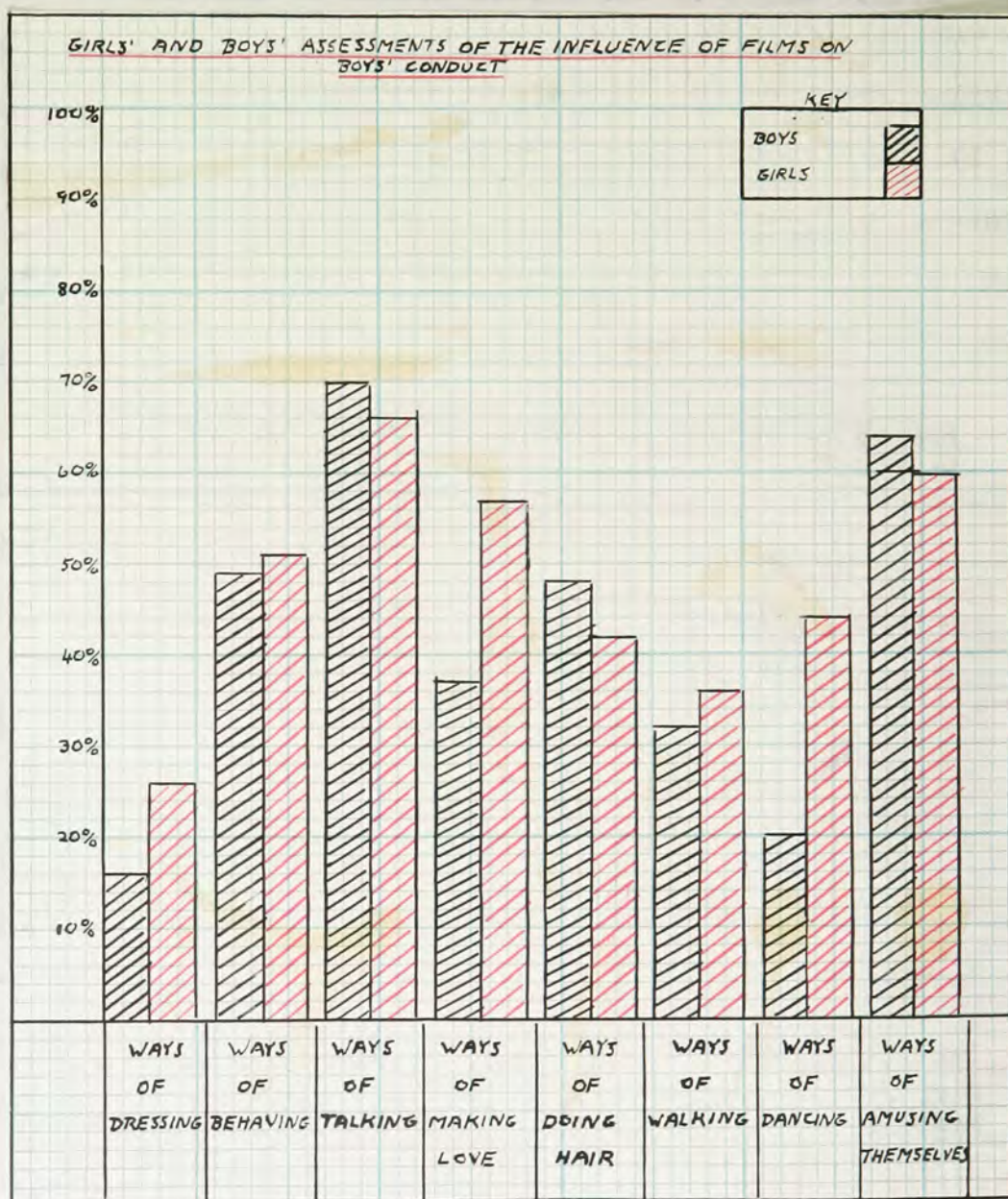


FIGURE 2.



film stars' dresses appeal to the majority of girls, not more than one-fifth of them appeared to attempt to model their own clothes on those they had seen on the screen.

Adolescents' assessment of the influence of films on themselves.

The three hundred adolescents who answered Questionnaire C were asked to say whether they thought boys and girls imitated any of the ways of behaving on the films.<sup>1</sup> The queries applied to productions they had seen during the fortnight January 20th to February 1st 1947 and listed nine different influences. These were ways of dressing, of behaving, of talking, of making love, of doing their hair, of walking, of dancing, of amusing themselves, and, for girls only, of using make-up.

VI. Ways in which boys imitate things they see on the screen.  
Q. C. q. 24.

	GG	GB	TG	TB	SMG	SMB	All Girls	All Boys	Both Sexes
Ways of Dressing	15	8	13	9	12	7	40	24	64
Ways of Behaving	32	22	33	33	18	26	83	81	164
Ways of Talking	35	34	32	37	31	23	98	104	202
Ways of Making Love	33	24	21	16	29	18	83	58	141
Ways of Doing Hair	13	22	23	22	27	27	63	71	134
Ways of Walking	16	12	25	22	23	14	54	48	102
Ways of Amusing themselves	27	35	33	35	31	26	91	96	187
Ways of Dancing	22	7	19	11	35	12	66	30	96

Nos. = 300. Ages = 13 and 14.

TABLE 16. To show adolescents' opinion of ways in which boys imitate things they see on the screen.

More girls than boys mentioned ways in which the latter imitate things that they see on the screen.<sup>2</sup> This sex differentiation was most apparent when Grammar and Secondary Modern boys and girls were compared,<sup>3</sup> although there appeared to be a substantial agreement

1. See Appendix 4. Note 1. Questionnaire 'C', q. 24 & 25. p. 318.

2. All Girls  $P = < .01$   
All Boys

3. GG  $P = < .01$  SMG  
GB SMB  $P = < .01$



between the responses given by Technical School pupils.<sup>1</sup>

A further comparison of the answers given by the two sexes revealed that a higher percentage of girls were inclined to think that boys imitate the way film stars dress (26% cp. 16%) make love (57% cp. 37%) and dance (44% cp. 20%). In contrast, more boys judged that they reproduced actors' ways of doing their hair (48% cp. 42%). Other differences detected in the replies were too small to be significant. When attention is concentrated on the answers of the girls, it is seen that the replies of Grammar and Technical School pupils differ from those given by Secondary Modern girls.<sup>2</sup> The former are more prone to think that boys imitate film stars' manners or ways of behaving, while the latter emphasise the extent to which boys model their ways of walking, dancing and doing their hair on screen standards. The boys' answers showed a greater measure of agreement on the influence of the cinema. Nevertheless there were differences between Grammar School pupils, who noted instances of imitation of ways of making love and Technical School boys,<sup>3</sup> who concentrated on the inclination to behave and walk in a manner similar to that of screen actors.

In general, both sexes believed that boys are most prone to imitate film stars' ways of talking (68%). The adolescents who noted, in declining order of importance, ways of amusing themselves (62%), ways of behaving (55%), ways of making love (47%), ways of doing their hair (45%), ways of walking (34%), ways of dancing (32%) and, finally, ways of dressing (21%).

The differences between the girls' judgment and the boys' have two possible explanations. Girls may be giving a more objective analysis of the influence that films have on boys' conduct. On the other hand the girls may be assuming that the boys are susceptible to those influences which affect themselves. In brief, the girls do place

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<sup>1</sup> i.e. there was no statistically significant difference between their answers.

<sup>2</sup> GG      P = 2.01      TG      P = 2.01  
SMG      SMG

<sup>3</sup> GB      P = 10%  
TB



more emphasis on the imitation of social or personal accomplishments such as dancing, dressing and making love. Nevertheless girls do differ amongst themselves. This divergence is illustrated by the fact that the more intelligent girls (those attending Grammar and Technical Schools) tend to lay greater emphasis on boys' imitation of film stars' manners and less stress on their imitation of actors' ways of walking, dancing and doing their hair. The differences in the judgments of girls from different schools may merely reflect a difference in the activities of boys with whom they attend school. Thus a previous survey suggested that boys drawn from Grammar and Technical Schools showed signs of greater emotional maturity than Secondary Modern boys. The former may also show a greater interest in personal relations and consequently, be more anxious to behave correctly in company. Secondary Modern boys, however, are more pre-occupied with dancing. This may be because they have a less demanding school syllabus and therefore have more free time to spend in this way.

On the whole, adolescents judged that boys are most susceptible to screen ways of talking. This influence is easily detected for if a boy assumes American slang or accent he is almost certainly imitating some screen character. Other influences are less easily attributed to the direct influence of the film. However, it is significant that young people place so great an emphasis on the influence of the screen on manners and love-making. It is at this period in a young adolescent's life that he or she begins to be aware of new emotional and social desires. The fact that, at this formative period, the young person turns to the screen for guidance in these important matters is an indication of the far-reaching influence of the recreational film.



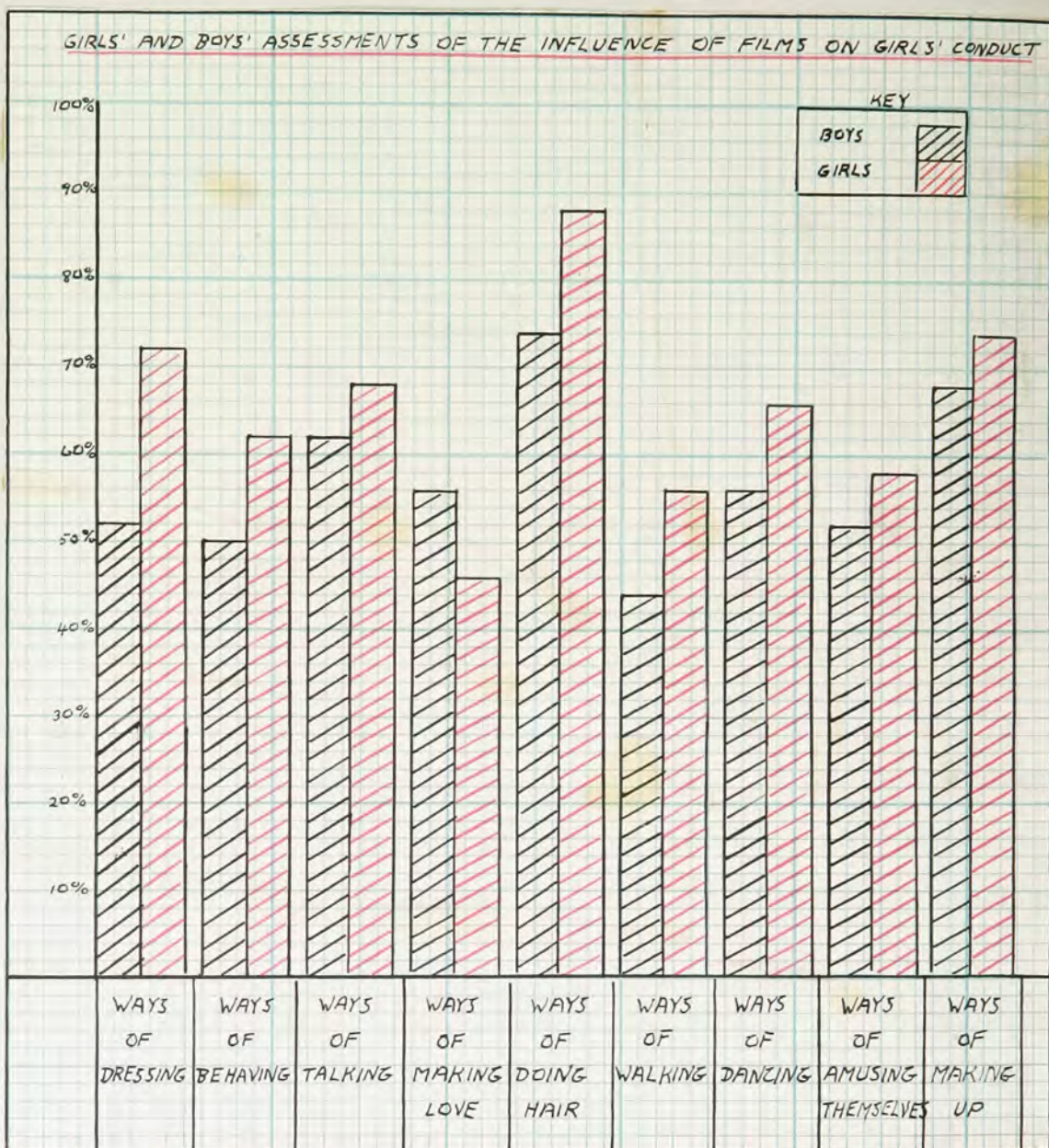


FIGURE 3.



VII. Ways in which girls imitate things seen on the screen.  
Q. C. - Q. 25.

	GG	GB	TG	TB	SMG	SMB	All Girls	All Boys	Both Sexes
Ways of Dressing	36	29	37	30	34	20	107	79	186
Ways of Behaving	35	20	31	30	27	24	93	74	167
Ways of Talking	34	26	36	32	35	34	99	92	191
Ways of Making Love	23	32	16	26	30	25	69	83	152
Ways of Doing Hair	42	33	47	42	42	36	131	111	242
Ways of Walking	24	18	27	25	34	23	85	66	151
Ways of Dancing	29	26	31	29	38	28	98	83	181
Ways of amusing themselves	26	24	30	26	32	27	88	77	165
Ways of using Make-up	37	28	32	36	43	38	112	102	214

Nos. = 300. Ages = 13 and 14.

TABLE 17. To show adolescents' opinion of how far girls imitate things seen on the screen.

As was the case in the previous section, girls tended to give a greater number of positive answers than boys.<sup>1</sup> This sex difference could not, however, be verified statistically when Technical and Secondary Modern pupils were compared.

The major differences between the replies given by boys and girls are due to the fact girls lay greater stress on their tendency to imitate film stars' ways of dressing (72% cp. 52%), doing their hair (88% cp. 74%), walking (56% cp. 44%) and ways of behaving (62% cp. 50%). Boys are more prone to note that girls' love technique was modelled on screen standards (56% cp. 46%).

Girls attending different types of schools give very similar judgments of the effects of films on themselves. Nevertheless, more Secondary Modern than Technical School girls did mention the influence of the screen on their love-making and use of cosmetics.<sup>2</sup> There is

1. All girls P = .029 GG P = .049  
All boys GB

2. SMG P = .036  
TG



no parallel divergence among male pupils, who are in substantial agreement on the effects of films on girls' conduct.<sup>1</sup>

In general, both sexes judge that girls are most inclined to imitate films stars' ways of doing their hair (81%). 71% noted the use of cosmetics in imitation of film actresses while several other influences received the following percentages of support :- ways of talking (64%), dressing (62%), dancing (61%), manners (56%), ways of amusing themselves (55%), ways of making love (51%) and, finally, ways of walking (50%).

The results of both the present and the previous survey show that boys place less emphasis than girls on the influence of films on adolescents' behaviour. Together, more boys and girls mentioned the effects of the productions which are most easily detected by external observation, such as ways of dressing, making-up and doing their hair. Nevertheless over half the adolescents acknowledged the influence of the screen on factors such as ways of behaving, making love and amusing themselves.

VIII. A comparison of adolescents' view of the influence of films on (a) boys and (b) girls. Q. C. Q. 24 & 25 combined.

Order	Adolescents' view of the influence of Films on Girls.	Per cent.	Order	Adolescents' view of the influence of Films on Boys.	Per cent.
1	Ways of doing hair	81	1	Ways of Talking	68
2	Ways of Making-up	71	2	Ways of Amusement	62
3	Ways of Talking	64	3	Ways of Behaving	55
4	Ways of Dressing	62	4	Ways of Making Love	47
5	Ways of Dancing	61	5	Ways of doing Hair	45
6	Ways of Behaving	56	6	Ways of Walking	34
7	Ways of Amusement	55	7	Ways of Dancing	32
8	Ways of Making Love	51	8	Ways of Dressing	21
9	Ways of Walking	50			

Nos. = 300. Ages=13 and 14.

TABLE 18. To show adolescents' assessment of the various influences of the screen on boys and girls.

1. i.e. there is no statistically significant difference between boys' answers.



A comparison of the figures contained in Table 18 shows that adolescents are more inclined to believe that girls are influenced by the film than boys. Boys lay less stress on girls' imitation of screen behaviour; perhaps because the girl is not a very successful mimic or because the boy assumes "a kind of defensive retreat from girls"<sup>1</sup> which takes the form of an unconscious marking down of all the things which she attempts to do.

Nevertheless, a further consideration of the figures in Table 18 shows that although adolescents judge that girls and boys are almost equally prone to imitate social technique, girls are even more inclined to imitate screen ways of beautifying themselves. Thus, it may be that girls are alive to the advantage of acquiring such accomplishments as love making and pleasant manners, but make more efforts to impress others by improving their personal appearance.

Mr. W. A. Simpson concluded from the results of an analysis similar to the one discussed in the last three sections "That there is a widespread imitation of the film is a fact. The very importance of the emotional effects, and the extent to which the film serves as a model in the things discussed makes it imperative that only those things should be presented on the screen which make richer the culture of children in a very formative period of life".<sup>1</sup> This brief survey would appear to support his conclusions.

#### IX. Summary and Conclusions.

The effect of the films in influencing girls' attitude to means of improving their personal appearance, though apparently not far-reaching, certainly cannot be ignored. 67% of the girls had seen stars whose make-up they considered attractive, 75% admired actresses' clothes and 87% their hair style. However, only relatively small percentages of girls confessed that they had actually imitated film stars make-up (35%), hair style (32%) and ways of dressing (28%).

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<sup>1</sup>. Quoted from unprinted matter. W. A. Simpson, "The Emotional & Social Effects of Film of Adolescents". Paper to be given before the British Association for the Advancement of Science" on September 10th 1948.



Considerably more expressed the wish to do so as soon as they were able. Considering the comparative youthfulness of this group, this evidence might be regarded as disquieting, therefore the following facts should also be borne in mind.

Girls appear to appreciate skilled screen make-up, but base their own use of cosmetics on other standards; or at least, they modify the application of cosmetics if its use originates from this source. The children disliked sophisticated or freakish hair styles, showing a preference for simple youthful styles which would become them. Similarly, their taste in clothes was directed towards colourful models, an appreciation of which might prove useful in moulding good standards of taste. These facts, in some measure, temper the original evidence concerning the influence of the film in this respect.

A consideration of adolescents' judgment of the effect of the film on boys' standards of behaviour showed that they were most inclined to think that boys would imitate screen stars' ways of talking (68%), ways of behaving (55%), ways of making love (47%), ways of doing their hair (45%), ways of walking (34%), ways of dancing (32%) and, finally, ways of dressing (21%). It might be significant that boys tend to be most prone to imitate screen ways of behaving and making love. It is at puberty that a youth becomes increasingly aware of his own desires and the force of conventional standards of behaviour. If, at such a formative period, he turns to the screen for guidance, then, its influence on his conduct may be exceedingly far-reaching.

Adolescents' judgment of the influence of films on girls' conduct is different. First, they consider that girls are more susceptible to the influence of the film than boys. Second, they believe that girls are more inclined to be influenced by film stars' ways of dressing, making-up and doing their hair. They admit that the influence of the film on girls' manners, love-making and ways of amusing themselves is no greater than it is on boys.

It appears probable that girls may be interested in social and



emotional techniques but may be correspondingly more interested in cruder methods of impressing others such as are offered by use of beauty aids exploited by the stars.

#### The Reactions of Girls compared with Boys to the Effect of the Films on Themselves.

In their judgment of the effect of films on boys' behaviour, girls place more emphasis than boys on their imitation of social or personal accomplishment like dancing, dressing and making love. They may be giving a more objective judgment than boys, or they may be assuming that boys are susceptible to the same influences as they are.

Boys, in their assessment, place less general emphasis on the films' effect on girls' behaviour, especially on girls' use of beauty aids and on manners. They allege that girls are more inclined to model their love-technique on that shown on the screen than they will, themselves, admit. Bashfulness may deter some girls from admitting the full effect of screen conduct in this matter, or boys may be indulging in humorous exaggeration.

#### The Reactions of Pupils from Different Schools.

Girls' answers to questions regarding the effect of the films on methods of improving their personal appearance, were substantially similar. The only differences which arose were between Grammar and Secondary Modern girls. This was because more Secondary Modern girls admitted that they had tried to use cosmetics, that they would like to make-up like film actresses and that they would like to dress their hair as certain screen stars do. Possibly, Secondary Modern girls are less subject to parental disapproval in this matter, whereas Grammar School girls have other interests which diminish the amount of time available for enhancing their personal appearance.

