

THE APPRAISAL OF SELECTED COMMERCIAL MOTION PICTURES
IN TERMS OF
HOMEMAKING EDUCATION

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By

WANDA LAUENER ENGLAND

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Oklahoma Agricultural and Mechanical College

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APPROVED BY:

Katharine W. Kumbler

Chairman, Thesis Committee

Millie Pearson

Member of the Thesis Committee

Millie Pearson

Head of the Department

D. C. McIntosh

Dean of the Graduate School

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TABLE OF CONTENTS

Acknowledgment	111
Introduction	1
Procedure	13
Summary And Appraisal of Film Plots	22
Evaluation of Films and Conclusions	65
Implications	86
Bibliography	91

INTRODUCTION

The use of films for two years in the vocational homemaking classes in the Chelsea High School led to the conviction that the motion picture increases the value of homemaking education. This conviction in turn suggested that the commercial motion picture is playing an important part in shaping the beliefs and ideals - in fact, the lives - of young people in this country today. This study, therefore, represents an effort to appraise the educative value of a limited number of films shown in selected commercial motion picture theatres.

The motion picture theatre has become a social institution in this country and obviously the commercial film is a powerful instrument for molding opinions and disseminating ideas. In writing of the educational value of films Dale says,

"We have learned.....that the information, emotions, attitudes, conduct, and sleep of children and youth are affected by their attendance at motion pictures. We have further learned that the nature of these effects depend upon two factors: (1) the content of the motion pictures viewed and (2) the ways in which these persons reacted to this content."¹

If the fact may be accepted that the motion picture has as positive an effect on children and youth, as the above quotation suggests, homemaking teachers should be concerned about the kind of individual portrayed and the kind of home life shown on the screen. Moreover, to be of value in teaching homemaking in this country the motion picture should portray characters whose actions reflect democratic principles, and patterns for family living which emphasize devotion to democratic values.

It seems that concern for the educative value of commercial

¹ Edgar Dale, Content Of Motion Pictures, p. 1.

films might bring valuable returns in changed individual behavior.

This idea is suggested by the fact that

"Scientists who have studied the effect of motion pictures on children and youth have discovered that boys and girls and young men and women remember a great deal of what they see at the movies. And, unlike some lessons they get out of books, there is little forgetting."²

If, then, boys and girls and young men and young women forget little of what they see in motion pictures, they may frequently find themselves imitating what they have seen. In other words, the motion picture is apt to induce a change of behavior in youth and so is an important means of stimulating learning. This fact is pointed out in Time On Your Hands, a book on the wise use of leisure. The authors of this treatise quote as follows from a report given by Gwen, a high school student; and cite the class discussion which her report stimulated.

" 'But I think the most interesting thing I found out is how much movies influence us without our knowing it. Did you know that when Clark Gable took off his shirt in It Happened One Night and everybody could see he wasn't wearing an undershirt, the sale of undershirts dropped 40 to 50%? Honestly! You look as if you don't believe me. Don't you remember Veronica Lake was asked not to wear her hair over her eye in that peek-a-boo style because women war workers who imitated her couldn't see and got their hair into the machines? Just think a minute about whether movies have ever affected you. Any confessions?'...

Ted admitted that when he was in elementary school he was frightened for weeks by a serial which showed the hero thrown into a dungeon cluttered with skulls and bones of former residents. Ann said that after someone told her she looked like Katherine Hepburn she went through a state of trying to adopt her mannerisms. Pete contributed that he had never had much use for the Chinese. The Chinese he had known were villains of the old thrillers of his childhood. Alex, the class humorist, said that he was learning "what you might call romantic techniques" from the movies. In the laughter that followed, Gwen saw that she had made her point--the students recognized that the movies influenced their own ideas and actions."³

² Edgar Dale, How To Appreciate Motion Pictures, p.212.

³ National Education Association, Time On Your Hands, p. 4, 57, 58.

This discussion supplies us with rather startling evidence of the ways in which the movies have influenced the ideas and actions of certain high school students.

Moreover, the motion picture has been called one of the three great means of commercial recreation in this country today and is an especially popular form of recreation among youth. Listening to the radio and reading are two other recreational procedures which occupy the leisure time of many people. The statistics below throw light upon the popularity of the motion picture theatre.

"There are approximately 20,000 motion picture theatres in the United States, and the influence they exert upon the mental habits of a large part of our population is probably immense. Upwards of 60,000,000 people attend motion pictures each week, and sample studies suggest that nearly a fourth of them (attending) may be between the age of 16 and 24. This means that youth average about one attendance at a motion picture weekly."⁴

Nor is this privilege limited to only a few localities. "There are more movie theatres than banks in the U. S., and there are three times as many movie theatres as department stores."⁵ Children and adults the country over have the privilege of attending motion pictures regularly and apparently do so since there are audiences for so large a number of theatres in the United States. We may add to these considerations the fact that a large amount of money is spent annually by producers, as well as those who attend the motion pictures. Wreen and Harley state

"-----that the money tied up in producing, distributing, and showing films amounts to two billion dollars? That in 1939 the movies took in at the box office \$673,045,000. Two-thirds of all the money spent for what we've called audience recreation,

⁴ C. G. Wreen and D. L. Harley, Time On Their Hands, American Council On Education, p. 25.

⁵ National Education Association Op. cit. pp.57-58.

like football and circuses, goes into the box office of movie theatres."⁶

The above statistics tend to support the earlier assumption that the motion picture plays an important role in molding public opinion. They also provide evidence that the motion picture must be ranked as an important factor in the lives of the people in this country. In fact many of the pictures produced in Hollywood are based upon books written by well known authors and selected because of their sale and popularity.

In addition, "educational" films (often directed and produced by educators) are becoming increasingly available through strategically located film libraries, at least one to each state. Too, educational "shorts" cut from popular commercial films recently have been made available for classroom use; and, upon request, many commercial firms of high reliability are providing schools with free films. These films are designed to advertise specific products and to acquaint the public with the steps in processing or producing all sorts of consumer goods.

But statistics alone can prove little in terms of the educative value of the motion picture. The truth of this statement is readily recognized by those who believe that the schools of our land are obligated to see that our students meet with experiences which will clarify for them the ideology upon which our national life is built; i. e., democracy. In other words, democracy must be given meaning through the school since democracy exists only in the ideals cherished and preserved by the individual. So, all educators might well be concerned as to whether the pictures seen by the youth of our country, encourage the cherishing and the use of democratic values.

⁶ Wreen and Harley, Op. cit., p. 25.

It seems fair to assume that the home economist shares this concern with all other teachers and feels responsibility for discovering new and better ways to challenge the student to strive to be more democratic or to behave democratically in any or all situations. The home economist, then, must modify constantly her teaching procedure so as to challenge her students to become ever more objective about developing in themselves those personality traits which characterize the democratic person. She, too, must be concerned about the kind of home in which each student lives and the quality of living which goes on within the home. This quality of living is of necessity influenced by forces at work within the home itself and in the social environment of which the home is a part.

If we are to have a free world, democracy must be practiced in every day living both in and out of the home by everyone working together cooperatively and intelligently for the good of all concerned. Otto defines democracy as, "An intelligent use of cooperative means for the progressive attainment of significant personalities."⁷

This characterization of democracy throws into prominence the idea that democracy rest upon the individual; that the democratic person meets all situations with understanding and an awareness of many influencing factors; and that democratic values may be used safely as guides in determining deliberative action. It further suggests the working together of groups on pertinent problems involving ideas, interests and values with which all are concerned. Obviously cooperative action will lead to a wiser solution of common problems

⁷ Max C. Otto, "John Dewey's Philosophy," The Social Frontier, p.266.

and will promote better relationship between individuals and groups than the same effort uncorrelated.