On the judgment of ways in which boys imitate things that they see on the screen, girls differed widely amongst themselves. More intelligent girls, represented by the Grammar and Technical School



girls, tend to lay greater stress on boys' imitation of film stars' manners and less, on their imitation of actors' ways of walking, dancing and doing their hair. These differences in girls' judgments may reflect a difference in the activities of the boys with whom they attend school. In which case, more intelligent boys may be more interested in personal relations, though they have less time free from homework to spend on such social accomplishments as dancing. On the whole, pupils from different schools are in substantial agreement about the effect of films on girls' behaviour. The only difference which arises is between Secondary Modern and Technical School girls. In this case, more Secondary Modern girls mention the influence of the film on their use of cosmetics and love making. The former influence is to be expected as Secondary Modern girls previously showed more tendency than the other girls to use make-up.



GENERAL SUMMARY, CONCLUSIONS AND RECOMMENDATIONS.

This thesis was designed to assess the influence of the recreational film on young adolescents. Its purpose was to test by means of statistical analysis the validity of some of the popular prejudices and generalizations on this subject with special reference to those quoted in Chapter I.

The survey was divided into two parts. Part I was concerned with an investigation of adolescents cinema habits from the frequency of their weekly attendance to the type of features which combine to make their favourite film. Part II investigated the effect of films on children's emotional behaviour, on their attitude to specific people and on their rudimental philosophy of life.

The results of the first part of this research showed that the Cinema is the most universal of all adolescent's leisure-time activities. Nevertheless, such healthy, physical pastimes as playing outdoor and indoor games and such demanding activities as reading and doing homework, occupy as much of young people's available free time as the cinema is allowed to do. Going to the cinema may certainly be classed as one of the most popular forms of recreation with boys and girls but it has close competition from numerous other leisure time activities. Further, an analysis of the material concerning the frequency of attendance among adolescents suggested that generalizations, which seek to give the impression that young people visit the cinema three, four or even more times a week, are false. The majority of the children who took part in this investigation went to the pictures no more than once or twice weekly. Less than one fifth went more frequently; a large proportion of these were Secondary Modern girls who appeared to be the most ardent cinema fans. However, it is undeniable that adolescents would increase the frequency of their visits to the pictures if they were free to do so.



The weekend proved the most popular time for cinema attendance among youthful and adult picturegoers alike. Saturday was the most favoured individual day. The majority of adolescents patronized local cinemas in preference to distant ones which would incur heavier traveling expenses. Thus, it was apparent that their choice of programmes was limited by the selection offered in West Bromwich picture houses. Unexpectedly, this survey revealed that boys pay less for their cinema seats than girls. This difference may be due to the fact that boys are less frequently accompanied to the pictures by their parents. The majority of children claimed that they went to the cinema once or twice in a week and paid between tenpence and one shilling and sixpence for their entrance fee. Hence, it would appear that adolescents spend, on an average, between two and three shillings weekly on cinema visits alone. They rarely earn this money by doing odd jobs, more frequently they set aside a portion of their pocket money, or ask their parents for an additional allowance, to cover this expense.

Adolescents choice of films is guided by two main factors; by the commercial trailer which gives a preview of sensational scenes from the forthcoming production and by the personality appeal of the individual actor or actress who is starring in the film. However, it is heartening to find that a substantial proportion of adolescents consult film critics and consider other people's advice before making their final selection. Evidence which suggested that parents and teachers might co-operate in encouraging adolescents to form critical judgements concerning the films they saw, was negligible; nor did it seem any more probable that they would help to protect young people from emotional upset by indicating the unrealistic nature of disturbing films. On the whole, neither group appeared aware that they should assume any responsibility in directing children's cinema interests. Nevertheless, adolescents are not left entirely alone and unprotected to make their cinema visits, though, undoubtedly, a small proportion of young people habitually go



go to the cinema unaccompanied. Together boys and girls show a preference for the following companions, one friend, a group of friends, parents, alone, a sister or brother and, a member of the opposite sex who proved least popular of all. Fewer boys than girls go to the pictures with their parents and fewer girls than boys are solitary in their cinema habits. Grammar school children were supervised in their picture-going more frequently than either of the other education groups.

A consideration of the most popular features of films showed that scenes of courage and endurance, thrill and excitement, action and adventure and warfare and fighting head the list. Such preferences typify the boy's undisciplined taste and comprise the qualities which make "Adventure" and "War" films particularly attractive to male adolescents. To re-inforce this taste for the bellicose and breathtaking come such features as danger and violence, fear and horror and danger and crime; low in the popularity list yet still enjoyed by a fairly high percentage of children. In contrast, these boyish preferences are counter-balanced by the rival popularity of features which illustrate adolescents' growing interest in human beings and their relations to others; namely, love and romance, sentiment and pathos, human relations, humour and star appeal. Such factors are prized most highly amongst the girls who are particularly susceptible to the appeal of Dramatic, Romantic and Human Interest Films. In addition, girls showed a particular interest in the qualities which make-up a technically competent film. They considered that the quality of acting, colour, scenery, realistic plot, descriptive background music and the dramatic atmosphere of the production, all contributed to the enjoyment of favourite films. Finally, both boys and girls showed a tender interest in the adventures and vicissitudes of animals and an appreciation of historical and informational films. In contrast, very few children singled out films which relied for special appeal on humour, sex or spectacle. Later evidence suggests that these



essays underestimate the attraction of slapstick, but there is no material which indicates that the appeal of the sexual content of films has been given anything but full representation.

An analysis of fifty three films seen by adolescents in West Bromwich during a particular fortnight was designed to show what types of films attracted most children and what motives, backgrounds and standards were stressed in the productions. First, the films billed in West Bromwich were divided under ten general type headings and a similar distribution was made amongst the films adolescents actually went to see. A comparison between the two sets of figures showed that the types of films seen by adolescents did not differ appreciably from the types showing in local cinemas. Comedy, Historical and Period and Crime productions proved most popular, particularly if they were in technicolour. Cowboy films, on the other hand, seemed to have lost their hold on young people's affections. The same group of films were, then, divided according to censorship categories. Immediately, it became apparent that almost half the children were visiting films which had been classified as unsuitable for them by the British Board of Film Censors, and a third were seeing productions which the British Film Institute reporters considered suitable for adults only.<sup>1</sup> Evidence from another source<sup>2</sup> indicated that the majority of adolescents were unaccompanied when they saw these "A" category films and, that, therefore, there must be considerable infringement of the censorship laws regarding this type of production. The evil effects of "A" films were revealed in an assessment of the emotional influence of the fortnight's films on adolescents. Consequently, the need for a reconsideration of the of the present, inadequate means of protecting children from unsuitable films was proved.

A further survey was concerned with an analysis of the sets which made up the general background of these films. It revealed that, although adolescents showed a preference for sets located

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1. Adults in this case includes adolescents over 16.

2. i.e. N.D.Dodman. (See Chapter 5 Section 3. p.117 ).



in Britain, they were given far more views of the American countryside.<sup>1</sup> Rural scenes were given relatively small representation compared with urban scenes. Neither background was given frequent realistic representation. Industrial areas for example suffered from a superabundance of hospitals, dance halls, and palatial residences, while shops were almost excluded from the town centre. In the various homes which were depicted bedrooms appeared to be the rooms most frequently habited, while kitchens and bathrooms tended to be neglected altogether. A consideration of the apparent economic status of the chief screen characters revealed that, although the majority of film audiences is composed of people in the lower income groups, the highest percentage of screen characters was represented as unusually wealthy. Undoubtedly, a substantial proportion of film characters held posts which were sufficiently exalted to allow them to maintain a beautiful home, servants and a car. On the other hand, a certain number would have been quite unable to continue to live as munificently as represented if they were not to run rapidly into debt. Less than half the films represented screen characters as people of relatively humble social status. Most frequently film heroes were featured as servicemen and doctors, whereas the heroines they pursued were women of independent means, nurses, housewives, governesses. Male desperados followed the careers of night club owners, doctors and business men. Villainesses were cast most often as wealthy heiresses.<sup>2</sup> The majority of these films emphasised luxurious and idle living to the detriment of the sorts of situations which young people are likely to encounter when they reach maturity.

More than half of the main characters in these productions pursued selfish ends and, in addition, morally questionable goals were accepted in almost as many films. In apparent compensation, 28 of the 53 films treated problems which would either stir social

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<sup>1</sup> Countryside means "national background" in this context.

<sup>2</sup> heiresses - women of independent means.



conscience or present a minority viewpoint. On the other hand, love based on understanding and mature acquaintance was given only cursory treatment. More frequently love and marriage were shown to depend on physical passion and mutual attraction. In conclusion the methods of appeal made to the adolescents were, on the whole, of such a nature that they might cause, even the less imaginative children, to experience considerable emotional upset.

A detailed consideration of the emotional effects of these films brought to light some interesting information. It showed that adolescents responded immediately to a humorous situation even if the main theme of the production was serious; a simple slapstick incident raised the maximum appreciation. Apparently, girls were amused by a generally comic atmosphere, whereas boys laughed more readily at a specific joke. Films which diverted children most at the time of performance were also those which left them with a feeling of contentment. The majority of films featured during this fortnight were gay and enlivening, yet one third of the young people admitted that they felt like crying and a few, that they had actually wept. Apparently, they were moved by isolated incidents in which the pathos was sentimentally obvious. Animal films had a particularly potent effect. It was reassuring that the depressing after-effects of the cinema lingered in the children's minds for a shorter period of time than the feelings of exhilaration.

Adolescents showed a tendency to be frightened by a gruesome or eerie atmosphere and by a climax of suspense situations: they were also more susceptible to fear of the unknown than of physical hazards. The graphic accounts of frightening episodes indicated that even those children who admitted feeling afraid for some time after they had left the cinema, were still underestimating the full effects of fearsome incidents. In contrast, very few adolescents were ever bored by the film they saw. All available evidence pointed to the fact that even those who lost interest did so for only short periods of the production.



Few children of either sex consciously remembered dreaming about the film that they visited, though girls recalled more occasions than boys. The dreams centred round the same incidents which had remained in their thoughts for a long time. They were scenes which had moved the adolescents most deeply, whether of a primarily sad, humorous or romantic nature. Girls were inclined to be moved by romantic situations while boys remained relatively immune to such influences. Answers concerning the most enjoyable parts of the film reflected the essential content of the essays on "My Favourite Film". Only a minority of adolescents mentioned incidents which had shocked them. They reviewed with disfavour scenes of brutality or violence, an unpleasant or unexpected event and indiscretions of dress.

Material concerning the effects of films on adolescents' attitudes to adults and to young contemporaries underlines the influence of sentimental and pathetic scenes. Thus, films which inspired boys and girls to desire to help other people were those which represented the hero or heroine as unfailingly kind and generous or which showed sympathetic characters patiently combatting innumerable difficulties. Hence, also, adolescents accepted sentimental studies of screen parents as realistic portrayals of ordinary mothers and fathers. "On the other hand, they were reminded of their own parents when they saw film characters who indulged or punished their screen children. Less than a third of the young people felt that conduct attributed to screen parents had helped them to understand their own parent's way of handling them; yet half the boys and girls claimed that certain film stories had increased their insight into their parents point of view. Unfortunately, the films which had this salutary effect usually portrayed parents enduring deprivations and crosses with more than human fortitude. Indeed sensational films appeared far more effective in driving home morals than any other type of film. Films which depicted over-indulgent parents inadequately controlling their growing children, apparently had a peculiarly adverse effect



on the relationship between parent and child. Such productions encouraged one fifth of the children to feel that their own parents were too strict, and further two fifths, to want to assume the independence of a mature person. There appeared to be a real danger that, where a low standard of parental control was represented on the screen, adolescent defiance increased.

Moreover, there seemed no doubt that young people's attitude to friends of the opposite sex was influenced by romantic films. The majority of boys and girls revealed an enthusiasm for love scenes and a substantial proportion tended to associate themselves with the actor or actress in such moments. In addition a number showed signs of being stirred by expressions of romantic attachment and a third of the adolescents admitted fonder of friends of the opposite sex after seeing love scenes. Boys were inspired by beautiful heroines who were proficient in sports and who possessed qualities of loyalty and courage. Girls were moved by handsome, romantic heroes especially if they had a kind considerate manner. However, young people of both sexes admired film actors and actresses on the grounds of their acting ability as well as because of their unusual personal charm. Adolescents showed no signs of valuing comradeship and understanding between male and female stars. To them the measure of success with the opposite sex was the ability to attract amorous attention. Children apparently regarded the casual pickups frequently represented in this group of films as a most satisfactory manner of making the acquaintance of future sweethearts. Nevertheless, they deplored bad manners, roughness and provocative flirtations between screen heroes and heroines.

The overwhelming popularity of crime films might be quoted as evidence of the potential danger of this type of production in colouring young people's outlook on life. However, such a judgement could only be made if the following evidence were disregarded. The majority of adolescents thought that the police were more clever and more to be admired than the criminal, whereas only a



small minority were able to recall any crime film in which the crooks were not justly punished for their crimes. In addition, a very small percentage of adolescents wanted to imitate crooks, and they were probably considering mimicing their tough manner rather than their way of life. The direct evidence of films encouraging children to commit a petty crime was negligible. It was apparent that crime films held a parallel place in young people's affections to a quickmoving adventure story with its fighting, suspense and thrill. Probably its influence also could be considered no more and no less prejudicial than that of the latter type of production.

General questions regarding the effect of films on adolescent's attitude to life showed that sentimental romances and exciting crime films were most likely to cause young people to consider that their own life was rather dull. It was more reassuring to discover that in spite of the emphasis on high living in this group of productions, less than one fifth of the children longed for more money at the end of the programme. Other findings revealed that scenes of forest and countryside and spectacular exterior and interior sets, especially if they were in technicolour, caused a substantial proportion of young people to want to travel. Apparently adolescents were able to reconcile opposing conclusions regarding the success of good and bad characters in the same film. Most children concluded that virtue would ultimately triumph with the accessory that vice did not pay. Unfortunately, the full moral force of this dictum was somewhat marred by the children's tendency to accept as "good" a sympathetic character even if he behaved selfishly or wrongly. A proportion of boys and girls tended to want to model themselves on the younger heroes and heroines especially where they showed sporting abilities and had upstanding characters. Girls placed an additional emphasis on good looks. Half the boys and girls who took part in this survey accepted melodramatic crime films, glamourised adventure stories and sentimental romances as "true to life". There appeared to be a considerable danger that such films might set up false standards of



behaviour and cause adolescents disappointment in their own everyday experiences.

Despite the extreme youth of the girls questioned, about one third admitted that they attempted to improve their appearance by imitating screen stars ways of making up, dressing and doing their hair; a much larger percentage confessed that they would do so if they were free to act as they wished. The majority of girls expressed admiration for actresses methods of beautifying themselves though they demonstrated a refreshing preference for simple hair styles and clothes and discrete make-up.

Adolescents apparently regard the film as having a powerful influence on their ways of behaving. However, they lay greater stress on its effect on girls than boys. Perhaps adolescents avowed acceptance of the film as a useful source of information on what constitutes attractive behaviour combined with numerous accounts of popular concern regarding the degree and quality of the film's influence, is sufficient to justify this piece of research.

Ad interesting side light, which this investigation has thrown has been upon certain distinctive sex differences. These differences may be divided under two general headings; the first concerned with the greater emotional maturity of the girls and the second, with their tendency to show greater diversity in taste and interests than the boys. Girls approached closer to adult patterns of behaviour in the following ways; they enjoyed such social accomplishments as dancing and entertaining friends to tea; they appreciated romantic and dramatic films and those which dealt with human beings relations to each other; they were more discerning in their judgement of the factors which comprised a technically competent film; they responded to love films and love objects more than boys and were more appreciative of sympathetic character studies of parents whose motives they were quicker to understand; they showed a particular interest in their own personal appearance and finally, in assessing the influence of the film upon adolescents they laid great stress on imitation of such social and personal accomplishments as dancing, dressing and making



love. In contrast boys showed enthusiasm for pastimes which demanded physical prowess, they were more solitary in their cinema visits; they restricted their preferences to Animal, War and Adventure films in which manly heroes could risk death and disaster in a series of thrilling suspense situations; they remained relatively immune to the appeal of romance and where they expressed interest in the opposite sex, tended to sound crude and self-conscious; they showed a greater degree of enthusiasm for crime films and were more inclined to want to imitate screen criminal's behaviour; finally, they were more conservative in their estimation of the influence of the film upon adolescents.

The second divergence which exists between the sexes may be symptomatic of something quite as fundamental as differing degrees of emotional maturity. In this case, however, it is possible that the source of the schism is social rather than psychological. Boys of all types of schools agree fairly closely in their interests and enthusiasms, whereas girls manifest a considerable diversity of tastes amongst themselves. This may be because boys are more clearly aware of what constitutes desirable masculine behaviour and what ambitions and desires it is "manly" to assume. In contrast, the sphere of feminine concerns and ways of behaving are no longer as clearly defined as they were half a century ago. Thus, while retaining their grasp of some purely "feminine" activities, the girls tend to extend their mastery to subjects hitherto outside their precinct. Needless to say, not all girls take equal advantage of their new opportunities so that differences between the three school groups are bound to arise. Evidence in support of this theory is provided by the fact that Grammar school girls, who attended a co-educational school and were therefore in constant contact with masculine interests, frequently approached more nearly to the standards of taste accepted by the boys.

Broadly, too, it may be said that, where education differences arise, they seem to be illustrative of the various social backgrounds from which the adolescents are drawn. The cleavage between the school groups appears to divide the Secondary Modern from the Grammar and

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2 F. Highfield "The Problems and Aims of the 4th Year" See also Chapter I. p.1. of this thesis. (see over)



Technical school pupils. The former children may be distinguished from the other education groups in their comparative neglect of a large number of pastimes, particularly those which require sustained effort and concentration; in the greater frequency of their cinema visits; in their preference for more sensational and less intellectual features in films; in their relative lack of appreciation for the quality of film production; in the violence of their response to pathetic situations and to those which might increase their affection for their parents; in their enthusiasm for crime films and; finally, in their greater liability to suffer dissatisfaction when faced with a screen fare of spectacle and luxury. Secondary Modern children are, on the whole, of a lower average intelligence and drawn from poorer homes and inferior social backgrounds. All these factors may combine to account for what appears to be their distinctive group personality.

From this material certain general conclusions and recommendations have emerged. The concern, which caused a board of governors to ban "excessive" cinema visits during termtime<sup>1</sup> and which prompted a Secondary Modern school headmistress<sup>2</sup> to describe the film as "one of the great problems of the fourth year and of all education",<sup>2</sup> though not groundless has been graver than the situation would seem to necessitate. On the whole, adolescents' cinema attendance is by no means excessive, nor does it completely dwarf other and healthier leisure time activities. Therefore, it would appear unwarrantable to ignore other factors and to attribute the majority of adolescent misdemeanours to the sole influence of the recreational film. However, Miss Highfield is justified in considering this problem as one which is peculiarly acute in the case of Secondary Modern school girls. Certainly, it appears that children who belong to that school group are both more ardent picturegoers and, also, more inclined to be emotionally disturbed by sensational films. Secondary Modern school children therefore, appear more in need of protection from the film than any other group.

This survey has emphasised the possible evil effects of sentimental films in which superficial emotions are indulged about

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<sup>1</sup> See "The Daily Mail" 2/1/47. and Chapter I. p.1 of this thesis.  
<sup>2</sup> (Back one page) 285



relatively trivial incidents. Evidence suggests that such productions might confuse adolescents sense of values and give them "a wrong attitude to life"<sup>1</sup> by leading them to expect sensational evidence of their parent's regard; by encouraging adolescent defiance and irresponsibility; by stirring precocious sexual interest and by representing love as dependent primarily on mutual physical attraction. Such types of films when accepted as realistic might cause young people disappointment in their own every day experiences and in their relatively quiet and uneventful life. Girls, whose interest in romance, dress, make-up and hairstyle is more acute, may be specially susceptible to the influence of the Hollywood philosophy which prizes above all else the power of physical loveliness and mutual attraction in relationships with the opposite sex. Thus, at this age at least they are more likely than their brothers to absorb "false views of love and marriage"<sup>2</sup> Other evidence which throws incidental light on the influence of sentimental films concerns adolescent's tendency to model themselves upon attractive film characters. It appeared that where "bad"<sup>3</sup> conduct was sympathetically attributed to the hero or heroine, young people might be confused concerning what kind of behaviour was likely to be socially approved. Where not misled, however, children showed a spontaneous desire to imitate virtuous, unselfish characters and to attempt to increase their mastery of the various skills which were given representation. In contrast, it is possible to defend "sentimental" films on certain grounds. It must be admitted, for example, that adolescents do not tend to assimilate moral lessons unless they are definitely pointed while their attitude to specific people is likely to remain unchanged unless the film makes a special point of conveying a message. Together sentiment and pathos, which feature most frequently in those films which have been described as "sentimental", are most effective both in driving home a moral and in increasing affectionate regard. Hence, if such productions are to be tolerated it would appear to be on these two

<sup>1</sup> F. Highfield "The Problems and Aims of the 4th Year" Bulletin of Education. See also Chapter I. p.1 of this thesis.