In turn the process of working together to better conditions affecting the group involved is prone to promote the development of desirable personal traits. Effective personality is not inherited, but acquired by association with other people. Individuals need to be encouraged to express their ideas, to make use of their talents, and through social experiencing, to improve their personality. Thus each may further develop himself while he and others about him are enjoying better living. Especially in the family all members must work together as a unit in solving problems of concern to the group as a whole. In the happy family group the finding of satisfactory solutions to all personal and group problems becomes as important to each individual as to the group at large and the person significant for democratic home living is marked by a high degree of social sensitivity.

The individual who is socially sensitive is conscious of others around him. He senses social problems and is willing to help find a working solution for them. He enjoys the sharing of both his knowledge and his worldly possessions. He is conscious of his obligation to contribute to society and to the human race as a whole.

Secondly, the person who is guided by democratic values obligates himself to think reflectively, i. e., scientifically, objectively, and consistently. Such procedure is necessary if personal and group problems are solved fairly and intelligently. From such democratic procedures as conference, consultation, and group discussion, individuals learn to think more reliably and to solve their own problems ever more wisely.

Creativeness, likewise, is a personality trait significant for

democratic living. Degrees of creativeness become apparent in the relative ease with which individuals adjust to different situations. An individual acts creatively when he analyzes a situation carefully and then uses his knowledge in an original way to better the circumstances. One of the unique privileges of the family is to encourage individual abilities and interests and to help each to find ways to use his talents to create a happier world.

Self-direction is a fourth value cherished by the would-be democratic person and protected by the family group which is concerned about creating democratic home atmosphere. In our democracy, one important responsibility of the family is to provide opportunity for each of the family members to contribute to family planning. In this way each becomes responsible for his own action and learns to use intelligence wisely in every day living.

The individual who has grown up in a home where he has learned to think reliably and for himself in all probability will be able to think straight about the social and personal problems which he meets in adult life and to plan the solution of these problems intelligently. In short, as he is able to make wiser choices he becomes capable of dealing more wisely with the many inevitable problems of right and wrong (whether of a personal or a social nature) which he must face today. The determining of right and wrong behavior is a major problem in the lives of young people since each generation unwittingly or deliberately modifies the socially accepted rules for right conduct. In Family Living And Our Schools one finds the following recognition of the sex problem as a major factor in the question of moral values.

"One especially important problem is to recognize the need of young people for some enlightenment and clarification of the masculine and feminine roles, and of the place and significance

of sex expression and sex functioning in life."⁸

Since, too, the motion picture industry has accepted a code to regulate the moral tone of commercial films, we may assume that the motion picture producers and the home economists find mutual interest in the problem of clarifying the masculine and feminine roles in society. It seems, however, from the discussion of the regulations of movie morals which follows that the spirit of the code may be violated through technicalities even while respecting the letter of the rulings.

"American film producers are inured by now to the Hays Office code which regulates movie morals. But British producers, trying to distribute their wares widely in the U. S., have suddenly run into trouble over the code. Two British films were found to be objectional for the U. S.: The Wicked Lady because of too much bare bosom, The Notorious Gentleman because of too little gentility.

Puzzled, the British called on Joseph I. Breen of the Johnston (once Hays) Office for advice. Mr. Breen went to England and explained the rules. He probably did not mention that U. S. producers, knowing that things banned by the code help sell tickets, have been subtly getting around the code for years as pictures.....testify.

The thing that annoys British film-makers most about the Production Code is the highly legalistic way it works, especially regarding sex. To remove any symbol of a happy marriage, a double bed is never shown on the screen except with only one person in it. "Indecent exposure" is prohibited, but any bathing suit passes so long as it has a high bodice. "Cleavage" is banned, but a tight sweater is permissible. Brutality and drunkenness are prohibited except "when essential to the plot." Very often producers insist that such things are essential. Thus, though the Production Code is restrictive, movie companies have worked a nice compromise. They observe its letter and violate its spirit as much as possible."⁹

Be that as it may, if the spirit of the Code were allowed to regulate action involving moral values reflected in the motion pictures, the screen might reflect that kind and quality of home life promoted through homemaking education.

⁸ Joint Committee On Curriculum Aspects of Education For Home And Family Living, Family Living In Our Schools, p. 49.