<sup>2</sup> Ibid. See Chapter I. p.1.

<sup>3</sup> bad or socially disapproved in this context.

<sup>4</sup> ~~"Sentimental" films - 3/5/7 - See also Chapter I. p.1 of this thesis.~~



counts. In such a contingency, it would be necessary to agree that if the result is good the means must automatically be justified.

Crime films have been singled out for special criticism. They were even held responsible for the delinquencies of five Devon boys who were punished by being deprived of further cinema visits for the period of three years.<sup>1</sup> This survey suggests that Crime films have a relatively small adverse effect on children's conduct. Indeed, they may even do some good in representing the efficiency of the police force and the final punishment of the criminal. However, where such films contain scenes of violence and suspense, their effects are unlikely to be so harmless. It was found that children showed signs of being terrified and haunted by frightening films. Productions which contained numerous supernatural or eerie situations proved most disturbing, but a single frightening incident in an otherwise innocuous film did not pass unnoticed. This may be explained on the grounds that children appeared to be impressed by disjointed incidents rather than by the whole plot of a production. Other findings, revealed that unaccompanied children, especially boys, frequently succeed in evading the censorship regulations which prohibit their admittance to "A" and "H" category productions. This combined evidence suggests that present methods of censorship control are inadequate and that every effort should be made at once to increase their efficiency.

There are two ways of preventing further abuses of these regulations. The first, would effect a modification of present conditions and may therefore prove more acceptable. The second, demands a fundamental alteration in the present system of cinema attendance among young people. A modification of present methods might be accomplished in the following manner. The age of admittance to "H" films should be raised to 18, and the age of admittance to "A" films to at least 16<sup>2</sup>. No child should be allowed to see either of these category films whether alone or accompanied by adults. Cinema

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<sup>1</sup> "Daily Mail" 3/5/47. See, also, Chapter I p.1. of this thesis.

<sup>2</sup> These two recommendations were also presented in the form of a report to the Minister of Education, by a Committee of the County Council's Association. See "The News Statesman and Nation" 14/12/46.



managers should be punished for offences against these regulations by endorsing their licence for the first offence and by removing it altogether for a subsequent offence. Managers could be prosecuted if any children were found to have gained illegal admittance to an unsuitable film. Representations should be made to the film trade that "U" films should not be distributed with "A" films. Thus if managers desired they would be able to obtain from film distributors a programme entirely suitable for audiences of all ages. It is not supposed that all 18 and 16 year old adolescents would be immune from the effects of frightening films. Nevertheless, they would be more capable of quietening irrational fears than the average fourteen year old.

The second method of ensuring that children are not only protected from the effects of frightening scenes but also from the influence of sentimental films on their attitude to life is to remove the source of evil. In providing Saturday morning matinees specially designed for children J. Arthur Rank has made some effort to offer young people an alternative to adult cinema entertainment. It is questionable how far he has succeeded in presenting adolescents with programmes which can be described as both innocuous and entertaining. Nevertheless, his idea of providing separate entertainment for children is an excellent one and one which has previously only been discussed in theory. Certain members of parliament recently suggested that, public spirited as the Rank organization might be, "It should not be left to private enterprise to decide what films should be shown to young people at the most impressionable time of their lives".<sup>1</sup> They upheld the view that, "the enormous influence which the cinema can exercise upon the mind of the child is as much the business of the government as is the provision and control of our education system". The sentiment expressed in this statement was accepted by the Commission on "The Film in National Life", by the Committee which investigated "The Recreational Cinema and the Young", by J.P. Mayer in "Sociology of Film" and, finally, by the Payne Fund Investigators

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<sup>1</sup> See "The New Statesman and Nation" 14/12/46.



in their final conclusions.<sup>1</sup> Indeed, W.W. Charters suggested that a practical step to accomplish the end of government control would be to set up a Government Department with trained advisors who should undertake the responsibility of producing films for children.

Such a State Department might well be the solution to the problem of children in British cinemas. It could be empowered to buy a circuit of cinemas which would feature children's films only.<sup>2</sup> The Department could set up a Commission to sponsor independent producers who, with the advice of trained psychologists, would supply the films ultimately presented in the "Children's Cinemas". The department could, thus, combine state ownership of picture houses with the power of a film producing and distributing corporation.<sup>3</sup> Briefly, children's films presented in their own separate cinema should prove a comprehensive solution to the evil effects of adult film fare on immature minds. However, should the government undertake the responsibility of producing films for children, every effort should be made to remove existing sources of concern and to satisfy young people's expressed film preferences. This would involve catering for young people in different sex, age and education groups according to the difference in their tastes and responses to the various types of films. Special attention would have to be paid to the programmes offered to Secondary Modern children in order to protect them from their own excessive enthusiasms. It might also be possible to exploit the educational power of the film without detracting from its appeal if the following facts are borne in mind;- Young people express a preference for realistic plots; they accept as true much of the information depicted on the screen; they seek enlightenment concerning ways of behaving and a way of life and they remember most vividly incidents which moved them most at the time of performance. Hence a film, with the honest representation of the best type of documentary, might help in increasing adolescents' general knowledge and

<sup>1</sup> See this thesis Chapter I. Ibid. With regard to adult cinema, Labour members suggested a similar scheme. The Stat  
<sup>3</sup> See S.P. Mayer, "Sociology of Film" Chapter 9, 282. He suggests forming a "State Distributing Corporation."



understanding of human behaviour and, at the same time retain a strong hold on their affections.

The means of protection discussed so far have been ambitious and have consisted not in fortifying the child against possible undesirable influences, but in removing the cause of disquiet. An alternative and partial solution to the problem of the recreational film might be to fortify children by training them to discriminate between what constitutes a good and bad technical production. The children's essays on "My Favourite Film" showed that already an interest in the qualities which comprise good film art exists. Further, the willingness of a proportion of adolescents to consult film critics and other people before making their choice of film offers immediate opportunities for teaching appreciation through intelligent criticism. Unfortunately, the influence of these two factors is minimised by the counter-attractions of the commercial trailer and of the personality appeal of stars. Therefore, it appears necessary, first, to obtain the cooperation of the Film Trade in producing less sensational and disjointed pre-views of forthcoming feature productions, and, second, to increase children's powers of discrimination by suitable training. This training could take the form of school lessons in Film Appreciation as a normal part of the school curriculum. An experiment of this nature has already been carried out in an Oldbury school with the purpose of helping adolescents "to consider before they go to a film and to be selective in the cinema-going".<sup>1</sup> This class proved extremely popular. Another teacher discussing the value of such lessons writes, "The valuable discussion of motive and purpose which arise from a study of literature could be stimulated equally from a consideration of a good film at the local cinema. Once the value of film material for such purposes is recognised the possibilities seem endless."<sup>2</sup> Indeed, it is possible that if young people were trained to develop standards of taste, they might not only be protected from the worst effects of trivial films but they might become a constructive power in raising the moral and aesthetic

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<sup>1</sup> See "The Sunday Mercury" 28/3/48.

<sup>2</sup> See "The Teacher and the Cinema" in the Film Guide (B'ham) July, 1948.



standard of films so high that investigations of this nature would never again be necessary.

#### General Conclusions and Recommendations.

First, that as the cinema falls reassuringly into place among other leisure-time activities, it cannot justly be held responsible for the great part of neglected homework and other childish misdemeanours

Second, Statements in the popular press to the effect that excessively large sums of money are spent by adolescents on excessively numerous weekly cinema visits, are undoubtedly false. On an average adolescents attend the cinema once or twice a week and spend between 10d. and 1/6 on their seats.

Third, that the commercial trailer and the personality appeal of film stars have most influence in directing children's ultimate choice of film.

Fourth, that the problem of unaccompanied children at "A" and "H" category films undoubtedly exists. Boys are most frequent offenders because they go less frequently with their parents and more frequently to unsuitable films than girls.

Fifth, that children show a refreshing taste for animal films, that their interest in sex and horror is negligible and that they show signs of developing standards of critical judgement.

Sixth, that their acceptance of the film as a source of information in matters of general knowledge and culture, combined with their amazing retention of screen incidents which have moved them deeply, suggest that the film could be a powerful medium of education in the broadest sense.

Seventh, that in so far as sentimental films are accepted as true to life and behaviour represented in them is used as a model by young people, there is a grave danger that young people will accept false standards of behaviour in relationships with others and in their attitude to life.

Eight, that in defence of sentimental films it may be said that they are most effective in driving home a moral lesson and in



increasing affectionate regard.

Nine, that where such films do not mislead young people by attributing wrong or selfish conduct to sympathetic characters, they encourage children to aspire to improve their characters.

Ten, that crime films have a relatively small adverse affect on adolescent's behaviour. Indeed, they may do some good in representing the efficiency of the police force and the final punishment of the crook.

Eleven, that even isolated scenes of a frightening, gruesome or eerie nature take their toll on young people and that, therefore, a single unpleasant scene should be sufficient grounds for giving a film an "A" classification.

Twelve, that where sex differences occur they illustrate the greater emotional maturity of girls and their wider variety of their tastes and interests.

Thirteen, that where education differences occur Secondary Modern children differ from the other school groups. They reveal more interest in cinema-going and a greater susceptibility to emotional disturbance.

Fourteen, that in order to protect children from those evil effects of the film which have been detected, the age of entrance to "A" and "H" films should be raised to 16 and 18 respectively and that children, even when accompanied by an adult should be excluded from such performances.

Fifteen, that, alternatively, government sponsored Children's Cinemas should be set up where suitable films would be exhibited.

Sixteen, that, in this contingency, children's expressed film preferences should be taken into account. Films which adults think children ought to like should not be produced.

Finally, immediate efforts should be made to strengthen children's resistance to the insidious attack of frivolous films on their standard of values, by making lessons in Film Appreciation a compulsory part of all school syllabuses.



## APPENDIX I

### Data concerned with Questionnaire "A".

(Children's General Cinema Habits).

#### NOTE 1.

#### QUESTIONNAIRE A.

Do not write your name anywhere on this paper.

Write your date of birth here:- Day..... Month..... Year.....  
Are you a boy or girl?

We want to know what kind of films you like, what you like about them and so on. You can help us to find out and perhaps to do something to see that you get what you want, by filling in your answers to the questions on this sheet as carefully and truthfully as you can.

You haven't got to answer these questions; in fact, if you don't want to help us, we would rather you tore up this paper and didn't hand it in. No one who knows you will see your answer, and we don't want you to write your name anywhere on this paper.

There is no hurry. Read the questionnaire right through first of all, and if you don't understand anything, ask someone to explain it to you. In some cases you will find that various answers are provided for you to choose from; all you have to do then is to underline the answer which represents your opinion. In other cases you are asked to write down the names of films or stars and say something about them. Try to do this as fully as possible.

Remember, this sheet asks you for your opinion. There is only one right answer for you and it is what you think. Don't worry about what anyone else is writing.

Q.1. Do you usually visit the Cinema:- Underline one answer.

- |                                |                            |
|--------------------------------|----------------------------|
| (a) More than twice a week,    | (c) Less than once a week, |
| (b) Only on special occasions, | (d) Once a week only,      |
|                                | (e) Twice a week.          |

Q.2. Underline the day or days on which you prefer to go to the Cinema: Monday, Tuesday, Wednesday, Thursday, Friday, Saturday, Sunday.

Q.3. How often would you like to go to the Cinema?.....

Q.4. Which do you prefer, films in technicolour or in one colour only? Technicolour/Single Colour (Underline).

Q.5. Has any film made you read or want to read a book or play?  
Yes/No.

Which?.....

Which did you prefer - Book or Film?



NOTE 1. QUESTIONNAIRE (CONT'D).

- Q.6. (a) Do you try to "follow" the films of any particular film star or stars? Yes/No.  
(b) If so, give their name or names:-

- Q.7. Is there any particular kind of film you like better than others - for example, crime films, cowboy, musical and so on?

Try to describe very briefly the kind or kinds you prefer and give an example.

- Q.8. How do you choose the films you go to see?
- |   |  |
|---|--|
| (a) From reading films periodicals  | } Underline<br>one or more<br>to show<br>what you<br>usually do. |
| (b) From newspaper criticisms   |  |
| (c) From film criticisms given over the wireless                              |  |
| (d) From what other people say about a film                                   |  |
| (e) By just going to the cinema, and looking at<br>the pictures shown outside |  |
| (f) By a trailer shown previously   |  |

- Q.9. Give the name of the best film or films you have ever seen:

.....  
Say very briefly why you thought it/them so good.

- Q.10. Do you think you got any benefit from going to the Cinema?  
Yes/No.  
What do you think that benefit is?

- Q.11. Has any film ever had any effect at all upon the way in which you do things or feel about them? Here are some ways in which films might have affected you. There are probably other ways. Underline any in the list which are true of you. Then add underneath any other ways in which you have been influenced by what you have seen at the Cinema.

Name of Film or Star.

Made you understand other people better.  
Shown you how to behave.  
Suggested things you could do.  
Given you ideas for dress.  
Given you ideas for hair style.  
Frightened you.  
Made you cry or feel very sad.  
Affected the way in which you feel towards  
parents, brothers or sisters.  
Affected the way you feel towards boy or  
girl friends.

IMPORTANT. Will you, if you can, give the name of the film or filmstar which affected you? Write this in the space for it above. Then just in the space below, if you can, made as clear as possible what the effect was and how long it lasted.



NOTE 1. QUESTIONNAIRE (CONT'D).

Q.12. Here is a list of things which boys and girls do in their spare time. Will you first cross through those which you never do. Then put one tick against those you do sometimes and two ticks against those you spend a good deal of your spare time on.

- |   |   |
|---|---|
| (a) Playing outdoor games.....                            | (l) Listening to the wireless etc..                         |
| (b) Going to dances.....                                  | .....   |
| (c) Attending Youth Clubs, pre-<br>Service Units etc..... | (m) Gardening.....  |
| (d) Reading books for pleasure...                         | (n) Going to cinemas.....                                   |
| (e) Reading comics, magazines etc                         | (o) Hobbies.....  |
| .....   | (p) Walking, talking etc. in the<br>street.....             |
| (f) Helping at home.....                                  | (q) Having friends home or going<br>to friends' houses..... |
| (g) Attending evening classes....                         | (r) Doing homework.....                                     |
| (h) Having music lessons and<br>practising.....           | (s) Playing ping-pong, cards, darts<br>billiards etc.....   |
| (i) Writing letters.....                                  | (t) Going to theatres.....                                  |
| (k) Going to church or Sunday<br>School.....              | (u) Doing anything else?.....<br>What?.....                 |



The Education Department,  
The University,  
Edmund St.,  
Birmingham, 3.

FILM QUESTIONNAIRE.

NOTES FOR INVESTIGATORS.

It is very important that the conditions in which this research is carried out should be as uniform as possible; therefore we should be glad if you would read out the following instructions to the children:-

"You are being asked to help in a big enquiry into the Cinema, which can only succeed if each one of you does his or her best to help. If you don't want to help, please draw a line right through both sides of the questionnaire sheet.

If you are going to help:-

1. Please be quite sure that you have written
  - (a) your age at your last birthday,
  - (b) whether you are a BOY or a GIRL, and
  - (c) what kind of school you go to (or want to) (e.g. Secondary Modern, Secondary Grammar, or Secondary Technical, etc.)on this paper before you hand it in. If you do not do this YOU MIGHT JUST AS WELL NOT HAVE FILLED IN THE ANSWERS TO THE OTHER QUESTIONS.
2. Please remember that no one who knows you will see your replies to this questionnaire. Do not answer any question unless you are being completely honest and frank, otherwise your answers will be useless and misleading.
3. Please see that you have answered every question clearly. If you feel that you cannot answer a question for any reason, draw a line right through it."

Questions may be interpreted by the teacher but great care should be taken to avoid suggesting desirable or undesirable answers. Please take the utmost care to avoid influencing the replies of your group in this or any other way.

If possible, different forms who are answering the questionnaire, should answer it at the same time. This will avoid the danger that playground discussion may suggest answers to a later group.

A note should be made of the exact numbers of those who did not go to the cinema at all in the period under study. If possible find out from such children how frequently they usually go to the Cinema.

It would be of great value also if you could make notes, on a separate sheet, of the following points:-

- (a) any questions on the questionnaire which have given difficulty.
- (b) any factors peculiar to the group - economic circumstances, accessibility of cinemas in the area, discussion of films carried out as part of the curriculum in schools, etc.

THANK YOU FOR YOUR CO-OPERATION.



NOTE 3.

COMPLETE LIST OF AMUSEMENTS MENTIONED UNDER SECTION U WITH NUMBER OF CHILDREN WHO MENTIONED EACH ONE.

Activities redistributed under previously mentioned headings where necessary. (Q.A. q.11).

(a) Playing outdoor games.

Cricket (1), Hockey (1), Jumping (1), Netball (3), Rifle shooting (1), Tennis (8), 5% Running (1),

(b) Going to dances.

Country dancing (1), Dancing lessons (1),

(f) Helping at Home.

Cookery (2), Helping in shop (2), Looking after relations (3), Running errands (2),

(h) Having music lessons and practising.

Concert playing (1), Playing accordion (1),

(g) Attending evening classes.

Shorthand typing (1),

(k) Going to Church or Sunday School.

Bible classes (1),

(n) Going to the cinema.

Going to the cinema with a girl, (1),

(o) Hobbies.

Camping (1), Collecting film stars' photographs (3), Acting (2), Collecting stamps (1), Cycling (18) 12%, Drawing (9) 6%, Fishing (1), Girl Guides (5), Knitting (13) 9%, Hiking (1), Learning poetry (1), Listening to music (1), Painting (1), Riding (1), Sewing (including needlework and embroidery,) (19) 13%, Singing (2), Studying motor cars (1), Skating (3), Swimming (23) 16%, Train spotting (1), Writing (1),

(p) Walking, talking etc. in the street.

Going for a walk (3), Taking dog for a walk (1), Walking with girls (1),

(s) Playing ping-pong, cards, darts, billiards etc.

Playing chess (2), indoor games (1),

---

Unclassified.

Courting etc. (3), Cleaning clinic (1), Delivering newspapers (1), Going to football matches (15) 10%, Going for ride in car (1), Running Savings Group (1), Studying Character (1), Travelling (1),



## NOTE 4.

TO SHOW THE PERCENTAGE OF CHILDREN IN EACH OF THE  
THREE SCHOOL GROUPS WHO SPEND A GOOD DEAL (✓) OR  
SOME (✓) TIME ON THE FOLLOWING TWENTY LEISURE  
ACTIVITIES. (Q.A. q.11).

	Frequency	GG %	GB %	TG %	TB %	SMG %	SMB %
Playing outdoor games	✓✓ ✓	42 52	67 29	27 52	68 28	33 54	64 25
Going to dances	✓✓ ✓	12 37	- 7	6 22	2 10	12 43	2 10
Attending Youth Clubs	✓✓ ✓	12 35	10 42	14 22	28 24	8 24	22 20
Reading books	✓✓ ✓	79 19	51 47	50 40	36 50	43 45	48 29
Reading comics etc.	✓✓ ✓	28 63	43 55	38 52	48 46	46 50	48 48
Helping at home	✓✓ ✓	36 62	15 75	44 52	22 64	53 41	30 58
Going to evening classes	✓✓ ✓	7 13	- 7	18 20	2 16	26 28	34 36
Music Lessons and practising	✓✓ ✓	28 19	8 24	14 16	14 8	10 6	2 8
Writing letters	✓✓ ✓	22 72	- 65	18 72	12 46	11 68	8 44
Church or Sunday School	✓✓ ✓	43 43	22 45	46 42	28 37	31 31	33 31
Listening to radio	✓✓ ✓	65 32	58 39	50 48	56 36	63 28	69 26
Gardening	✓✓ ✓	13 50	6 61	2 28	8 34	2 45	8 47
Going to cinema	✓✓ ✓	33 58	39 61	37 63	46 52	63 37	37 59
Hobbies	✓✓ ✓	40 45	57 39	20 52	48 36	38 40	39 48
Walking & talking in the street	✓✓ ✓	26 52	8 62	20 33	24 38	26 49	23 48
Entertaining or visiting friends	✓✓ ✓	35 58	18 61	28 60	28 52	36 49	19 48
Homework	✓✓ ✓	55 43	45 4	52 46	76 16	11 19	12 14
Indoor games	✓✓ ✓	12 39	29 46	8 10	56 32	10 29	34 40
Going to theatre	✓✓ ✓	12 73	6 71	10 59	10 48	23 52	12 53
Doing other things	✓✓ ✓	15 59	18 29	6 28	20 26	2 67	12 35



NOTE 5.

TABLE TO SHOW ESTIMATED POPULARITY OF FILM ATTENDANCE  
AMONG GENERAL PUBLIC ON DIFFERENT DAYS OF THE WEEK.

CINEMA	SUN.	MON.	TUES.	WED.	THURS.	FRI.	SAT.
Tower	?	2	4	2	4	5	1
Plaza	(2.5)	2	(5)	(5)	(5)	3	1
Imperial	?	2	4	3	6	5	1
Queens*	(1.5)	2	5	3	6	3	1
Clifton*	(2.5)	2	4	(5)	3	(5)	1
St.George"	X	2	5	4	3	5	1
Hill Top*	2	3	6	7	4	5	;
Total.	?	2	6	3	4	4	1

\*Change of programme on Thursday.

Figures in brackets - "(5)"- managers expressed no opinion.

Sunday - where placed came 2nd or 3rd but audience so variable that averages would be unreliable.

NOTE 6.

TO SHOW THE COEFFICIENT OF CORRELATION WHEN, IN ORDER OF POPULARITY THE 6 FAVOURITE MALE AND FEMALE STARS AMONG ADULTS ARE COMPARED WITH THE RELATIVE ORDER OF POPULARITY OF THOSE STARS WITH ADOLESCENTS. (Coefficient of ranked Correlation).

Six Favourite Male Stars.

Adults (order)	Adolescents (relative order)	Difference 2
1	1	0
2	2	0
3	4	1
4	5	1
5	6	1
6	3	9
21	21	12

$$P = 1 - \frac{12}{35}$$

$$= .62$$

P is not significant.

Six Favourite Female Stars.

Adults (order)	Adolescents (relative order)	Difference 2
1	1	0
2	2	0
3	5	4
4	6	4
5	4	1
6	3	9
21	21	18

$$P = 1 - \frac{18}{35}$$

$$= .49$$

P is not significant.



NOTE 7.(Q.A. q.6(b).)

TABLE TO SHOW FAVOURITE FILM STARS IN DIFFERENT AGE, SEX AND EDUCATION GROUPS.

		13+						14+					
A	Total.	GG	BG	TG	TB	SNG	SNB	GG	BG	TG	TB	SNG	SNB
19) <u>Abbott &amp; Costello</u>	19	1		1	2	1	3	1	3		6	1	
Alda, Robert	2							2					
Allyson, June	1							1					
Ameche, Don	3	1						1		1			
Andrews, Dana	8	2				6							
Aumont, Jean Pierre	7					7							
Autry, Gene	6			1		4			1				
Astaire, Fred	1												1
Bacall, Lauren	1											1	
Barnes, Barry K.	1									1			
Bartholomew, Fred	1					1							
Baxter,	1									1			
Beery, Wallace	1						1						
Bendix, Wm.	2			1					1				
<u>Bergman, Ingrid</u>	40	4		4	1	10		11	3	5		2	
Bey, Turhan	2					1						1	
Bogart, Humphrey	6	2	2								1	1	
Boyer, Charles	1							1					
Boyd, William	4			1	1	1				1			
Bowery Boys	2		2										
Bridges, L.	2			1		1							
Brown, Johnny Mack-	1					1							
Bruce,	1										1		
C													
Cagney, James	0												
<u>Calvert, Phyllis</u>	12	1		3				5	1	1		1	
Carol, John	0												
Carson, Richard	1		1										



## NOTE 7. (cont'd).

		13+						14+					
C (cont'd) Total.		GG	BG	TG	TB	SNG	SNB	GG	BG	TG	TB	SNG	SNB
Clarke, Dana	2									1	1		
Clarke, J.	0												
Clarke, Petula	0												
Colbert, Claudette	1							1					
Colman, Ronald	1							1					
Cooper, Gary	3			1				1	1				
Craine, Jeanne	10	3		2				2		1		2	
Crosby, Bing	12	2		1	3			3		1			2
D													
Davis, Bette	6			2	1			3					
De Haviland, Olivia	2						1	1					
Donat, Robert	1										1		
Drake, Tom	1												1
Driscoll,	1					1							
Durbin, Deanna	10	2		1	3	3						1	
E													
Eddy, Nelson	6			2	1	1					1		1
Evans, Dale	2					2							
Faye, Alice	2	1				1							
Fitzgerald, Geraldine	1			1									
Flicka	1									1			
32) Flynn, Errol	32	4				7	7	8	1	3	1	1	
Fontaine, Joan	5	1				1			1	1	1		
Formby, George	2								1			1	
Foster, Suzannel				1									
G													
Gable, Clark	2									1			1
Gardner, Peggy Ann	3	1					1			1			
Garland, Judy	1	1											
Garson, Greer	28	4		5		3		11		2		3	
Grable, Betty	9	3		1	1	1	1	1				1	
Grainger, Stewart	27	2		1	2	1	6	2	6	3	4		
Grant, Cary	1									1			
Gray, Sally	1									1			



## NOTE 7. (cont'd).

13+

14+

G (cont'd) Total.	CG	BG	TG	TB	SNG	SNB	GG	BG	TG	TB	SNG	SNB
Greene, Richard	1	1										
H												
Hall, Jon	3				2					1		
Halop,	1				1							
Harrison, Rex	2						1	1				
Haver, June	2				1					1		
Haymes, Dick	9	2		2	3		2					
Hayworth, Rita	1				1							
Henie, Sonja	13	1		5	1	3	1		2			
Henreid, Paul	5			1	2		1		1			
Hope, Bob	1			1								
Hutton, Betty	1	1										
I												
Inkspots	1							1				
J												
James, Harry	1			1								
Jeans, Gloria	1			1								
Jenkins, B	1			1								
(20) Johnson, Van	20	2	1	6	1	2	1			4	2	1
Jones, Alan	3									1	1	1
K												
Karloff, Boris	1							1				
Kaye, Danny	2			1						1		
Kent, Jean	4			1	1	1					1	
Kelly, Gene	1			1								
Kerr, Deborah	1					1						
L												
Ladd, Alan	24	2	3	1	4	4	1	1	1	5	1	1
Lassie	8	1	2						1	1	1	1
Lawford, Frank	1		1									
Lamour, Dorothy	1											
Laurel & Hardy	6		2					1	2	1		
Leslie, Joan	8	1	2	1				2	2			
Leigh, Vivian	4							1	1	1	1	
Lockwood, Margaret	51	9	1	4	3	12		7	4	5	2	2
Loder, John	1					1						
Lorre, Peter	1				1							



## NOTE 7. (cont'd).

		13+						14+					
L (cont'd). Total.		CG	BG	TG	TB	SNG	SNB	CG	BG	TG	TB	SNG	SNB
Lucan & McShane	1		1										
Lupino, Ida	1					1							
Lamarr, Hedy	1					1							
M													
Mason, James	69	9	5	10	3	8	4	12	5	8	2	3	
Marx Bros.	1		1										
McAllister,	2	1				1							
McCrea, Joel	2				1						1		
McDonald, Jeannette	6			2		1				1	1		1
McDowell, Roddy	6	2	1					2		1			
Micky Mouse	1		1										
Milland, Ray	2					1					1		
Mills, John	6		1			2			1			2	
Miranda, Carmen	3	1		1				1					
Montez, Maria	9	1	1	1		5					1		
Morgan, Denis	6	1		1	1	2				1			
Murphy, George	1							1					
Morris, Chester	5		2							1	1		1
N													
Neagle, Anna	4							2	1	1			
Newton, Robert	1							1					
Nolan, Lloyd	3			1		1						1	
O													
Oberon, Merle	1										1		
O'Brien, Margaret	10	1		4		4				1			
O'Hara, Maureen	7	3		1		1				1			1
Olivier, Laurence	4						1	1		1		1	
Olsen & Johnson	1										1		
P													
Payne, John	9	3		1		1	1	1		1		1	
Peck, Gregory	28	5		2		4		9	1	4		2	1
Pidgeon, Walter	2							1				1	
Power, Tyrone	21	2	2	1	2	6		2		2	2	2	
R													
Raft, George	1										1		
Raines, Claude	1							1					
Randall, Frank	2		1		1								



## NOTE 7. (cont'd).

		13+						14+					
R (cont'd).	Total.	GG	BG	TG	TB	SNG	SNB	GG	BG	TG	TB	SNG	SNB
<u>Rathbone, Basil</u>	14		4			4	2	1	2		1		
<u>Reagan, Ronald</u>	1												1
<u>Redgrave, Michael</u>	3	1								1		1	
<u>Robinson, Edward G.</u>	3		1	1					1				
<u>Roc, Patricia</u>	15	4	1	4		2		1	2		1		
<u>Rogers, Ginger</u>	10	2				6			1	1			
<u>Rogers, Roy</u>	17		2	4		11							
<u>Rooney, Micky</u>	3			1		1			1				
<u>Russell, Jane</u>	3		2								1		
<u>Sabu,</u>	7				3	3					1		
<u>Sanders, George</u>	1		1										
<u>Scott, Randolph</u>	4					1	1			1			1
<u>Sheffield, J.</u>	1				1								
<u>Sheridan, Anne</u>	1									1			
<u>Slaughter, Todd</u>	1										1		
<u>Smith, Ethel</u>	1							1					
<u>Stanwyck, Barbara</u>	1					1							
<u>Stevens, Mark</u>	4					3			1				
<u>Sinatra, F.</u>	1			1									
<u>Taylor, Elizabeth</u>	4	1					1	1		1			
<u>Taylor, Robert</u>	2							1		1			
<u>Temple, Shirley</u>	8	1	1	3		2				1			
<u>Tierney, Gene</u>	1	1											
<u>The Bumsteads,</u>	1												1
<u>Three Stooges</u>	1		1										
<u>Todd, Ann</u>	7	1		3				3					
<u>Toler, Sydney,</u>	3		2				1						
<u>Tower,</u>	1							1					
<u>Tracy, Spencer</u>	1				1								
<u>Turner, Lana</u>	1	1											
<u>Tyler,</u>	2		1								1		
<u>Weissmuller, Johnny</u>	2				1						1		



NOTE 7. (cont'd).

W (cont'd). Total.	13+						14+					
	GG	BG	TG	TB	SNG	SNB	GG	BG	TG	TB	SNG	SNB
<u>Wilde, Cornell</u> 16	2		1		2	3	1				7	
<u>Wilding, Michael</u> 3					1		1	1				
<u>Williams, Esther</u> 10	1	1	2	1	1		2		1			1

Caravan							March for Millions					
Ingrid Bergman	373						Man in Gray					
Dangerous When							My Pal Wolf					
Ship of the Fox							National Velvet					
How Green Was My Valley							Anna Neagle					
Mrs. Winifred							Our Hero Yodanis					
Purple Heart							Pineapple					
They Were Sisters							Singer Rogers					
The Green Years							San Antonio					
The Wicked Lady							Song of Remembrance					
A Tree Grows in Brooklyn							Song of Bernadette					
Red Handed							Since You Went Away					
Red							The Lost Chance					
Red Star							Thunderhead					
Charles Boyer							Elizabeth Taylor					
Capitaine Corcoran							You Will Remember					
Cross of Lorraine							Any Old Time					
Count of Monte Cristo							Harry Villus					
Daddy Boy												
Devotion												

NOTE 7. (cont'd).

File of Book	File of Book	File of Book	File of Book
Brian Korfelt	20	Book 1000	
Wendy's Book	1	Bella Davis	
Shadows of the Opera	1	Dangerous Moonlight	
Spirit of the Night	1	Drumhead	
Joe Blomfield	1	Scamp by Scamp	
Severely Told	1	War Time and Bell Tolls	
The Letter	1	Frankenstein	
Sale Hugel	1	Van Helsing's Daughter	
James Mason	1	Book of the Future	
Billings Book	1	Book of the Future	
Dean of Saint	1	Book of the Future	
Dr. Remond's Secret	1	Book of the Future	
Return of the Tenth	1	Book of the Future	
Red Spatulate	1	Book of the Future	
Red Book	1	Book of the Future	
Curse of the Wagon	1	Book of the Future	
Just the Singer	1	Book of the Future	
Old, Dark House	1	Book of the Future	
The Purple Heart	1	Book of the Future	
The Wolfman	1	Book of the Future	
Verewolf	1	Book of the Future	
Stranger to Gregory	1	Book of the Future	
The Wicked Lady	1	Book of the Future	
Appointment with Crime	1	Book of the Future	
Armed & Old Man	1	Book of the Future	



NOTE 8. (Q.A. q.9.)

LIST OF FILMS WHICH ADOLESCENTS SAID MADE THEM  
CRY OR FEEL VERY SAD.

<u>Film or Star.</u>	<u>No.of Adoles.</u>	<u>Film or Star.</u>	<u>No.of Adoles.</u>
Lassie Films	44	49th Parallel	1
Sentimental Journey	13	Alice Faye	1
Blossoms in the Dust	9	Greer Garson	1
Bells of St.Mary's	6	Love Letters	1
Jane Eyre	6	Lives of a Bengal Lancer	1
The Sullivans	5	Margaret Lockwood	1
Piccadilly Incident	4	Peter Lorre	1
My Friend Flicka	4	Madonna of the 7 Moons	1
James Mason	4	Music for Millions	1
Caravan	3	Man in Grey	1
Ingrid Bergman	2	My Pal Wolf	1
Dangerous Moonlight	2	National Velvet	1
First of the Few	2	Anna Neagle	1
How Green was my Valley	2	One More To-morrow	1
Mrs. Miniver	2	Pinocchio	1
Purple Heart	2	Ginger Rogers	1
They Were Sisters	2	San Antonio	1
The Green Years	2	Song to Remember	1
The Wicked Lady	2	Song of Bernadette	1
A Tree Grows in Brooklyn	1	Since You Went Away	1
Bad Bascomb	1	The Last Chance	1
Bambi	1	Thunderhead	1
Bell Star	1	Elizabeth Taylor	1
Charles Boyer	1	You Will Remember	1
Captains Courageous	1	Any Sad Film	1
Cross of Lorraine	1	Many Films	1
Count of Monte Cristo	1		
Danny Boy	1		
Devotion	1		

NOTE 9. (Q.A. q.9.)

LIST OF FILMS WHICH ADOLESCENTS SAID MADE THEM FEEL FRIGHTENED.

<u>Film or Staf.</u>	<u>No.of Adoles.</u>	<u>Film or Star.</u>	<u>No.of Adoles.</u>
Boris Karloff	10	Black Parrot	1
Mummy's Hand	6	Bette Davis	1
Phantom of the Opera	6	Dangerous Moonlight	1
Spiral Staircase	4	Dragonwyck	1
Tod Slaughter	5	Fanny By Gaslight	1
Sweeney Todd	4	For Whom the Bell Tolls	1
The Lodger	4	Frankenstein	1
Bela Lugosi	3	The Enchanted Cottage	1
James Mason	3	Ghost of Frankenstein	1
Smiling Ghosts	3	Goodbye Mr.Chips	1
Dead of Night	3	House of Terror	1
Dr.Renault's Secret	3	Who Killed Aunt Maggie?	1
Return of the Vampire	3	Hound of the Baskervilles	1
Body Snatchers	2	House of Frankenstein	1
Back Room	2	Lady in the Train	1
Curse of the Wraydons	2	Lassie Films	1
Jack the Ripper	2	Mummy's Curse	1
Old, Dark House	2	Man in the Iron Mask	1
The Purple Heart	2	Murder in Thornton Square	1
The Wolfman	2	Power of the Whistler	1
Werewolf	2	Pillow of Death	1
Strange Mr. Gregory	2	Scarface	1
The Wicked Lady	2	Scarlet Claw	1
Appointment with Crime	1	Sexton Blake	1
Arsenic & Old Lace	1	Sherlock Holmes	1



NOTE 9. (Q.A. q.9.) cont'd.

<u>Film or Star.</u>	<u>No.of Adoles.</u>	<u>Film or Star.</u>	<u>No.of Adoles.</u>
Soul of a Monster	1	Night Has Eyes	1
The Ape	1	The Vampire	1
The Clutching Hand	1	Three Strangers	1
Picture of Dorian Gray	1	Tower of Terror	1
Invisible Man's Revenge	1		

NOTE 10. (Q.A. q.9).

LIST OF FILMS WHICH INFLUENCED ADOLESCENT'S ATTITUDE  
TO THEIR FAMILY.

<u>Film or Star.</u>	<u>No.of Adoles.</u>	<u>Film or Star.</u>	<u>No.of Adoles.</u>
Mildred Pierce	5	Seventh Veil	1
Blossoms in the Dust	3	Spellbound	1
Four Sons	1	Son of Lassie	1
Gaiety George	1	They Were Sisters	1
James Mason	1	The Sullivans	1
My Reputation	1	This Happy Breed	1
Quiet Weekend	1		

NOTE 11. (Q.A. q.9).

LIST OF FILMS WHICH INFLUENCED ADOLESCENT'S ATTITUDE  
TO THEIR BOY OR GIRL FRIENDS.

<u>Film or Star.</u>	<u>No.of Adoles.</u>	<u>Film or Star.</u>	<u>No.of Adoles.</u>
Holiday in Mexico	3	The Rake's Progress	1
Thrill of a Romance	2	The Years Between	1
Piccadilly Incident	3	Holiday in Mexico	1
Caravan	1	Junior Miss	1
Devotion	1	Dana Andrews	1
Enchanted Cottage	1	Randolf Scott	1
Gaiety George	1	Betty Grable	1
Kiss & Tell	1	Ida Lupino	1
Maytime	1	Roddy McDowell	1
National Velvet	1	Johnny McBrand	1
Spellbound	1	Lloyd Nolan	1
Sentimental Journey	1	Gregory Peck	1

NOTE 12. (Q.A. q.9).

LIST OF FILMS WHICH ADOLESCENTS SAID SUGGESTED THINGS  
THEY MIGHT DO.

<u>Film or Star.</u>	<u>No.of Adoles.</u>	<u>Film or Star.</u>	<u>No.of Adoles.</u>
Lassie Come Home	5	Kiss & Tell	1
Madame Curie	3	Just William	1
State Fair	1	Home in Indiana	1
Sentimental Journey	1	East Side Kids	1
Blossoms in the Dust	1	Educational Films	1
Seventh Veil	1	Bedelia	1
The News	1	Blossoms in the Dust	1
Robin Hood	1	Barbara Stanwyck	1
Pinocchio	1	Gregory Peck	1
Last of the Mohicans	1	Sonja Henie	1
King's Row	1	Rita Hayworth	1
		Errol Flynn	1



## APPENDIX 2.

### Data concerned with Questionnaire B.

#### NOTE 1. (Children's Companions at the Cinema).

For the purpose of finding out adolescents' cinema companions a list of possible ones (below) was written down and boys and girls were asked to indicate whether they went with each one "never," "sometimes," "often," "usually" or "always." The difference between "often," "usually" and "always" seemed too small for accurate assessment. Consequently for the purpose of this investigation, "frequently" has been used in substitute.

#### NOTE 2.

#### QUESTIONNAIRE 'B'.

BOY      GIRL      SCHOOL

Put a ring round your age last birthday. 12 13 14 15 16 17

#### UNDERLINE EACH ANSWER THAT IS TRUE FOR YOU IN THE FOLLOWING LIST.

1. Do you usually go to the cinema by yourself?  
Never, Sometimes, Often, Usually, Always.
2. Do you usually go to the cinema with your parents?  
Never, Sometimes, Often, Usually, Always.
3. Do you usually go to the cinema with your sister or brother?  
Never, Sometimes, Often, Usually, Always.
4. Do you usually go to the cinema with a group of friends?  
Never, Sometimes, Often, Usually, Always.
5. Do you usually go to the cinema with one of your friends?  
Never, Sometimes, Often, Usually, Always.
6. Do you usually go to the cinema with a friend of the opposite sex?  
Never, Sometimes, Often, Usually, Always.

#### UNDERLINE WHAT IS TRUE FOR YOU.

7. Do your parents: (a) like you to go to the pictures?  
(b) not like you going to the pictures?  
(c) not mind whether you go or not?

#### UNDERLINE WHAT IS TRUE FOR YOU.

8. Do you think that your teachers: (a) like you to go to the pictures?  
(b) not like you going to the pictures?  
(c) not mind whether you go or not?



NOTE 2. (cont'd).

UNDERLINE WHAT IS TRUE FOR YOU.