⁹ Whitey O. Schafer, "Movie Censorship" Life Magazine, Vol. 21, No.18 (October 28, 1946) 79-80.

Obviously, too, the kind of relationship which exists between individual family members does not hinge exclusively upon moral problems. Home life frequently is affected by the standard of living within the home. Craig comments on standards of living by saying, "As you travel over a city from the slum section-----you will say to yourself, 'I certainly am glad I don't have to live like that.' Yet these homes represent standards of living."¹⁰ The Heller Committee for Research in Social Economics considers standards of living as follows:

"The items, quantities, and prices used in any "standard" budget are inevitably subject to controversy. Few people agree on the exact content of a decent standard of living either for themselves or for the members of another group, or on how far such a standard should exceed the realities of present incomes and habits of life. There is no practical use in a budget for wage earners costing twice the average wage and including items, such as domestic service and rentals in an exclusive residential district, which are completely outside the range of the wage-earner's purchasing power. On the other hand, a mere reflection of actual spending ways under present conditions, with the ever-present possibility of undernourishment, over-crowding, and insecurity, cannot be called a "standard." A third difficulty arises from the tremendous variation in standards and spending habits of people of the same economic group. One family economizes carefully in all fields of expenditure in order to maintain a car on a modest income; another is buying a house; every group includes the occasional family swamped by doctor's bills. One housewife is a good seamstress, cook, and shopper, strong and exceptionally thrifty. Others are less capable and can get less value from the same income. Some families are large and some small. It would be impossible to draw up suitable budgets for families of every size and circumstance."¹¹

In spite of the difficulties presented above which arise in attempting to define sharply what is meant by the term "standard of living," the homemaking teacher generally recognizes that little can be done to challenge students to think of ideals for home life while living in homes characterized by poverty and want. On the other hand,

¹⁰ Hazel T. Craig, A Guide to Consumer Buying, p. 5.

¹¹ Heller Committee for Research in Social Economics, Quantity and Cost Budgets for Four Income Levels, p. 3.

standards of living cannot accurately be determined by the income of families of our nation since a great deal depends on how individual families spend their income. However, it seems fair to conclude that how well the necessities for healthful, happy home living are met determines frequently how socially effective the lives of people are. While there can be no assurance of a democratic home atmosphere in the home that does provide generously for the necessities of life, maximum development for the individual is only possible in an environment which promotes or stimulates healthful living and good relationship among family members. In brief, an adequate standard of living promotes healthful living which in turn is conducive to setting up desirable relationships among family members.

Moreover, democratic living is marked by a certain amount of "muddling through" or seeking leads to action. Wherever concerted action must be determined by group decision, conflicting points of view will appear. In a democratic group, such differences are brought into harmony through the use of reason rather than of force. Since, then, the first step in being reasonable is that of recognizing that problems do exist, the ability to recognize and think clearly about social issues or cultural conflicts is another trait sought for by the would-be democratic person and many conflicts found in society are reflected in the home. Christian says of this:

"Certain obligations devolve upon the teacher of home economics who assumes responsibility for promoting living.....First, she must make her pupils conscious of the conflicts in our society which are having repercussions on the home. Some of these problems are related to marriage and divorce, child labor, married women working outside the home, unemployment with all the misery which it entails, social security, socialized medicine, conservation of natural resources, consumer problems, and wage and hour legislation. In fact, any problem, with which society as a whole is concerned, affects in some way the home of our nation.

We cannot develop an ideal home and family life without regard to society, and students of home economics must be brought to see the relationship of social forces to home development."¹²

The above mentioned conflicts in society affect in many ways the living conditions of the home and the relationship of family members. When a crisis arises within the home which can be traced to cultural conflict, the situation in general might well be brought to the attention of the entire group by those members of the family who feel that a better understanding could be reached through discussion. If the entire family talks and thinks the situation over and then puts into use that course of action which seems the most plausible, an intelligent solution to the problem may be found.