9. Where do you get the money to go to the pictures?  
 (a) is it given you by your parents?  
 (b) is it pocket money?  
 (c) is it earned in addition to pocket money?

	7	30	15	15	15	40	243	49	94
A. Action & Adventure	7	30	15	15	15	40	243	49	94
G. Gunge & Embarrass	28	45	14	30	40	34	200	50	100
B. Warfare, Fighting	9	26	7	12	10	40	119	25	33
E. Danger & Violence	5	14	5	7	12	28	75	26	4
F. Fear, Terror	13	12	7	6	5	31	76	25	51
C. Mystery, Crime	5	20	40	7	5	15	83	20	33
X. Dramatic Appeal	12	4	20	6	2	5	65	40	17
I. Human Relations	8	7	38	3	45	2	89	71	18
F. Love & Romance	10	2	28	5	28	2	102	62	20
L. Sentiment, Pathos	35	18	50	10	49	12	273	130	63
X. Love of Music	14	5	34	14	12	2	83	58	27
F. Love of Comedy	34	15	18	13	16	16	132	56	44
C. Mystery, Crime	30	17	42	17	11	12	169	62	44
F. Star Appeal	22	11	44	17	40	12	193	149	18
Q. Action	27	12	17	15	14	7	132	76	34
F. Mystery	22	15	2	10	20	11	100	83	41
Q. Mystery Appeal	12	3	14	11	28	9	107	78	29
E. Historical	11	10	6	22	11	12	72	38	54
C. Mystery	22	1	10	2	7	11	53	27	20
F. Love of Animals	22	22	11	15	12	12	100	40	40
Sex	—	—	—	—	—	—	—	—	—
D. Clothing, Hair, Style	14	—	—	—	—	—	—	—	—
English Film	10	2	14	—	—	—	—	—	—



# APPENDIX 3.

## Data concerned with essays on "My Favourite Film."

### NOTE 1.

To show the number of adolescents who mention the following features as contributing to the popularity of "My Favourite Film."

	GG	BG	TG	TB	SMG	SMB	Grand Total	All Girls	All Boy
A Action & Adventure	5	30	15	15	29	49	143	49	94
B Excitement & Thrill	13	32	19	32	33	65	194	65	129
C Courage & Endurance	26	66	14	30	10	54	200	50	100
D Warfare, Fighting	9	26	7	18	10	49	119	26	93
E Danger & Violence	5	14	5	7	16	28	75	26	49
F Fear, Horror	13	12	7	8	5	31	76	25	51
G Murder, Crime	5	10	10	7	5	16	53	20	33
H Dramatic Appeal	12	6	28	6	8	5	65	48	17
I Human Relations	8	7	38	5	25	6	89	71	18
K Love & Romance	18	9	38	5	26	6	102	82	20
L Sentiment, Pathos	35	12	56	19	49	12	173	130	43
M Love of Music	14	5	34	14	10	6	83	58	25
N Love of Colour	32	15	18	13	16	16	110	66	44
O Scenery, Sets	30	17	21	17	11	12	108	62	46
P Star Appeal	44	11	61	19	40	18	193	145	48
Q Acting	37	12	27	15	14	7	112	78	34
R Realism	39	12	7	18	19	13	108	65	43
S Story Appeal	19	5	34	15	25	9	107	78	29
T Historical	21	19	6	21	11	12	90	38	52
U Humour	20	5	10	9	7	17	68	37	31
V Love of Animals	22	24	13	18	13	18	108	48	60
Sex	-	3	4	4	1	2	14	5	9
Clothing, Hair Style	14	2	6	1	6	2	31	26	5
English Film	10	2	14	-	3	3	32	27	5



## NOTE 2.

## TO SHOW FAVOURITE FILMS MENTIONED BY BOYS OF 13 &amp; 14 YEARS OF AGE IN THEIR ESSAY ON "MY FAVOURITE FILM."

Nos. = 240

Title of film.	GS	TS	SM	Title of film.	GS	TS	SM
Adv. of Tom Sawyer	1			Nine Men		1	
Adv. of Rusty			1	One Against Seven			1
A Tree Grows in Brooklyn		1		On The Carpet			1
Anna & King of Siam		1		O.S.S.	1		
Bambi		1		Pathé Gazette	1		
Bataan	1		4	Phantom of the Opera		1	
Beau Geste	2	1		Pursuit to Algiers			1
Bewitched		1		Random Harvest	1		1
Black Swan	1		1	Red Dragon			1
Blood & Sand	1			Return of Vampire			3
Caesar & Cleopatra		1	1	Road to Utopia		1	
Caravan		1		Robin Hood	1	2	3
China's Little Devils			1	San Antonio	1		
Chung Ho		1		Seventh Cross	1		
Cobra Woman		1	1	Sea Hawk	1		
Convoy		1	1	Sergeant York	1		
Corsican Bros		1		Smoky	1	2	
Crash Dive	1			Spanish Main	1	1	1
Dangerous Moonlight		1		Spider Woman		1	
Death of Sherlock Holmes	1			Spellbound	1		
Do You Love Me?			1	Somewhere in Camp			1
Eagle Squadron	1			" in the Night	1		
Fantasia	1			Squadron X	1		
First of the Few			1	State Fair		1	
Last of the Mohicans		1		Submarine Raider			1
Florian	1			Swiss Family Robinson	1		
For Whom the Bell Tolls			1	Tarzan & Leopard Wmn.			1
Four Feathers		3		" Finds A Son	1		
Frankenstein's Wolf Man		1	1	Target for Tonight	1		1
Gilda			1	Tawny Pipit	1		
George in Civvy St.		1		Bells of St. Mary's		1	
Gone With the Wind	2			Bandits of Sherwood Forest	2	5	3
Ghost Catchers			1	Brighton Strangler			1
Green Hell		1	1	Canterbury Tale	1		
Guadal Canal Diary		1		Captive Heart	1		
Gunga Din		1		Hounds of Baskervilles	1		
Hangmen Also Die			1	Life of Col. Blimp			1
Hound of Baskervilles				Lives of a Bengal Lancer		1	
House on 92nd St.	1			Man in Iron Mask		1	
In Hot Water		1		Mummy's Hand		1	
In Old Chicago		1		Naughty Nineties			1
In the Navy	1			The Outlaw	1		
N.W. Mounted Police		1		The Overlanders		1	
Jesse James	1			Rake's Progress	1		
Johnny Frenchman	1			The 7th Veil		1	
Just Before Dawn	1			Scarlet Claw	1		
Just William		1	2	The Sullivans	1		
Lassie Films	22	7	14	The Virginians	1		1
Make Mine Music		1		Wicked Lady		2	1
Manilla Calling	1		3	The Whistler			1
Men of 2 Worlds		1	1	Wizard of Oz			1
Murder in Reverse		1		Thief of Baghdad			1
Mutiny on the Bounty	1			Ten Little Niggers		1	
My Friend Flicka	1	4	1	Thunderhead	2	1	2
My Learned Friend			1	To-morrow is Forever			1
Mystery Broadcast	1			Tom Brown's Schooldays			1
National Velvet	1	2	1	To Shores of Tripoli			1
Night in Casablanca			1	2 Yrs. Before The Mast		1	
Way To The Stars	2	1	1	Wanted for Murder		1	
				Treasure Island		1	
				The Real Glory	1		
				Theirs is the Glory	2	8	6
				Capt. of Clouds	1		
				TOTAL	80	80	80



## NOTE 3.

TO SHOW THE FAVOURITE FILMS MENTIONED BY GIRLS OF 13 & 14  
YEARS OF AGE IN THEIR ESSAY ON "MY FAVOURITE FILM."

Nos. = 240

Title of film.	GS	TS	SM	Title of film.	GS	TS	SM
A 101 Nights		1		Rebecca	1		1
Anchors Aweigh	1		1	Rd. to Utopia	1		
Anna & King of Siam			1	Robin Hood	1		1
A Song to Remember	3		1	Send for P. Temple			1
A Stolen Life		1		Sentimental Journey			2
Bathing Beauty	1			Seventh Veil		5	1
Beloved Vagabond			2	Song of Bernadette			1
Beware of Pity	1			Song of Russia			2
Black Beauty			2	Smiling Through	1		
Blossoms in Dust			1	Smoky		1	2
Blue Skies		2		Spanish Main			1
Blithe Spirit	1			Spellbound		1	
Caesar & Cleopatra		1	1	State Fair			4
Calcutta		1		Stanley & Living-			
Canyon Passage			1	stone		1	
Concerto		1		Storm in Teacup	1		
Conflict		1		Sudan	1		1
Cross of Lorraine			1	Tarzan Films			1
Dangerous Moonlight		1		Bandit of Sherwood			
David Copperfield	1			Forest	3		2
Devotion		1		Bells of St. Mary's	1	1	
Do You Love Me?			1	Corn is Green	1		1
Dragonwyck		1	1	Face At Window			1
Easy to Wed		1		Dolly Sisters		1	1
Fishermen's Wharf			1	Harvey Girls	1		
Florian	2			Keys of the			
Ghost of Frankenstein			1	Kingdom		1	
Going My Way		1		Man in Grey	1		1
Gone With The Wind	1	1		Magic Bow		1	
Great Expectations		5	1	Overlanders		2	1
Henry V	2	1	1	Valley of Decision	1		
Holiday Inn		1		Wicked Lady	4	2	6
How Green Was My				Years Between	2		1
Valley	1			They Were Sisters		1	
I Know Where I'm				Till The Clouds			
Going	1			Roll By		1	
It All Happened				This Happy Breed	1		
Overnt.	1			This is the Army		1	
Jane Eyre	3		5	3 Little Girls in			
Jolson Story		5		Blue		1	1
Lady & The Doctor		1		3 Strangers	1	1	1
Lassie Films	10	14	9	To Each His Own	1		
Leave Her to Heaven			1	2 Yrs. Before Mast	2		
Madame Curie	1			Waltz Time	1		
Madonna of 7 Moons	1			Wanted for Murder	1		
Make A Wish			1	Way to the Stars	9	4	5
Men of Two Worlds	1	3	1	Wife of Monte Cristo			1
Mildred Pierce		1		Ziegfield Follies	1		
M. Beaucaire		1					
Mrs. Miniver	1	1					
Mr. Skeffington			1				
My Friend Flicka	3						
My Reputation		2					
National Velvet		1					
New Moon	1						
Our Vines etc.	1		1				
Piccadilly Incident		4					
Pinocchio			1				
Pride & Prejudice	1	1					
Princess & The			1				
Pirate	1		1				
Pygmalion	2		1				
Quiet Weekend	1		1				
				Total	80	80	80



NOTE 4.TO SHOW THE "FAVOURITE FILMS" RE-GROUPED UNDER  
GENERAL HEADINGS.GIRLS.Adventure

Calcutta  
Canyon Passage  
Fishermen's Wharf  
Men of Two Worlds  
Robin Hood  
Spanish Main  
Bandit of Sherwood Forest  
Wife of Monte Cristo  
The Overlanders  
Two Years Before the Mast

9%

BOYS.

24;

Adventures of Rusty  
Adventures of Tom Sawyer  
Beau Geste  
Black Swan  
Blood & Sand  
Caravan  
China's Little Devils  
Chung Ho  
Corsican Brothers  
Four Feathers  
Green Hell  
Gunga Din  
Last of the Mohicans  
Jesse James  
Just William  
Men of Two Worlds  
Mutiny on the Bounty  
N.W. Mounted Police  
Overlanders  
Pursuit to Algiers  
Robin Hood  
San Antonio  
Sea Hawk  
Spanish Main  
Swiss Family Robinson  
Bandit of Sherwood Forest  
Lives of a Bengal Lancer  
Man in the Iron Mask  
The Virginian  
Two Years Before the Mast

Animal Films

20%

Black Beauty  
Florian  
Lassie Films  
My Friend Flicka  
National Velvet  
Smoky  
Tarzan Films

27%

Thunderhead  
Bambi  
Florian  
Lassie Films  
My Friend Flicka  
National Velvet  
Smoky  
Tarzan Films  
Tawny Pipit

Crime Films

3%

Send for Paul Temple  
Face At The Window  
Three Strangers  
Wanted for Murder

4%

Mystery Broadcast  
Murder in Reverse  
Red Dragon  
Somewhere in the Night  
Ten Little Niggers  
Death of Sherlock Holmes  
Brighton Strangler  
Hound of the Baskervilles  
The Whistler  
The House on 92nd Street  
Hangmen Also Die  
Wanted for Murder



GIRLS.Dramatic Films.

{ Caesar & Cleopatra  
 { Henry V  
 { Anna & The King of Siam  
 { Stanley & Livingstone  
 A Stolen Life  
 Blossoms In The Dust  
 Jane Eyre  
 Gone With The Wind  
 How Green Was My Valley  
 David Copperfield  
 Great Expectations  
 I Know Where I'm Going  
 Leave Her to Heaven  
 Madame Curie  
 Mildred Pierce  
 Mr. Skeffington  
 Dragonwyck  
 Pygmalion  
 Pride & Prejudice  
 Song of Bernadette  
 Song of Russia  
 Spellbound  
 The Corn is Green  
 The Man in Grey  
 The Keys of the Kingdom  
 The Valley of Decision  
 The Years Between  
 They Were Sisters

BOYS.

20%

5%

{ Caesar & Cleopatra  
 { Anna & The King of Siam  
 Gone With the Wind  
 For Whom the Bell Tolls  
 In Old Chicago  
 Life of Col. Blimp  
 Spellbound  
 Canterbury Tale  
 The Rake's Progress  
 The Sullivans

Horror Films.

Ghost of Frankenstein

1%

5%

Bewitched  
 Frankenstein & Wolfman  
 Phantom of the Opera  
 Return of the Vampire  
 Spider Woman  
 The Cobra Woman  
 The Mummy's Hand  
 The Scarlet Claw

Human Interest Films.

Beware of Pity  
 Conflict  
 Piccadilly Incident  
 Quiet Weekend  
 Mrs. Miniver  
 Our Vines etc.  
 State Fair

7%

1%

A Tree Grows in Brooklyn  
 State Fair

Humorous Films.

Blithe Spirit  
 M. Beaucaire  
 Princess & The Pirate  
 It Happened Overnight  
 Rd. to Utopia  
 This is the Army

3%

3%

George in Civvy Street  
 In the Navy  
 In Hot Water  
 Night in Casablanca  
 On the Carpet  
 Rd. to Utopia  
 Somewhere in Camp  
 The Ghost Catchers



NOTE 4. Cont'd.

GIRLS.

Musical Films.

A Song to Remember  
Anchors Aweigh  
Blue Skies  
Concerto  
Dangerous Moonlight  
Do You Love Me?  
Going My Way  
Holiday Inn  
The Bells of St. Mary's  
Jolson Story  
The Magic Bow  
Waltz Time

BOYS.

9%

Do You Love Me?  
Dangerous Moonlight  
Fantasia  
The Bells of St. Mary's  
The Wizard of Oz  
Make Mine Music

3%

---

Sentimental & Romantic Films 9%

Beloved Vagabond  
Devotion  
Lady & The Doctor  
Make a Wish  
Madonna of the 7 Moons  
Seventh Veil  
Sentimental Journey  
Smiling Through  
Storm in a Teacup  
Till the Clouds Roll By  
To Each His Own

My Learned Friend  
Random Harvest  
Seventh Veil  
To-morrow is Forever

3%

---

Sex.

Wicked Lady

5%

Wicked Lady  
Gilda  
The Outlaw

2%

---

Spectacular Films.

A 1001 Nights  
Bathing Beauty  
Easy to Wed  
Pinocchio  
New Moon  
The Dolly Sisters  
The Harvey Sisters  
Three Little Girls in Blue  
The Ziegfield Follies

5%

Thief of Baghdad  
Naughty Nineties

1%

---

War Films.

Cross of Lorraine  
Sudan  
This Happy Breed  
Way to the Stars

9%

Bataan  
Convoy  
Crash Dive  
Eagle Squadron  
First of the Few  
Guadal Canal Diary  
Johnny Frenchman  
Just Before the Dawn  
Manilla Calling  
Submarine Raider  
Target for Tonight  
The Captive Heart  
The Real Glory  
The Shores of Tripoli  
The Way to the Stars  
Theirs is the Glory  
Captain of the Clouds  
Squadron X  
Sergeant York

21%



Data concerned with Questionnaire 2.

GIRLS.BOYS.Newsreels.

(General Emotional &amp; Sensational Effects of 11 Films)

1%

Pathé Gazette

This investigation is being conducted by people who do not

know you, but they are asking you to be absolutely honest, your own personal and frank opinion. Please be absolutely honest. If you feel you cannot, please leave this matter in blank. DO NOT WRITE YOUR NAME ANYWHERE ON THIS FORM.

BOY GIRL SCHOOL

PUT A RING ROUND YOUR AGE AND LAST NAME

Choose a film you have seen at any time (except Saturday morning or Sunday) in the last fortnight, January 10th to February 1st.

Write its title here

Where did you see it?

\*\*Please answer All these questions about the film by underlining your answer among those given at the side.

1. Did this film make you laugh? Not at all. A little. Very much. Quite a lot.
2. Did it make you feel like crying? Very much. A little. Quite a lot. Not at all.
3. Did it make you sad? Quite a lot. Very much. Not at all. A little.
4. Did it frighten you? Very much. A little. Quite a lot. Not at all.
5. Did it bore you? Not at all. A little. Very much. Quite a lot.
6. Did the film make you feel sad afterwards? For a little while. Not at all. A long time.
7. Did it make you feel happy afterwards? For a long time. Not at all. A little while.
8. Did it make you feel frightened afterwards? For a little while. A long time. Not at all.
9. Did it make you feel for love of money? Yes. Didn't think of it that way. No.
10. Did it make you feel more loving towards your parents? Didn't think of it that way. No. Yes.
11. Did it make you feel you would like to help other people? No. Yes. Didn't think of it that way.
12. Did it make you feel more loving towards your boy friend(s)? No. Didn't think of it that way. Yes.
13. Did it make you feel that even bad people are successful in this world? Didn't think of it that way. No. Yes.
14. Did it make you feel more loving towards your girl friend(s)? Yes. No. Didn't think of it that way.
15. Did it make you feel that your own life is rather dull? No. Didn't think of it that way. Yes.
16. Did it make you feel that things come out all right for good people in the end? No. Yes. Didn't think of it that way.
17. Did it make you want to travel? Didn't think of it that way. No. Yes.
18. Did it make you think about it afterwards? Yes. No. If 'yes', what was it that made you dream?



# APPENDIX 4.

## Data concerned with Questionnaire C.

### NOTE 1.

### QUESTIONNAIRE C.

(General Emotional & Behavioural Effects of 53 Films.)

This investigation is being carried out by people who do not know you, but they are particularly anxious that you should give your own personal and frank opinion. Please be absolutely honest. If you feel you cannot, please hand this paper in blank. DO NOT WRITE YOUR NAME ANYWHERE ON THIS PAPER.

BOY GIRL SCHOOL

PUT A RING ROUND YOUR AGE LAST BIRTHDAY 12 13 14 15 16 17

Choose a film you have seen at any time (except Saturday morning or Sunday) in the last fortnight, January 20th to February 1st.

Write its title here \_\_\_\_\_

Where did you see it? \_\_\_\_\_

\*\*\*Please answer ALL these questions about the film by underlining your answer among those given at the side:-

1. Did this film make you laugh? Not at all. A Little. Very much. Quite a lot.
  2. Did it make you feel like crying? Very much. A little. Quite a lot. Not at all.
  3. Did it make you cry? Quite a lot. Very much. Not at all. A little.
  4. Did it frighten you? Very much. A little. Quite a lot. Not at all.
  5. Did it bore you? Not at all. A little. Very much. Quite a lot.
  6. Did the film make you feel sad afterwards? For a little while. Not at all. A long time.
  7. Did it make you feel happy afterwards? For a long time. Not at all. A little while.
  8. Did it make you feel frightened afterwards? For a little while. A long time. Not at all.
  9. Did it make you long for lots of money? Yes. Didn't think of it that way. No.
  10. Did it make you feel more loving towards your parents? Didn't think of it that way. No. Yes.
  11. Did it make you feel you would like to help other people? No. Yes. Didn't think of it that way.
  12. Did it make you feel more loving towards your boy friend(s)? No. Didn't think of it that way. Yes.
  13. Did it make you feel that even bad people are successful in this world? Didn't think of it that way. No. Yes.
  14. Did it make you feel more loving towards your girl friend(s)? Yes. No. Didn't think of it that way.
  15. Did it make you feel that your own life is rather dull? No. Didn't think of it that way. Yes.
  16. Did it make you feel that things come out all right for good people in the end? No. Yes. Didn't think of it that way.
  17. Did it make you want to travel? Didn't think of it that way. No. Yes.
  18. Did it make you dream about it afterwards? Yes. No.
- If 'yes', what was it that made you dream? \_\_\_\_\_



NOTE 1. (cont'd).

19. Did anything in the film remain in your thoughts for a long time? Yes. No.  
If 'yes', what? \_\_\_\_\_
20. Were you shocked by anything in the film? Yes. No.  
If 'yes', what? \_\_\_\_\_
21. Did you specially enjoy anything in the film? Yes. No.  
If 'yes,' what? \_\_\_\_\_
22. Would you like to be any character in the film? Yes. No.  
Can you say which one and why? \_\_\_\_\_
23. Would you say that the film was true to life? Yes. No.
24. Do you think that any of the BOYS you know try to imitate any of the things they see in films? Put a TICK ✓ in the squares opposite those they try to imitate. Put a CROSS X in the squares opposite those which they do NOT try to imitate. Please make sure that each square has either a tick or a cross.
- |  |  |
|--|--|
| Ways of dressing. <input type="checkbox"/>         | Ways of behaving (manners). <input type="checkbox"/> |
| Ways of talking. <input type="checkbox"/>          | Ways of making love. <input type="checkbox"/>        |
| Ways of doing their hair. <input type="checkbox"/> | Ways of amusing themselves. <input type="checkbox"/> |
| Ways of dancing. <input type="checkbox"/>          | Ways of walking. <input type="checkbox"/>            |
25. Do you think that any of the GIRLS you know try to imitate any of the things they see in films? Put a CROSS X in the squares opposite those which they do NOT try to imitate. Put a TICK in the squares opposite those they try to imitate. Please make sure that each square has either a tick or a cross.
- |  |  |
|--|--|
| Ways of dressing. <input type="checkbox"/>           | Ways of behaving (manners). <input type="checkbox"/> |
| Ways of talking. <input type="checkbox"/>            | Ways of making love. <input type="checkbox"/>        |
| Ways of doing their hair. <input type="checkbox"/>   | Ways of walking. <input type="checkbox"/>            |
| Ways of amusing themselves. <input type="checkbox"/> | Ways of dancing. <input type="checkbox"/>            |
|  | Ways of using make-up. <input type="checkbox"/>      |
26. How many times did you go to the cinema in the past fortnight Jan. 20th to Feb. 1st? \_\_\_\_\_  
How many of these times were on Saturday morning or Sunday? \_\_\_\_\_
27. How much do you usually pay for your own seat? \_\_\_\_\_
28. Is the above film the one you liked best of all those you saw in the fortnight Jan. 20th to Feb. 1st? Yes. No.  
If not, give the name of the film you liked best \_\_\_\_\_
29. Are you a member of a (Saturday morning) Cinema Club? Yes. No.
30. Are you a member of a Film Society? Yes. No.

THANK YOU.



REPORT SCHEDULE.Films.

- |                                  |                    |
|----------------------------------|--------------------|
| 1. <u>NAME OF FILM</u>           | 2. <u>STARS</u>    |
| 3. <u>COUNTRY OF PRODUCTION.</u> | 4. <u>DIRECTOR</u> |
| 5. <u>KIND OF FILM</u>           |                    |

Adventure, animals, biography, cartoon, comedy, cowboy, crime, documentary, domestic, fantasy, fictional, gangster, grotesque, historical, horror, love, musical (light, classical, swing, jazz, vocal), news, pathological study, psychological study, romance, sex, travel, war.

Comment:-

6. Source of Plot Famous book or play, book or play, original script, real life.
7. All technicolour      Colour sequences      Black and White
8. Main Setting
- Other Sets
9. Occupation of Principal Characters
- |      |        |
|------|--------|
| Male | Female |
|------|--------|
10. Apparent income level (Note signs such as clothes, cars, furniture, things to eat and drink)
11. What motives appear to animate the principal protagonists?
12. Are merely selfish or even morally wrong motives tacitly accepted or explicitly advocated? If so, which motives (examples if possible)
13. Are such things as social consciousness, social conscience, altruism, or minority opinion of any kind and so on, tacitly or explicitly aroused or dealt with?
14. Is stress laid on:-
- |                         |                        |
|-------------------------|------------------------|
| A life of idleness      | Drinking               |
| Luxurious living        | Dress and Self Display |
| Active playing of games | Manual work            |
| Creative Activities     | Mental work            |
| Eating                  | Spectacular Sets       |



NOTE. 2. (cont'd).

15. Is any appeal made to the following:-

- |                    |   |
|--------------------|---|
| (a) Sadism         | (h) Aesthetic impulses                  |
| (b) Masochism      | (i) Inquisitiveness                     |
| (c) Physical fear  | (j) Passive sympathy                    |
| (d) Suspense       | (k) Sentimentality                      |
| (e) Lust           | (l) Self-assertion                      |
| (f) Disgust        | (m) Horror                              |
| (g) Tender emotion | (n) Fear of the uncanny or supernatural |

16. What attitude is taken to love affairs between the unmarried?

17. What attitude, either implicit or explicit, is taken to marriage?

18. In what way are foreigners - especially Chinese, Japanese, Russians, Indians, etc. presented? What idea of them is likely to remain in the mind of the uninstructed?

19. General Report:-

Seen by.....

Date.....

INT. Div. - Bureau of Information  
100 - Classification  
10 - Statistical Division  
10 - Bureau of Investigation



NOTE. 3.

TO SHOW THE FILMS SEEN BY 300 ADOLESCENTS OF 13 & 14  
IN THE FORTNIGHT JAN.20TH - FEB.1ST.

	Nos.	CC.	S.	C.
The Verdict	40	A	ABC	B
Centennial Summer	40	U	ABC	USA
London Town	42	U	ABC	B
Appointment With Crime	12	A	AB	B
Smoky	23	U	ABCD	USA
Princess & The Pirate	20	A	ABC	USA
Make Mine Music	10	U	ABC	USA
Last of the Mohicans	10	U	AB	USA
Piccadilly Incident	3	A	AB	B
Leave Her to Heaven	3	A	AB	USA
Three Wise Fools	8	U	ABCD	USA
A Night in Paradise	3	A	AB	USA
Faithful in my Fashion	5	A	ABC	USA
Wife of Monte Cristo	3	A	ABC	USA
From This Day Forward	2	A	ABC	USA
Thrill of a Romance	9	A	ABC	USA
Spellbound	6	A	ABC	USA
Pinocchio	6	U	ABC	USA
The Bullfighters	2	U	AB	USA
Devotion	2	U	ABC	USA
Beware of Pity	2	A	AB	B
The Captive Heart	3	A	AB	B
Footsteps in the Dark	3	A	AB	USA
A Woman's Face	3	A	AB	USA
Pillow to Post	2	A	AB	USA
Adam Had Four Sons	2	A	ABC	USA
Robin Hood	3	U	ABCD	USA
The Years Between	3	A	AB	B
Badman's Territory	2	U	ABC	USA
Man From Down Under	2	A	AB	USA
Sentimental Journey	3	U	AB	USA
Anna & The King of Siam	1	A	AB	USA
San Antonio	2	A	ABC	USA
Blossoms in the Dust	1	A	AB	USA
Courage of Lassie	1	U	ABC	USA
Saratoga Trunk	1	A	ABC	USA
George in Civvy Street	1	A	AB	B
Do You Love Me?	1	U	ABC	USA
Her Kind of Man	1	A	AB	USA
Miss Susie Slagles	1	A	ABC	USA
I See A Dark Stranger	1	A	ABC	B
O.S.S.	1	A	AB	USA
This Man is Mine	1	A	AB	B
Holiday in Mexico	1	U	ABC	USA
Bandit of Sherwood Forest	1	U	ABCD	USA
Sister Kenny	1	A	AB	USA
The Overlanders	1	U	ABCD	B
King's Row	1	A	AB	USA
Alf's Button Afloat	1	U	ABCD	B
Spy Ship	1	A	AB	USA
Four Girls in White	1	A	AB	USA
Bamboo Blonde	1	U	ABC	USA
Caravan	1	A	AB	B

KEY { Nos. = Number of Adolescents  
 { CC = Classification  
 { S = Suitability Rating  
 { C = Country of Production



NOTE 3. (cont'd).

TO SHOW THE FILMS FEATURED IN WEST BROMWICH  
DURING THE SAME PERIOD (JAN.20TH - FEB.1ST.)

	<u>CC</u>	<u>S</u>	<u>C</u>
Devotion	U	ABC	USA
The Years Between	A	AB	B
Terror By Night	A	AB	USA
Her Kind of Man	A	AB	USA
Talk About A Lady	A	ABC	USA
Appointment With Crime	A	AB	B
Live Wires	A	AB	USA
London Town*	U	ABC	B
Centennial Summer	U	ABC	USA
Beware of Pity	A	AB	B
Miss Susie Slagles	A	ABC	USA
People Are Funny	U	ABC	USA
San Antonio	A	ABC	USA
Whispering Smith Returns	U	ABC	USA
Saratoga Trunk	A	ABC	USA
Princess & The Pirate	A	ABC	USA
Sing Your Way Home	U	ABC	USA
Wife of Monte Cristo	A	ABC	USA
In Old New Mexico	U	ABC	USA
A Woman's Face	A	AB	USA
Thrill of A Romance	A	ABC	USA
Sentimental Journey	U	AB	USA
Pinocchio	U	ABC	USA
Leave Her to Heaven	A	AB	USA
King's Row	A	AB	USA
Three Wise Fools	U	ABCD	USA
Last of the Mohicans	U	AB	USA
The Verdict	A	ABC	USA
Faithful in My Fashion	A	ABC.	USA
Scarlet Street	A	AB	USA
The Captive Heart	A	AB	B
Forever in Love	A	AB	USA
Pillow to Post	A	AB	USA

---

KEY (CC = Classification  
(S \* Suitability Rating  
(C = Country of Production

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\* This film is duplicated.



NOTE 4.

TYPES OF FILMS SEEN  
BY 300 ADOLESCENTS.

TYPES OF FILMS SHOWING IN  
WEST BROMWICH.

<u>FILMS.</u>	<u>NOS.</u>	<u>NOS.</u>	<u>FILMS.</u>	<u>NOS.</u>
<u>Animals.</u>			<u>Animals.</u>	
Smoky	23			
Courage of Lassie	1	24		0
<u>Cartoons.</u>			<u>Cartoons.</u>	
Make Mine Music	10		Pinocchio	1
Pinocchio	6	16		
<u>War.</u>			<u>War.</u>	
Spy Ship	1		The Captive Heart	1
I See a Dark Stranger	1			
O.S.S.	1			
The Captive Heart	3	6		
<u>Crime.</u>			<u>Crime.</u>	
Bamboo Blonde	1		Terror by Night	
Footsteps in the Dark	3		Appointment with Crime	
Her Kind of Man	1		The Verdict	
Appointment with Crime	12		Her Kind of Man	4
The Verdict	40	57		
<u>Drama.</u>			<u>Drama.</u>	
Leave Her to Heaven	3		Leave Her to Heaven	
Spellbound	6		A Woman's Face	
A Woman's Face	3		The Years Between	
The Years Between	3		Miss Susie Slagles	
Adam Had Four Sons	2		Scarlet Street	5
Piccadilly Incident	3			
Miss Susie Slagles	1	21		
<u>Historical &amp; Period.</u>			<u>Historical &amp; Period.</u>	
Centennial Summer	40		Centennial Summer	
Saratoga Trunk	1		Saratoga Trunk	
Devotion	2		Devotion	
Wife of Monte Cristo	3		Wife of Monte Cristo	
Sister Kenny	1		King's Row	
Anna & The King of Siam	1		Last of the Mohicans	6
Blossoms in the Dust	1			
King's Row	1			
Night in Paradise	3			
Robin Hood	3			
Bandit of Sherwood Forest	1			
Last of the Mohicans	10	67		
<u>Fantasy.</u>			<u>Fantasy.</u>	
Three Wise Fools	8	8	Three Wise Fools	1
<u>Cowboy.</u>			<u>Cowboy.</u>	
San Antonio	2		San Antonio	
Badman's Territory	2		In Old New Mexico	
The Overlanders	1	5	Whispering Smith Returns	3
<u>Comedy.</u>			<u>Comedy.</u>	
London Town	42		London Town	
The Bullfighters	2		Pillow to Post	
Pillow to Post	2		Princess & The Pirate	
Make Mine Music	1		People are Funny	
Man From Down Under	2		Sing Your Way Home	
Holiday in Mexico	1		Live Wires	6
Princess & The Pirate	20			
George in Civvy Street	1			
Alf's Button Afloat	1	72		



## NOTE 4. (cont'd).

<u>FILMS.</u>	<u>NOS.</u>	<u>NOS.</u>	<u>FILMS.</u>	<u>NOS.</u>
<u>Romance.</u>			<u>Romance.</u>	
Thrill of a Romance	9		Thrill of a Romance	
Do You Love Me?	1		Faithful in my Fashion	
Faithful in my Fashion	5		Beware of Pity	
Beware of Pity	2		Talk About a Lady	
Sentimental Journey	3		Sentimental Journey	
Caravan	1		Forever in Love	6
From This Day Forward	2			
Four Girls in White	1	24		
	300	300		33

## NOTE 5.

TO SHOW THE OCCUPATION OF THE PRINCIPAL CHARACTERS IN THE  
53 FILMS SEEN BY ADOLESCENTS.

<u>MALE.</u>				<u>FEMALE.</u>			
<u>OCCUPATION.</u>	<u>HERO.</u>	<u>VILLAIN.</u>	<u>OTHERS.</u>	<u>OCCUPATION.</u>	<u>HEROINE.</u>	<u>VILLAIN.</u>	<u>OTHERS.</u>
<u>No Occupation.</u>				<u>No Occupation.</u>			
6% None	2	1	4	36% (None	9	2	4
<u>Service Personnel.</u>				(Society Girls	6	2	4
(Officer in one of				(Housewife	6		4
14% (Services	10			(Gipsy	1		
(Soldier in one	6		1	<u>Service Per-</u>			
(of Services				<u>sonnel.</u>			
				2% (Wren	1		
				(Waaf.	1		
<u>Rural.</u>				<u>Rural.</u>			
8% (Farmer	1		2	4% (Farmer's Wife			1
(Trapper			1	(Ranch girl or			
(Cowboy or Ranch				cowpuncher	2		1
Hand	3		5				
<u>Artists, etc.</u>				<u>Artists, etc.</u>			
9% (Author	3			12% (Authoress	2		
(Producer	1			(Sculptress	1		
(Actor	1			(Actress	1		
(Comedian	1			(Singer	1		
(Crooner	1			(Night Club			
(Bandleader	1			Singer	3		
(Artist			1	(Dancer			1
(Pianist			1	(Dance Hostess	1		
(Woodcarver			1	(Comedienne			1
<u>Titled, or in</u>				<u>Titled, or in</u>			
<u>Diplomatic Service.</u>				<u>Diplomatic Service.</u>			
8% (King	2			4% (Queen	1		1
(Regent		1		(Princess	1		
(Prince		1		(Countess	1		
(Count	1						
(Baron		1					
(Ambassador	1						
(Governor		1					
(Mohican Chief	1						
<u>Crime.</u>				<u>Crime.</u>			
14% (Spy	1		1	1% Spy	1		
(Crook	1		4				
(Philanthropic							
Bandit	2						
(Pirate		1					
(Detective	3		1				
(Prefect of Police		1					
(Sheriff	1						



NOTE 5. (cont'd).

MALE.

FEMALE.

OCCUPATION. HERO. VILLAIN. OTHERS. OCCUPATION. HEROINE. VILLAIN. OTHERS

Professional Men.

34% (Doctor or

Surgeon

5

3

(Medical

Student

4

(Clergyman

1

(Lawyer

2

(Dentist

1

(Banker

1

(Chemist

1

(Business Man

3

2

1

(Reporter

(Newspaper)

2

(Real Estate

Agent

1

(Railway

Official

2

(Owner of

Saloon, Nt.

Clubs, etc.

3

2

(Hotel Propr.

1

Artisans.

5% (Publican

1

(Lathe Opr.

1

(Servant

1

(Business

3

Children, etc.

2% (Schoolboy

1

(A puppet,

(later a boy)

1

ProfessionalWomen.

25% (Doctor or

Psychiatrist

1

(Nurse

8

(Teacher

2

(Governess

5

(M.P.

1

(Social Worker

1

(Business Wmn.

2

(Editress (news-

paper

1

(Airwoman

1

Artisans.

11% (Dom. Servant

3

(Personal

2

Servant

1

(Brng. Hse.

keeper

1

(Publican

1

(Shop Asstnt.

1

(Lady's Compn.

2

Children, etc.

7% (Child

1

(Schoolgirl

1

2

66

17

35

63

5

26



NOTE 6.

LIST SHOWING NATIONAL BACKGROUND OF 53 FILMS.

U.S.A.

Centennial Summer  
Smoky  
Last of the Mohicans  
Leave Her to Heaven  
Three Wise Fools  
Faithful in My Fashion  
From This Day Forward  
Thrill of a Romance  
Spellbound  
Pinocchio  
The Bullfighters  
Devotion  
Beware of Pity  
Footsteps in the Dark  
A Woman's Face  
Pillow to Post  
Adam Had Four Sons  
Badman's Territory  
Man From Down Under  
Sentimental Journey  
Make Mine Music  
Anna & The King of Siam  
San Antonio  
Blossoms in the Dust  
Courage of Lassie  
Saratoga Trunk  
O.S.S.  
Do You Love Me?  
This Man is Mine  
Miss Susie Slagles  
Holiday in Mexico  
Sister Kenny  
King's Row  
Alf's Button Afloat  
Spy Ship  
Four Girls in White  
Bamboo Blonde  
The Captive Heart  
Princess & The Pirate

Foreign Countries (not U.S.A.)

Wife of Monte Cristo  
The Bullfighters  
Beware of Pity  
The Captive Heart  
Anna & The King of Siam

Britain.

The Verdict  
London Town  
Appointment with Crime  
Piccadilly Incident  
Devotion  
The Captive Heart  
Robin Hood  
The Years Between  
George in Civvy Street  
I See A Dark Stranger  
Bandit of Sherwood Forest  
The Overlanders

Indeterminate Lands.

A Night in Paradise  
Princess & The Pirate  
Alf's Button Afloat

NOTE 7.

LIST SHOWING FILMS IN WHICH NATURAL OUTDOOR SETS WERE FEATURED.

A Woman's Face  
London Town  
Spellbound  
Smoky  
Princess & The Pirate  
Last of the Mohicans  
Leave Her to Heaven  
Three Wise Fools  
Thrill of a Romance  
Spellbound  
The Bullfighters  
A Woman's Face

Robin Hood  
Badman's Territory  
San Antonio  
Courage of Lassie  
I See a Dark Stranger  
Saratoga Trunk  
Holiday in Mexico  
Bandit of Sherwood Forest  
The Overlanders  
King's Row  
Caravan



NOTE 8.

LIST OF INTERIOR SETS OF BUILDINGS OTHER THAN PRIVATE RESIDENCES.

Cafés.

The Verdict  
Piccadilly Incident  
A Woman's Face  
Do You Love Me?  
This Man is Mine

Canteen.

Four Girls in White

Courtroom.

A Woman's Face  
Leave Her to Heaven  
Appointment With Crime

Dance Hall.

Bamboo Blonde  
Thrill of a Romance  
Do You Love Me?

Dressing-room.

The Verdict  
Centennial Summer  
London Town  
Sentimental Journey

Offices.

Thrill of a Romance  
Saratoga Trunk  
A Woman's Face  
Spellbound  
Faithful in my Fashion  
Three Wise Fools  
Appointment with Crime  
The Verdict  
Sister Kenny  
Four Girls in White

Dungeon.

Robin Hood  
Bandit of Sherwood Forest  
Count of Monte Cristo  
Princess & the Pirate  
Alf's Button Afloat

Gambling Den.

Her Kind of Man  
Bamboo Blonde

Hall.

Centennial Summer

Hospital Wards.

Four Girls in White  
Appointment with Crime  
Sister Kenny  
Blossoms in the Dust  
King's Row  
A Woman's Face  
Spellbound  
Leave Her to Heaven  
Piccadilly Incident  
Spy Ship

Lifts.

The Verdict  
Faithful in my Fashion  
Thrill of a Romance

Swimming Pools.

Thrill of a Romance  
Night in Paradise

Workshop.

Pinnocchio

NOTE 9.

LIST OF FILMS IN WHICH EXTERIOR SETS OF PRIVATE RESIDENCES APPEARED.

Industrial - Houses.