A happy home life is an ideal cherished by many and this ideal must be given richer meaning through the school and through homemaking education if the cultural influence of the home is to be made more positive. The happy home may be characterized as follows:

"Home is the place of abode of persons bound together by ties of affection; a place where affection of parents for each other, for their children, and among all members of the family is nurtured and enjoyed; where the immature are protected and guarded. A place where one may have rest, privacy, and a sense of security; where one may enjoy his individual tastes; where fundamental culture, consisting of customs, language, courtesies and traditions, is conserved and passed on to the young. A place where regard for others, loyalty, honesty, and other worthy character traits are cultivated and enjoyed--a haven, a sanctuary and a source of inspiration."¹³

It is assumed that whenever these and other characteristics found in happy home life are thrown into relief by a film, the film can be capitalized upon by the homemaking teacher to aid in clarifying for

¹² Johnie Christian, Home Economics and Democratic Living, p. 4.

¹³ Lita Bane, "What Next In Homemaking," Ladies Home Journal, Vol. 47, Part I (March, 1930) p. 20

her students the meaning of the phrase "happy home life" and in stimulating youth to want to create such homes.

In brief, each motion picture can be of value in the teaching of homemaking in this country in direct relation to the prominence it accords to democracy and the extent to which it gives richer meaning to the American dream of a better world for all mankind based upon human rights. More specifically this study is undertaken to appraise the value of certain commercial motion pictures in terms of whether or not they challenge the observer (1) to develop a democratic personality; (2) to determine intelligently the difference between right and wrong behavior; (3) to create a home environment which makes possible normal growth and development as well as healthful living; and (4) to carry democratic values into home life by becoming more sensitive to the conflicting forces in society which affect home life and by thinking more reliably about what is significant for happy home life in this country today.

PROCEDURE

The study presented here is based upon selected commercial films viewed in Stillwater, Oklahoma. The films studied were shown from October 15 to November 17, 1946 in the auditorium of the local campus and in the two commercial theatres most widely used by the college students. The films shown in the two other theatres in Stillwater are not included in the study although these theatres, also, are popular places of recreation. One of them features the return showing of motion pictures and the other features serials and cowboy pictures. The films shown in the college auditorium are selected purely for their recreational value and shown under the management of the Visual Education Department of the college. In addition, another theatre is being planned at the present time which will be operated under the same management as the chain of theatres mentioned above.

These facts suggest that the motion picture theatre is one of the most popular commercial recreational facilities available in Stillwater. Motion pictures on the college campus (shown this year for the first time and at a reduced price) are well attended by college students many of whom are veterans or the wives and children of veterans. The attendance varies from 50 to 500 depending upon what other activities are scheduled on the campus. At the two theatres in which films used in this study were shown stand in line on week-end nights waiting for the change of showings.

In order to show more clearly the relative importance of the motion picture in the recreational life of the people of Stillwater, a brief description is given here of the other recreational facilities in this community.

Stillwater, the county seat of Payne County and the site of Oklahoma Agricultural and Mechanical College, is located in a farming community and had a population of 10,097 in 1941. The town has many civic organizations concerned with bettering the environment, a well equipped public library centrally located, and a variety of churches many of which sponsor youth organizations and recreational programs for their young people.

Stillwater has one large park with facilities for outdoor cooking and playgrounds for small children. There are, in addition, four smaller parks, one of which is adjacent to a good swimming pool. In this park there are such other recreational facilities for the young children as slides, swings, and a wading pool. The swimming pool is filled with purified running water, carefully inspected by the health department and guarded by life guards when in use.

There are three golf courses in proximity to Stillwater; the eighteen hole Municipal Golf Course at Boomer Lake managed by the city of Stillwater, the eighteen hole Hillcrest Golf Course leased and managed by the college and a nine hole golf course at Yost Lake which is managed by the Lake Country Club. Anyone is welcome to use these three golf courses.

Commercial films in the town itself provide opportunity for such leisure time activities as bowling, tennis and dancing; and three business places rent bicycles by the hour. Consequently, other forms of recreation popular among youth and adults are bicycling, tennis, bowling, and dancing.