Centennial Summer  
The Verdict  
Piccadilly Incident  
Leave Her to Heaven  
Three Wise Fools  
Spellbound  
Thrill of a Romance  
Devotion  
The Captive Heart  
Adam Had Four Sons  
The Years Between  
Badman's Territory  
Man From Down Under  
Sentimental Journey  
San Antonio  
A Woman's Face  
Blossoms in the Dust  
Pillow to Post  
Caravan  
Pinocchio  
Four Girls in White  
The Bullfighters  
King's Row  
Do You Love Me?  
Sister Kenny

Industrial-Houses. (cont'd).

Her Kind of Man  
This Man is Mine  
Miss Susie Slagles  
I See A Dark Stranger

Industrial - Flats.

The Verdict  
Faithful In My Fashion  
From This Day Forward  
The Captive Heart  
Footsteps in the Dark  
A Woman's Face  
Sentimental Journey  
Saratoga Trunk  
Her Kind of Man  
Holiday in Mexico  
Bamboo Blonde

Public House.

George In Civvy Street



NOTE 9. (cont'd).

Industrial - Castles.

A Night in Paradise  
Beware of Pity  
Princess & the Pirate  
Wife of Monte Cristo  
Robin Hood  
Bandit of Sherwood Forest  
Anna & The King of Siam

Rural - Houses.

Caravan  
Smoky  
Courage of Lassie  
Last of the Mohicans

NOTE 10.

LIST OF FILMS IN WHICH INTERIOR SETS OF PRIVATE RESIDENCES APPEARED.

Bedroom.

The Verdict  
Centennial Summer  
London Town  
Princess & the Pirate  
Piccadilly Incident  
Leave Her to Heaven  
Three Wise Fools  
Night in Paradise  
From This Day Forward  
Thrill of a Romance  
Spellbound  
Beware of Pity  
Footsteps in the Dark  
A Woman's Face  
Pillow to Post  
Adam Had Four Sons  
The Years Between  
Sentimental Journey  
San Antonio  
Blossoms in the Dust  
Saratoga Trunk  
Sister Kenny  
Miss Susie Slagles  
I See A Dark Stranger  
Holiday in Mexico  
King's Row  
Four Girls in White  
Caravan

Bathing Room.

Thrill of a Romance  
Princess & The Pirate  
Night in Paradise

Halls.

Centennial Summer  
Thrill of a Romance  
Leave Her to Heaven

Dining-room.

Centennial Summer  
The Verdict  
Leave Her to Heaven  
Three Wise Fools  
Faithful in My Fashion  
From This Day Forward  
Thrill of a Romance  
Spellbound  
A Woman's Face  
Devotion  
Beware of Pity  
The Captive Heart  
A Woman's Face  
Adam Had Four Sons  
The Years Between  
This Man is Mine

Sitting-room. (All the films mentioned under "Dining-room," and:- )

Man From Down Under  
San Antonio  
Courage of Lassie  
Smoky

Kitchen.

Centennial Summer  
Smoky  
Courage of Lassie  
The Captive Heart  
Sister Kenny  
From This Day Forward  
Faithful in my Fashion  
Adam Had Four Sons

NOTE 11.

LIST OF FILMS DEPICTING FOLLOWING ECONOMIC BACKGROUNDS.

Romantic Poverty.

Robin Hood  
Bandit of Sherwood Forest  
Pinocchio

Poverty.

From This Day Forward  
Appointment With Crime  
The Captive Heart  
Blossoms in the Dust  
King's Row  
The Overlanders  
Smoky  
Courage of Lassie



NOTE 11. (cont'd).

Moderately Wealthy.

This Man is Mine  
Sister Kenny  
Man From Down Under  
Adam Had Four Sons  
The Captive Heart  
Spellbound  
Faithful in My Fashion  
Piccadilly Incident  
Last of the Mohicans  
London Town  
Miss Susie Slagles.

Ultra-Wealthy.

A Night in Paradise  
Beware of Pity  
Anna & The King of Siam  
Thrill of a Romance  
Wife of Monte Cristo  
Leave Her to Heaven  
Princess & The Pirate  
Holiday in Mexico

Wealthy.

Centennial Summer  
Three Wise Fools  
Spellbound  
Footsteps in the Dark  
A Woman's Face  
Pillow to Post  
The Years Between  
Sentimental Journey  
Saratoga Trunk  
Do You Love Me?  
Her Kind of Man  
This Man is Mine  
Bamboo Blonde  
Caravan  
London Town  
Piccadilly Incident  
The Bullfighters  
Devotion  
Make Mine Music  
King's Row

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NOTE 12.

LIST OF FILMS IN WHICH SELFISH OR MORALLY WRONG MOTIVES  
WERE TACITLY ACCEPTED OR ADVOCATED.

In Romantic Matters.

Faithful in My Fashion  
Thrill of a Romance  
Do You Love Me?  
Footsteps in the Dark  
Pillow to Post  
George in Civvy St.  
I See A Dark Stranger  
A Night in Paradise  
Saratoga Trunk.

In Furthering Career .

Badman's Territory  
Footsteps in the Dark  
Princess & the Pirate  
London Town  
Saratoga Trunk  
Three Wise Fools  
Robin Hood  
Centennial Summer  
San Antonio  
Alf's Button Afloat

In Relationships With Others.

Devotion  
The Years Between  
Sentimental Journey

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NOTE 13.

LIST OF FILMS IN WHICH SOCIAL CONSCIENCE OR MINORITY OPINION  
WERE TREATED.

As Main Theme.

Wife of Monte Cristo  
Appointment with Crime  
The Years Between  
Blossoms in the Dust  
Sister Kenny  
Robin Hood  
Bandit of Sherwood Forest  
The Overlanders

In Sentimental Manner.

Wife of Monte Cristo  
Robin Hood  
Bandit of Sherwood Forest  
Smoky  
Courage of Lassie  
Beware of Pity

Incidental Treatment.

Smoky  
Courage of Lassie  
Piccadilly Incident  
Spellbound  
Devotion  
Beware of Pity  
The Captive Heart  
A Woman's Face  
Saratoga Trunk  
Miss Susie Slagles  
This Man is Mine  
King's Row  
Spy Ship  
Anna & The King of Siam



NOTE 14.

LIST OF FILMS IN WHICH STRESS WAS LAID ON THE FOLLOWING SITUATIONS.

Dress & Self-Display.

Centennial Summer  
London Town  
Princess & the Pirate  
Leave Her to Heaven  
A Night in Paradise  
Thrill of a Romance  
Sentimental Journey  
San Antonio  
Saratoga Trunk  
Do You Love Me?  
Her Kind of Man  
This Man is Mine  
Holiday in Mexico  
The Bandit of Sherwood  
Forest  
Robin Hood  
Bamboo Blonde  
Caravan  
Faithful in My Fashion  
Wife of Monte Cristo  
A Woman's Face  
Devotion  
Beware of Pity

Luxurious Living.

Centennial Summer  
London Town  
Leave Her to Heaven  
A Night in Paradise  
Thrill of a Romance  
Sentimental Journey  
Saratoga Trunk  
Do You Love Me?  
Holiday in Mexico  
Bamboo Blonde  
Her Kind of Man  
This Man is Mine  
San Antonio  
Anna & The King of Siam  
The Years Between  
A Woman's Face  
Footsteps in the Dark  
Beware of Pity  
Devotion  
Three Wise Fools

Creative Work.

Caravan  
King's Row  
Sister Kenny  
Blossoms in the Dust  
Devotion  
Sentimental Journey  
Pinocchio  
A Night in Paradise  
Leave Her to Heaven  
The Verdict  
Anna & The King of Siam  
The Years Between  
Spellbound

Spectacular Sets.

Centennial Summer  
London Town  
Princess & the Pirate  
Leave Her to Heaven  
A Night in Paradise  
Thrill of a Romance  
Sentimental Journey  
San Antonio  
Saratoga Trunk  
Do You Love Me?  
Holiday in Mexico  
Bandit of Sherwood Forest  
Robin Hood  
Caravan  
Bamboo Blonde  
Wife of Monte Cristo  
Smoky  
Courage of Lassie  
The Bullfighters  
The Last of the Mohicans  
Piccadilly Incident  
Spellbound

Eating & Drinking.

Centennial Summer  
Bamboo Blonde  
Holiday in Mexico  
This Man is Mine  
Her Kind of Man  
Do You Love Me?  
George in Civvy Street  
Saratoga Trunk  
San Antonio  
Sentimental Journey  
A Woman's Face  
Beware of Pity  
Thrill of a Romance  
Faithful in my Fashion  
A Night in Paradise  
Leave Her to Heaven  
Piccadilly Incident  
Appointment with Crime

Mental Work.

The Verdict  
Leave Her to Heaven  
Three Wise Fools  
Spellbound  
Devotion  
King's Row  
The Years Between  
Caravan  
Anna & The King of Siam  
Blossoms in the Dust  
Miss Susie Slagles  
Sister Kenny



NOTE 14. Cont'd.

Participation in Sports etc.

Thrill of a Romance  
The Bullfighters  
Beware of Pity  
Robin Hood  
San Antonio  
Courage of Lassie  
Smoky  
Overlanders  
Bandit of Sherwood Forest  
Spellbound  
A Woman's Face

Life of Idleness.

Centennial Summer  
The Princess & the Pirate  
Leave Her to Heaven  
A Night in Paradise  
Thrill of a Romance  
Beware of Pity  
Saratoga Trunk  
A Holiday in Mexico  
Bamboo Blonde  
Buttons Afloat

Manual Work.

The Bullfighters  
The Overlanders  
Smoky  
Bandit of Sherwood Forest  
Robin Hood  
Saratoga Trunk  
San Antonio  
Badman's Territory  
The Captive Heart

Watching Games.

Spellbound  
Thrill of a Romance  
Leave Her to Heaven

NOTE 15.

LIST OF FILMS IN WHICH APPEAL WAS MADE TO THE FOLLOWING MEDIA:

Suspense.

The Verdict  
Appointment With Crime  
Smoky  
Last of the Mohicans  
Leave Her to Heaven  
Wife of Monte Cristo  
Spellbound  
Pinocchio  
The Bullfighters  
Beware of Pity  
The Captive Heart  
Footsteps in the Dark  
A Woman's Face  
Robin Hood  
Badman's Territory  
San Antonio  
Courage of Lassie  
Saratoga Trunk  
I See a Dark Stranger  
O.S.S.  
Bandit of Sherwood Forest  
The Overlanders  
Blossoms in the Dust  
Sister Kenny  
King's Row  
Spy Ship  
Bamboo Blonde  
This Man is Mine  
Alf's Button Afloat  
Caravan

Physical Violence.

The Verdict  
Appointment with Crime  
Smoky  
The Princess & the Pirate  
The Last of the Mohicans  
Wife of Monte Cristo  
The Bullfighters  
The Captive Heart  
Footsteps in the Dark  
Robin Hood  
Badman's Territory  
Anna & The King of Siam  
San Antonio  
Courage of Lassie  
Saratoga Trunk  
I See a Dark Stranger  
O.S.S.  
Bandit of Sherwood Forest  
King's Row  
Spy Ship  
Piccadilly Incident  
Adam Had Four Sons  
Caravan

Supernatural Agents.

The Verdict  
Appointment with Crime  
The Last of the Mohicans  
Spellbound  
Pinocchio  
A Woman's Face  
Anna & the King of Siam  
King's Row  
I See a Dark Stranger  
Caravan  
Sentimental Journey  
A Night in Paradise



NOTE 15. cont'd.

Self-Assertion.

The Verdict  
The Overlanders  
London Town  
Appointment With Crime  
Smoky  
Last of the Mohicans  
Leave Her to Heaven  
Wife of Monte Cristo  
Devotion  
The Captive Heart  
Footsteps in the Dark  
A Woman's Face  
The Years Between  
Anna & The King of Siam  
San Antonio  
Blossoms in the Dust  
Saratoga Trunk  
Sister Kenny  
I See a Dark Stranger  
This Man is Mine  
King's Row

Physical Beauty.

Centennial Summer  
London Town  
Smoky  
Courage of Lassie  
The Princess & the Pirate  
A Night in Paradise  
Thrill of a Romance  
Robin Hood  
San Antonio  
Saratoga Trunk  
Do You Love Me?  
Her Kind of Man  
This Man is Mine  
Holiday in Mexico  
The Bandit of Sherwood Forest  
The Overlanders  
Bamboo Blonde  
Caravan  
Leave Her to Heaven  
A Woman's Face

Sentimentality.

Centennial Summer  
London Town  
Smoky  
Three Wise Fools  
Faithful in my Fashion  
Beware of Pity  
Sentimental Journey  
Courage of Lassie  
Do You Love Me?  
Miss Susie Slagles  
Holiday in Mexico  
Piccadilly Incident  
Leave Her to Heaven  
Thrill of a Romance  
Devotion  
A Woman's Face  
Blossoms in the Dust  
Sister Kenny  
Robin Hood  
Bandit of Sherwood Forest

Erotic Behaviour.

The Verdict  
London Town  
Piccadilly Incident  
A Night in Paradise  
Thrill of a Romance  
San Antonio  
Saratoga Trunk  
Do You Love Me?  
Her Kind of Man  
Holiday in Mexico  
Pillow to Post  
Caravan  
Appointment with Crime  
Centennial Summer

NOTE 16.

LIST OF FILMS IN WHICH LOVE AFFAIRS BETWEEN UNMARRIED PEOPLE  
HAVE BEEN TREATED IN THE FOLLOWING WAYS:-

Love Based on Common Interest.

Spellbound  
The Captive Heart  
Adam Had Four Sons  
Blossoms in the Dust  
The Overlanders  
King's Row  
From This Day Forward  
The Years Between

Love Based on Attraction (no marriage)

Beware of Pity  
Holiday in Mexico  
Devotion

Promiscuous Flirtations.

Devotion  
Do You Love Me?  
Appointment with Crime

Compromising Situation.

Pillow to Post  
Thrill of a Romance

Suggested Love Affair.

Piccadilly Incident



NOTE 16. (cont'd).

Love Based on Attraction.

(Marriage ultimately).

Centennial Summer  
Smoky  
Piccadilly Incident  
Leave Her to Heaven  
Faithful in my Fashion  
Thrill of a Romance  
Footsteps in the Dark  
Pillow to Post  
San Antonio  
Saratoga Trunk  
Caravan  
Bamboo Blonde  
Robin Hood  
Bandit of Sherwood Forest  
This Man is Mine  
I See A Dark Stranger  
Do You Love Me?  
Four Girls in White  
Her Kind of Man

Love Subordinated to Duty.

Sister Kenny  
Blossoms in the Dust  
O.S.S.  
Devotion

Love Affairs.

Saratoga Trunk  
The Verdict  
A Night in Paradise  
Anna & The King of Siam  
A Woman's Face

NOTE 17.

LIST OF FILMS IN WHICH THE FOLLOWING ATTITUDE IS TAKEN  
TO MARRIAGE.

Permanent Partnership based  
on real understanding.

King's Row  
Blossoms in the Dust  
Wife of Monte Cristo  
From This Day Forward  
Spellbound  
The Captive Heart  
Adam Had Four Sons  
The Years Between  
Courage of Lassie  
The Overlanders  
Centennial Summer  
Beware of Pity  
Man From Down Under  
Sentimental Journey  
Miss Susie Slagles  
Devotion  
Beware of Pity

Marriage not treated.

Make Mine Music  
Pinocchio  
Three Wise Fools  
The Bullfighters  
Alf's Button Afloat  
Princess & The Pirate

Marriage Subordinated to duty.

Sister Kenny  
Blossoms in the Dust  
O.S.S.

Adulterous Love Affair.

The Verdict

Marriage, mere legalising of which  
based on physical attraction.

Centennial Summer  
Appointment with Crime  
Smoky  
Piccadilly Incident  
Leave Her to Heaven  
Thrill of a Romance  
A Night in Paradise  
Faithful in my Fashion  
Footsteps in the Dark  
Pillow to Post  
Robin Hood  
Badman's Territory  
San Antonio  
Saratoga Trunk  
Caravan  
Bamboo Blonde  
Four Girls in White  
Bandit of Sherwood Forest  
Holiday in Mexico  
This Man is Mine  
Her Kind of Man  
Do You Love Me?  
I See A Dark Stranger

Marriage superceded by love affair.

The Verdict (2)  
A Night in Paradise  
Saratoga Trunk

Marriage - still flirtatious.

Footsteps in the Dark

Marriage - Eastern.

Anna & The King of Siam







NOTE 2. (QD.q.1.)LIST OF FILMS AND STARS WHO REMINDED (a) GIRLS AND (b) BOYS OF THEIR MOTHERS AND OF THEIR FATHERS.GIRLS.Films & Stars like Mother.

National Velvet	1
The Big Sleep	1
Mrs. Miniver	2
How Green Was My Valley	1
State Fair	1
Anna & The King of Siam	1
Quiet Weekend	1

Films & Stars like Father.

How Green Was My Valley	2
Mrs. Miniver	2
Junior Miss	1
The Big Sleep	1
The Sullivans	1
The Fighting 59th	1

BOYS.Films & Stars like Mother.

Town Went Wild	1
The Verdict	1
A Tree Grows In Brooklyn	1
The Overlanders	1
Rake's Progress	1

Films & Stars like Father.

Robinson Family	1
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NOTE 3. (QD.q.5.)LIST OF FILMS WHICH HELPED ADOLESCENTS TO UNDERSTAND THEIR PARENTS' POINT OF VIEW BETTER.

<u>Film.</u>	<u>Nos.</u>	<u>Film.</u>	<u>Nos.</u>
Centennial Summer	4	The Sullivans	3
Mildred Pierce	4	State Fair	1
Adventures of Tom Sawyer	3	The Blue Bird	1
Blossoms in the Dust	3	Lassie Come Home	1
Kiss & Tell	3	Since You Went Away	1
The Sullivans	2	London Town	
Youth on Trial	2	Painted Boats	1
Mrs. Miniver	1	My Friend Flicka	1
Junior Miss	1	How Green Was My Valley	1
A Tree Grows in Brooklyn	1	Holiday in Mexico	1

NOTE 4. (QD.q.9.)LIST OF FILMS WHICH HAVE MADE ADOLESCENTS FEEL FONDER OF THEIR PARENTS.

<u>Film.</u>	<u>Nos.</u>	<u>Film.</u>	<u>Nos.</u>
Mildred Pierce	5	To Each His Own	1
Sentimental Journey	6	Gone With the Wind	1
The Sullivans	3	This Happy Breed	1
London Town	3	Jane Eyre	2
How Green Was My Valley	2	Journey for Margaret	1
A Tree Grows In Brooklyn	2	Three Wise Fools	1
Centennial Summer	2	Wife of Monte Cristo	1
State Fair	2	Devotion	1
Five Little Peppers	1	Our Vines Have Tender Grapes	1
Mrs. Miniver	1	Youth on Trial	1
Quiet Weekend	1	Son of Flicka	1
Nob Hill	1		

NOTE 5. (QD.q.7.)LIST OF FILMS WHICH HAVE MADE ADOLESCENTS FEEL THAT THEIR PARENTS ARE TOO STRICT WITH THEM.

<u>Film.</u>	<u>Nos.</u>	<u>Film.</u>	<u>Nos.</u>
Holiday in Mexico	2	My Friend Flicka	1
Junior Miss	3	The Bride Wore Boots	1
Kiss & Tell	2	Wife of Monte Cristo	1
Janie	1	The War Against Mrs. Hadley	
Home Sweet Homicide	1	The Seventh Veil	
Hitler's Children	1		



## NOTE 6. (QD.q.6)

LIST OF FILMS WHICH HAVE MADE ADOLESCENTS FEEL THAT THEY WOULD LIKE TO DO FOR THEMSELVES THINGS THAT THEIR PARENTS DO FOR THEM.

Film.	Nos.	Film.	Nos.
Holiday in Mexico	6	State Fair	1
Kiss & Tell	2	Laddie, Son of Lassie	1
The Bride Wore Boots	1	Down in Indiana	1
Dillinger	1	Till We Meet Again	1
The Sullivans	1	Her Kind of Man	1
The Merry Monahons	1	London Town	1
Commandos Dive At Dawn	1	National Velvet	1
Centennial Summer	1	The Spider's Web	1
		Courage of Lassie	1

## NOTE 7. (QD.q.10.)

LIST OF CRIME FILMS WHICH ADOLESCENTS LIKED BEST.