The Stillwater Parent Teachers Association decided in recent years that something more needed to be done to provide wholesome recreation for the young people in the town. So a Stillwater Activity

Council was formed consisting of interested individuals, as well as representatives from civic and service organizations.

One of the first accomplishments of the Stillwater Activity Council was the amendment of the city charter in April 1945 to provide for a recreation board. This board consists of one representative each from the school board, the park board, and the city commissioners, plus four other persons appointed by the mayor and approved by the city commissioners.

Secondly, under the supervision of the Stillwater Recreational Board, the Stillwater Activity Council was influential in getting a \$50,000 bond issue approved by the citizens. This is to be used to buy grounds for a recreational center which will more nearly meet the needs of everyone. The plan is to build a recreation center in Stillwater which will provide adequate facilities to take care of the youth groups mentioned above plus an expanded program of recreation for youth and adults.

The third accomplishment of the council was to arrange with the American Legion to use the Legion Hall as a "teen town" center on Friday and Saturday nights for the senior and junior high school students and to secure appropriations for it from the Stillwater Community Chest. In September 1944, this "teen town" reported a membership of 348 students drawn from the seventh through the twelfth grades. Under the supervision of a paid director these young people enjoy such activities as table games, card games, crafts, and dancing. Another youth center is promoted by the Youth Activity Council at the Stillwater Mission. Here groups meet twice a month and find facilities for table games, party games, and crafts. Plans are under way to hire a director to develop further this recreation center.

In spite of all of these facilities available to the people of Stillwater the motion picture holds a place of prominence in the recreational life in the community. It therefore seems worth while to investigate the trend of thinking which the motion picture may nurture in the minds of the people in the community and in the minds of the students of Oklahoma A. and M. College representing as they do a cross section of the youth over the country.

In order to discover something of the educative value of the commercial motion pictures shown in Stillwater, a sampling has been studied and analyzed here to find out what, if any, positive value they have for homemaking education. More specifically they have been appraised in terms of whether or not they reflect the type of individual, the kind of home life, and the kind of attitude toward social problems which the home economist hopes to promote.

The alert homemaking teacher recognizes that any influence in the life of her students which tends to clarify the origin of social problems and to challenge the individual to become more sensitive to these circumstances is significant for democratic home life. In order to discover emphases in the motion pictures which tend to block or encourage the respect for values rather generally built up through homemaking education, criteria have been set up and used to appraise the selected sampling of motion pictures. The leading character in each plot has been analyzed to discover whether such traits as social sensitivity, reliable thinking, self-direction, and creativeness are a part of his personality. The photography of each film has been analyzed to discover the degree to which it reveals respect for morality as characterized by the "Hollywood" moral code. The settings and plots have been examined to discover whether or not they show desirable

standards of living, and portray democratic family relationships.

To determine the level of social sensitivity portrayed by the leading character in each film the personal characteristics have been listed which in combination tend to make an individual socially sensitive. The following personality traits are arbitrarily accepted as those most prominent in the so-called socially sensitive individual. The Socially sensitive person is able to sense readily the factors which go to make up a situation; is able to share willingly his time, energy, and possessions; is able to work cooperatively as well as to discover common interests and to respect the opinion of others. Furthermore he is open-minded, is courteous to others, respects advice and criticism, readily adjusts to change, is appreciative and sympathetic, and is a peacemaker rather than a trouble maker.

In attempting to discover whether or not the leading characters are thinking reliably, the level of thinking is appraised in terms of the following questions. Have the heroes and heroines sensed the need for bettering situations in which they find themselves, or do they sense real problems readily and accurately? Do the individuals determine their action in terms of the values at stake and the affect of their action on others? Do the individuals deliberately put into action events likely to lead to a solution to their difficulties? Do the individuals have an experimental or scientific attitude?

In an attempt to discover the extent to which the leading character in each motion picture directs his own experiences and shows creativeness, his action has been appraised in terms of the following values. Does he use good judgment in making independent decisions? Does he use his talents and abilities freely? Does he accept responsibility, make wise choices, and show originality in adjusting to new experiences or

different situations? Does he conduct himself in a manner which is socially acceptable?

The Hollywood motion picture code has been accepted as a basis for appraising the moral values of the films and each has been checked for violation of any of the following ten prominent "Don'ts of production; i. e., don't defeat the law; don't show the inside of the thigh; don't let the heroine wear lace lingerie or expose her bosom; don't glorify drinking, gambling, and the use of narcotics; don't point guns, use tommy guns, or portray dead men.¹

It is recognized, also, that the relative desirability of various standards of living is an open question. However, in an effort to discover what the films do about this problem, the sittings of the films have been appraised in terms of how many and which of the following levels are portrayed; i. e., sub-standard, minimum standard, low middle-class standard, high middle-class standard, high-income standard, and generous income standard. This classification has been set up by Craig as shown in the chart which follows (Table I, pp. 19. 20) and finds its justification in terms of income, permanency of employment, and budget possibility. This chart indicates six levels or standards of living which typify living in the world today and imply gross economic inequality.

The question of how to recognize the social conflicts which contribute to the plots studied prompted the listing of the current social problems likely to influence home living; i. e., child labor, consumer problems, divorce, housing conditions, unemployment, illegitimacy, and war. In

1 Schafer, loc. cit.

TABLE I

STANDARDS OF LIVING IN RELATION TO SERVICES EXPECTED

STANDARD OF LIVING	YEARLY SALARY	OCCUPATION OF WAGE EARNER	WAYS IN WHICH INCOME IS PROBABLY USED
Sub-standard	Meager salary (\$491 or less)	Works at any part-time job he can get.	Salary enough to cover food costs and perhaps housing. Clothing donated and medical service free. Health standard low.
Minimum Standard	\$1000-\$1200*	Farm labors, unskilled and semi-skilled laborers.	A little less than half of salary goes for food and little, if any is saved. A small unheated house, minimum insurance, daily newspaper, church membership, and labor organization affiliation. Movies are a treat.
Low-Middle Class Standard	\$1400-\$2000*	Small businessman store clerk, teacher, skilled laborer, bank clerk, some ministers, minor newspapermen.	About a third of the salary goes for food; savings under 5%. A five or six-room house paid for or rented, small furnace, perhaps a telephone, and labor-saving-equipment. Clothing and food are bought with care. Children finish high school and may work way through college.
High Middle-Class	\$2000-\$4000*	College professors, school principals, minor executives, doctors, lawyers, dentists, small proprietors, engineers, owners of moderately large farms, ministers and higher-up newspapermen.	About a fourth of the salary is spent for food. Family is paying for larger house with perhaps two bathrooms, owns a car, spends more money on vacations, can afford a part-time maid, buys furniture and clothing more freely from the stores, and can afford a part college education for children. Maintains membership in some clubs.

TABLE I (CONTINUED)

STANDARD OF LIVING	YEARLY SALARY	OCCUPATION OF WAGE EARNER	WAYS IN WHICH INCOME IS PROBABLY USED
High-Income Standard	\$5000- \$10,000*	Owners of large businesses, higher executives, prominent doctors, lawyers, and bankers.	About one-fifth of income goes for food. Family owns large home or rents large apartment, owns summer home as a rule, prominent in country clubs, has one or more servants, emphasizes traveling, lectures attended, and attends concerts, buys expensive clothes and may have "coming out" parties for daughters.
Generous Income Standard	\$15,000 and up*	Very high executives and people who may have inherited their fortunes	Little more than a tenth of income is used for food. Large homes with quarters for servants. More than one car, country places, extravagant hobbies. Family members usually serve on welfare boards, boards of trustees and prominent committees.

*Families living in cities need \$100 or \$200 more to maintain same standard.

addition the controversial issues in current society likely to influence home living have been listed; i. e., conservation of natural resources, function of government, married women working, social security, socialized medicine and wages and working conditions.²

In order to judge the relative happiness of home life revealed in the films, it became necessary to reduce the previously accepted definition for happy home life to its component parts. As a result the following factors have been accepted as typically characteristic of democratic home life.³ The action of the various family members is guided by high ideals in matters involving religion, honor, self-control, loyalty, and honesty. The home offers protection, security, affection, recreation, hospitality, esthetic satisfaction, and an inspirational atmosphere.