Film.	Nos.	Film.	Nos.
Appointment With Crime	9	The Stranger	1
Scarface	3	Crime Doesn't Pay	1
The Verdict	3	Spellbound	1
Sherlock Holmes Series	3	Dr. Syn	1
Dillinger	2	Devil's Mask	1
The Lodger	2	To-morrow I Hang	1
The Glass Alibi	2	The Smiling Ghost	1
Conflict	2	The Blue Dahlia	1
The Spider Woman	2	Jesse James	1
Frankenstein	1	Meet Sexton Blake	1

## NOTE 8. (QD.q.12).

REASONS GIVEN FOR POLICE BEING ADMIRER MORE THAN CRIMINALS.

Reasons.	Nos.	Reasons.	Nos.
Police always catch crook	25	They face the crook's fire	1
They are cleverer	6	They don't hesitate to kill	1
They are smarter	3	They are honest	1
They are braver	4	They are tenacious	1
They have better ideas	4	They are in the right	1
They stand for the law	4	They don't get into trouble	1
They are helpful	3	They show the right way of life	1
They are efficient	2	They are fair	1
They are handsome	2	They solve crimes	1
They stand for justice	1	They are dependable	2
They prove crime doesn't pay	1		

REASONS GIVEN FOR CROOKS BEING ADMIRER MORE THAN THE POLICE.

Reasons.	Nos.	Reasons.	Nos.
Crooks do more thrilling things	8	Crooks have harder part to play	1
Crooks take more chances	5	Crooks get away quickly	1
Crooks are braver	4	Crooks have lots of money	1
Crooks are cleverer	3	Crooks have many admirers	1
Crooks manage to evade capture	3	Crooks stick together	1
Crooks are difficult to catch	2	Crooks are more dangerous	1
Crooks are less rough	2	Crooks are more daring	1
		Crooks have better ideas	2
		Crooks are quicker witted	2

## NOTE 9. (QD.q.13).

LIST OF FILMS QUOTED AS ONES IN WHICH CRIMINALS WERE UNPUNISHED. SEPARATED UNDER HEADINGS TO SHOW NATURE OF ACTUAL PUNISHMENT.Crooks arrested, shot or otherwise punished by police.

Odd Man Out	Raffles
Wanted for Murder	The Verdict
Appointment with Crime	Danger Signal
<u>Crook evaded punishment.</u>	
Mark of Zorro	



NOTE 9.(QD.q.13) cont'd.

Crooks shot, betrayed or otherwise punished by individuals.

The Wicked Lady	Badman's Territory
Jesse James	Scarlet Street
The Postman Always Rings Twice	Return of Frank James

NOTE 10.(QD.q.18).

LIST OF THINGS WHICH ADOLESCENTS DID WHEN THEY IMITATED CRIMINALS.

<u>Mimicing or play acting.</u>		<u>Actual Petty Crime.</u>	
Pretended to ambush girls in wood	1	Stole things from Woolworths	1
Played stick-ups with toy guns or knife	4	Took a teaspoon from a café	1
Pretended to rob each other	2	Blackmail & dodging disciplinary laws	1
Pretended to rob a bank	2	Broke window & pretended to get at jewels	1
Pretended to be Japanese soldiers	1	Kept on taking things when I wasn't looking	1
Pretended to shoot each other	4		
Pretended to trail people	1		
Pretended to kidnap people	2		
Pretended to run away from police	1		
Dressed up in cloak & mask	3		
Played cowboys & Indians	3		
Imitated way they speak	1		
Imitated way of scrapping	1		
Tried to act like Sweeney Todd	1		



Data concerned with Questionnaire E and E1.NOTE 1.QUESTIONNAIRE E.

DO NOT WRITE YOUR NAME ANYWHERE ON THIS PAPER.

BOY GIRL SCHOOL

PUT A RING ROUND YOUR AGE LAST BIRTHDAY 13 14

1. Have you, or any of your friends, seen any film-stars whose make-up you thought was attractive? Yes. No.  
Name one or two \_\_\_\_\_
2. Have you, or any of your friends tried to make up like any of these stars? Yes. No.
3. Would you like to do so? Yes. No.
- Underline the answer that is true for you.
4. Do you think a girl appears more attractive if she:-  
(1) Uses no make-up?  
(2) Uses a little make-up?  
(3) Uses make-up like the stars?
5. Have you seen any film stars whose hair style you thought was pretty? Yes. No.  
Name one or two \_\_\_\_\_
6. Have you or any of your friends ever done your hair like any film star you have seen? Yes. No.  
Name one or two \_\_\_\_\_
7. Would you like to do your hair like any of these stars? Yes. No.
8. Have you or any of your friends changed your hair style after seeing a film star whose hair style was particularly pretty? Yes. No.  
Name one or two film stars \_\_\_\_\_
9. Would you, or any of your friends, like to do your hair like any film star when you are a little older? Yes. No.  
Name one or two \_\_\_\_\_  
Underline the name of the hair styles you like best in this list:-
10. (a) The Maria hair style or Bubblecut (Ingrid Bergman).  
(b) The Peek-a-boo hair style (Veronica Lake).  
(c) The sleek long page boy (Ginger Rogers).
11. Are there any other hair styles which were originally worn by film stars that are now famous? Yes. No.  
If you know any, name them \_\_\_\_\_
12. Have you, or any of your friends seen any films in which you have particularly liked the way the stars dressed? Yes. No.  
If you have a particular film and star in mind, name them. \_\_\_\_\_
13. Would you, or any of your friends like to have clothes like any of the stars? Yes. No.  
If you have a particular star in mind, name her \_\_\_\_\_
14. Did you or any of your friends ever choose a dress because it reminded you of one worn by a particular star in a film? Yes. No.  
If you have a particular star and film in mind, name them. \_\_\_\_\_
15. Did you ever want to do this? Yes. No.
16. Did you or any of your friends ever make, or have your clothes made, like ones worn by a film star in any film you have seen? Yes. No.  
If you have a particular star and film in mind, name them. \_\_\_\_\_
17. Name one or two of your favourite men stars \_\_\_\_\_
18. Say very briefly why you like them \_\_\_\_\_
19. Do you like the love scenes they play in? Yes. No.



NOTE 1. Questionnaire E (cont'd).

20. How do you feel towards the girls in these love scenes?
21. Did you ever feel you would like to be in the place of the girl in those scenes? Yes. No.  
If you have a particular star and film in mind, name them.
22. Do you particularly like the way any men movie stars behave towards girls? Yes. No.  
If you have a particular star in mind, name him
23. Do any of the boys you know behave like him? Yes. No.  
Name one or two things they do
24. Have you seen any films where you thought the boys had a pleasant way of talking to girls? Yes. No.  
If you have a particular star and film in mind, name them.
25. Have you seen any film where you thought the boys behaved stupidly or roughly towards girls? Yes. No.  
If you have a particular star and film in mind, name them.
26. Have you seen any films which showed you interesting ways in which a boy might meet a girl? Yes. No.  
If you have a particular star and film in mind, name them.

QUESTIONNAIRE E1.

DO NOT WRITE YOUR NAME ANYWHERE ON THIS PAGE.

BOY GIRL SCHOOL

PUT A RING ROUND YOUR AGE LAST BIRTHDAY 13 14

1. Name one or two of your favourite women stars
2. Say very briefly why you like them
3. Do you like the love scenes they play in? Yes. No.
4. How do you feel towards the man in those scenes?
5. Did you ever feel you would like to be in the place of the man in those scenes? Yes. No.  
If you have a particular star and film in mind, name them.
6. Do you particularly like the way any women movie stars behave towards men? Yes. No.  
If you have a particular star and film in mind, name them.
7. Do any of the girls you know behave like her? Yes. No.  
Name one or two things they do
8. Have you seen any films where you thought the girls had a pleasant way of talking to boys? Yes. No.  
If you have a particular star and film in mind, name them.
9. Have you seen any films where you thought the girls behaved stupidly towards boys? Yes. No.  
If you have a particular star and film in mind, name them.
10. Have you seen any films which showed you interesting ways in which a boy might meet a girl? Yes. No.  
If you have a particular star and film in mind, name them.



NOTE 2. (QE.q.17 & QE1.q1).

LIST OF (A) GIRLS' FAVOURITE MALE STARS AND (B) BOYS' FAVOURITE

FEMALE STARS.

<u>A.</u>			
<u>Film star.</u>	<u>Nos.</u>	<u>Film Star.</u>	<u>Nos.</u>
James Mason	40	Bing Crosby	5
Cornel Wilde	13	Charles Boyer	4
Stewart Grainger	11	Nelson Eddy	4
Gregory Peck	11	Walter Pidgeon	4
Van Johnson	9	Michael Wilding	4
Alan Ladd	7	Laurence Olivier	3
John Mills	6	Roy Rogers	3
John Payne	6	Randolf Scott	3
Jean-pierre Aumont	5	Alan Jones	3
Paul Henreid	5	Mark Stevens	2
		Errol Flynn	2

<u>B.</u>			
<u>Film star.</u>	<u>Nos.</u>	<u>Film star.</u>	<u>Nos.</u>
Betty Grable	22	Greer Garson	2
Margaret Lockwood	13	Sonja Henie	2
Jane Russell	8	Maureen O'Hara	2
Patricia Roc	6	Barbara Stanwyck	2
Dorothy Lamour	5	Lana Turner	2
Ingrid Bergman	4	Glynis Johns	2
Esther Williams	4	Carmen Miranda	1
Jeanne Crain	4	Ginger Rogers	1
Betty Hutton	3	Virginia Mayo	1
Deanna Durbin	2	Gracie Fields	1
Bette Davis	2	Suzanne Foster	1

NOTE 3. (QE.q.21 & QE1.q.5.)

LIST OF FILMS IN WHICH (A) GIRLS WOULD LIKE TO TAKE PART IN LOVE SCENE AND (B) BOYS WOULD LIKE TO TAKE PART IN LOVE SCENE

<u>A.</u>			
<u>Film or star.</u>	<u>Nos.</u>	<u>Film or star.</u>	<u>Nos.</u>
Spellbound (Bergman)	4	From This Day Forward	1
State Fair (Crain)	3	Sunset in Eldorado	1
Thrill of a Romance		A 1001 Nights	1
(Williams)	2	My Reputation	1
Ginger Rogers	2	The Shores of Tripoli	1
Kiss & Tell	1	The Big Sleep	1
Incendiary Blonde	1	The Green Years	1
London Town	1	Piccadilly Incident	1
Her Kind of Man	1	Opposite John Payne	1
Escape to Happiness	1	Jennifer Jones	1

<u>B.</u>			
<u>Film or star.</u>	<u>Nos.</u>	<u>Film or star.</u>	<u>Nos.</u>
The Wicked Lady	6	Sun Valley Serenade	1
State Fair	3	Dolly Sisters	1
Easy to Wed	3	Mrs. Miniver	1
Diamond Horseshoe	2	Robin Hood	1
Smoky	2	Maytime (Eddy)	1
Way to the Stars	2	Opposite Alice Faye	1
Centennial Summer (Wilde)	1	Opposite Sonja Henie	1
Spellbound (Peck)	1	Humphrey Bogart	1
Guest Wife (Ameche)	1	Gary Cooper	1
Odd Man Out (Mason)	1	Alan Ladd	1
The Overlanders)	1	Clarke Gable	1
The Verdict	1	Errol Flynn	1



NOTE 4. (QE.q22 & QE1.q.6).

LIST OF (A) MALE STARS WHOSE BEHAVIOUR TO THE OPPOSITE SEX GIRLS LIKED AND (B) FEMALE STARS WHOSE BEHAVIOUR TO THE OPPOSITE SEX BOYS LIKED.

<u>A. MALE STARS.</u>	<u>Nos.</u>	<u>A. MALE STARS.</u>	<u>Nos.</u>
Gregory Peck	5	Tyrone Power	1
Stewart Grainger	4	Nelson Eddy	1
James Mason	4	Jean-Pierre Aumont	1
Cornel Wilde	4	Laurence Olivier	1
Van Johnson	3	Alan Jones	1
John Payne	2	John Mills	1
Micky Rooney	2	Arturo de Cordova	1
Gary Cooper	1	Robert Cummings	1
Errol Flynn	1	Denis Morgan	1
Don Ameche	1	Randolf Scott	1

<u>B. FEMALE STARS.</u>	<u>in</u>	<u>Film.</u>	<u>Nos.</u>
Betty Grable		Dolly Sisters	3
Ingrid Bergman		Spellbound	2
Jane Russell		The Outlaw	2
Barbara Stanwyck		The Bride Wore Boots	2
Maria Montez		Ali Baba & The 40 Thieves	1
Esther Williams		Thrill of a Romance	1
Joan Lorring		The Corn is Green	1
Greer Garson		Mrs. Parkington	1
Lana Turner		The Postman always Rings Twice	1
Margaret Lockwood			1
Dorothy Lamour			1

NOTE 5. (QE.q24 & QE1.q.8.)

LIST OF MALE STARS WHOM GIRLS CONSIDER HAVE A PLEASANT WAY OF TALKING TO THE OPPOSITE SEX.

<u>Star.</u>	<u>Film.</u>	<u>Nos.</u>
Dick Haymes	Do You Love Me?	2
Dick Haymes	National Velvet	2
Stewart Grainger	Madonna of the 7 Moons	2
Jean-Pierre Aumont	Heartbeat	2
Micky Rooney		2
Michael Wilding	Piccadilly Incident	1
Cornel Wilde	Centennial Summer	1
	Holiday in Mexico	1
Denis Morgan		1
Alan Ladd		1

LIST OF FEMALE STARS WHOM BOYS CONSIDER HAVE A PLEASANT WAY OF TALKING TO THE OPPOSITE SEX.

<u>Star.</u>	<u>Film.</u>	<u>Nos.</u>
Jeanne Crain	State Fair	2
Jane Powell	Holiday in Mexico	2
Maureen O'Hara	Do You Love Me?	2
Betty Grable		2
Lauren Bacall	The Big Sleep	1
Esther Williams	Easy to Wed	1
	Cabaret Girls	1
Betty Grable	Moon Over Miami	1
Judy Garland	Wizard of Oz	1

NOTE 6. (QE.q26 & QE1.q.10).

LIST OF FILMS WHICH BOYS AND GIRLS QUOTED AS SHOWING INTERESTING WAYS IN WHICH BOYS AND GIRLS MIGHT MEET.

<u>Film.</u>	<u>Nos.</u>	<u>Film.</u>	<u>Nos.</u>
Piccadilly Incident	7	Quiet Weekend	1
State Fair	4	Strangler in the Marsh	1
Way to the Stars	2	Thrill of a Romance	1
Do You Love Me?	2	Kiss & Tell	1
This Happy Breed	2	San Antonio	1
Centennial Summer	1	Bamboo Blonde	1
Holiday in Mexico	1	Bitter Sweet	1
Faithful in My Fashion	1		



NOTE 7. (QE.q.25 & QE1.q.9).

LIST OF MALE STARS WHOM GIRLS CONSIDERED BEHAVED ROUGHLY OR STUPIDLY TO THE OPPOSITE SEX.

<u>Star.</u>	<u>Film.</u>	<u>Nos.</u>
- (Husband)	Piccadilly Incident	2
James Mason	They Were Sisters	"
James Mason	The Wicked Lady	"
James Mason	The Seventh Veil	"
James Mason	The Man in Grey	"
Dan Dureya	Scarlet Street	2
	State Fair	2
	Fanny By Gaslight	2
	The Dead End Kids	2
R. McLeod	Concerto	1
Eddie Cantor	Barmy Days	1
Dick Haymes	Do You Love Me?	1
	The Black Swan	1
	Too Young to Know	1

LIST OF FEMALE STARS WHOM BOYS CONSIDERED BEHAVED STUPIDLY TO THE OPPOSITE SEX.

<u>Star.</u>	<u>Film.</u>	<u>Nos.</u>
Barbara Stanwyck	The Bride Wore Boots	4
Betty Grable	The Dolly Sisters	2
Shirley Temple	Annie Rooney	2
Jane Powell	Holiday in Mexico	2
Dead End Kids	Live Wires	1
	Chip Off the Old Block	1
	Last of the Mohicans	1
	The Corn is Green	1

NOTE 8. (QE.q.1.)

LIST OF FILM STARS WHOSE MAKE-UP GIRLS THOUGHT ATTRACTIVE.

<u>Star.</u>	<u>NOS.</u>	<u>Star.</u>	<u>NOS.</u>
Margaret Lockwood	7	Rita Hayworth	2
Jeanne Crain	7	Veronica Lake	"
Maureen O'Hara	6	Phyllis Calvert	"
Betty Grable	6	Deanna Durbin	"
Esther Williams	5	Judy Garland	"
Linda Darnell	3	- Evans	"
Eleanor Powell	3	Ginger Rogers	"
Ingrid Bergman	3	Lana Turner	"
Shirley Temple	2	Ann Sheridan	"
Greer Garson	2	Betty Hutton	"
Patricia Roc	2	Joan Fontaine	"
Dorothy Lamour	2	Virginia Gray	"
Jean Kent	2	June Haver	"
Joan Leslie	2	Alexis Smith	"

NOTE 9. (QE.q.5.)

LIST OF FILM STARS WHOSE HAIR STYLE GIRLS THOUGHT ATTRACTIVE.

<u>Star.</u>	<u>Nos.</u>	<u>Star.</u>	<u>Nos.</u>
Ingrid Bergman	17	Ann Todd	2
Margaret Lockwood	12	Shirley Temple	2
Jeanne Crain	10	Myrna Loy	1
Ginger Rogers	8	Judy Garland	1
Phyllis Calvert	6	Barbara Stanwyck	1
Elizabeth Taylor	5	June Allyson	1
Greer Garson	4	Frances Langford	1
Patricia Roc	4	Ida Lupino	1
Maureen O'Hara	4	Jane Powell	1
Alice Faye	4	Linda Darnell	1
Claudette Colbert	3	Alexis Smith	1
Anna Neagle	3	Ann Sheridan	1
Sonja Henie	2	Betty Hutton	1
Joan Fontaine	2	Deanna Durbin	1
Maria Montez	2	Glynis Johns	1
Betty Grable	2	Joan Leslie	1



NOTE 10. (QE.q.8.)LIST OF FILM STARS WHOSE HAIR STYLE ENCOURAGED GIRLS TO CHANGE THEIR OWN STYLE.

<u>Star.</u>	<u>Nos.</u>	<u>Star.</u>	<u>Nos.</u>
Jeanne Crain	4	Susan Peters	1
Ginger Rogers	3	Jennifer Jones	1
Shirley Temple	2	Anne Baxter	1
Jean Fontaine	1	Betty Grable	1
Lana Turner	1	Alice Faye	1
Margaret Lockwood	1	Patricia Roc	1
Hedy Lamarr	1	Deanna Durbin	1

NOTE 11. (QE.q.6.)LIST OF FILM STARS WHOSE HAIR STYLE GIRLS HAVE IMITATED.

<u>Star.</u>	<u>Nos.</u>	<u>Star.</u>	<u>Nos.</u>
Betty Grable	3	Ingrid Bergman	1
Ann Todd	2	Elizabeth Taylor	1
Shirley Temple	2	June Allyson	1
Margaret Lockwood	2	Vivian Leigh	1
Jeanne Crain	2	Ida Lupino	1
Patricia Roc	2	Veronica Lake	1
Esther Williams	1	Greta Garbo	1
Deanna Durbin	1	Deborah Kerr	1
		Anna Neagle	1

NOTE 12. (QE.q.12.)LIST OF FILM STARS WHOSE DRESSES WERE ADMIRERD.

<u>Star.</u>	<u>Film.</u>	<u>Nos.</u>
Jeanne Crain	State Fair	5
Esther Williams	Thrill of a Romance	5
Jeanne Crain	Centennial Summer	4
Maureen O'Hara	Do You Love Me?	3
Jeanne Crain )	Leave Her to Heaven )	3 )
Gene Tierney )	Leave Her to Heaven )	3 )
Kathleen McLeod	Concerto	2
Ginger Rogers	Heartbeat	2
Anna Neagle	Irene	2
Petula Clarke	London Town	2
Jennifer Jones	Love Letters	2
Jane Powell	Holiday in Mexico	2
Ginger Rogers	Heartbeat	2
Betty Grable	Dolly Sisters	1
Peggy Ann Garner	Nob Hill	1
Barbara Stanwyck	The Bride Wore Boots	1
Ingrid Bergman	Spellbound	1
Shirley Temple	I'll Be Seeing You	1
Frances Langford	Bamboo Blonde	1
Rosamond John	The Way to the Stars	1

NOTE 13. (QE.q.14.)LIST OF FILM STARS WHO WORE DRESSES ON WHICH GIRLS MODELLED THEIR OWN.

<u>Star.</u>	<u>Nos.</u>
Petula Clarke	2
Judy Garland	1
Joan Leslie	1
Jeanne Crain (State Fair)	1



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