It is hoped that the above explanation of the criteria set up for evaluating the educative value of the sampling of motion pictures viewed for this study will help to lend meaning to the appraisal which follows.

² Drawn largely from list set up by Johnie Christian in Home Economics and Democratic Living, p. 4.

³ See definition on page 11.

SUMMARY AND APPRAISAL OF FILM PLOTS

A brief summary and an appraisal is offered here of the main feature films shown from October 15 to November 17, 1946 at the three selected motion picture centers in Stillwater. The appraisal is based upon the selected criteria previously described.

Badman's Territory is the story of Mark Riley, a sheriff, who brought law and order to a strip of land known as Badman's Territory located between Kansas, Texas, and the Indian Territory. It was here that the outlaws (including such famous characters as the Dalton and James boys) gathered. They came here because this territory was not yet a part of the United States and the law was made and enforced locally.

In the plot a newspaper woman, Henrietta Alcott, supplements Mark's efforts to persuade the people of this land to make the territory a part of the United States. Mark brings law and order to the territory and wins Henrietta's affections.

The story suggests that people who fight for the good of all concerned, even though public opinion seems unaroused, will win respect and happiness in the long run. In brief, in this film story, a sheriff brings peace and happiness to the people living on a piece of self governed land in which outlaws are accustomed to find sanctuary because he believes in fighting for the fair play which comes with law and order.

In checking the leading character of this film for social sensitivity it appears that Mark senses very readily the importance of this piece of self governed land. He realizes that it should be a part of the United States, because the people need the protection that

the government has to offer and the outlaws are using it to find sanctuary and so avoid conforming to the law. With an open mind he shares his knowledge, time, and efforts with the people of this land, in order to gain their cooperation in seeking the protection of the United States government. In helping to bring law and order to the land, Mark readily adjusts himself to criticism, as well as to the advice given him by his friends. His courteous, appreciative, and sympathetic manner class him as a peacemaker with the Indians when he returns to them money out of which they had been cheated by other white men. In so doing, he prevents the Indians from destroying the settlement.

In addition, Mary Riley, thinks reliably and appears to use all of his knowledge and experience in handling the Indian problem. He senses readily what will happen to the town and the people if the Indians go "on the war path."

Mark, of necessity, directs his own experiences and shows creativeness and ingenuity. When he learns that in spite of his warning Henrietta has called in the United States Marshall (who loses his temper in situations beyond his control), Mark uses his intelligence, good judgment, ability and talent before the marshall arrives by clearing the town of all the people except Henrietta and a friend. This proves to be a wise decision and consequently he is accepted by Henrietta and the people of the territory.

Evaluation of the film in terms of the Hollywood motion picture code shows some violations of the code even though the correction of lawlessness is at the heart of the plot. There is much drinking in the saloon where the outlaws gather. During the climax of the story, the United States Marshall shoots a friend of Mark's in "cold blood", because he will not swear to a lie against Mark, and Mark in turn kills the marshall.

The standard of living in this settlement is low and directly affected by the lack of law and order. Henrietta wants the territory to become a part of the United States so that the people there may have laws, schools, and churches like other people.

In checking the story for current conflicts in society, it is found that there is some question in the minds of the frontiersmen as to the function of government. This shows up definitely in the fact that the people who had made their own law for years come slowly to realize that they will be given more protection under the jurisdiction of the United States.

A second movie, Cluny Brown presents the confused thinking of an English orphan girl who has never known a real home nor learned how other people live and how to judge them.

When the story opens Cluny is making her home with a bachelor uncle, a plumber. One day when an emergency call for plumbing repairs come to the plumber's home, Cluny, receives the call and decides to attempt the repairs needed. While working at this task, the owner of the home and a friend of his, Professor Bellenskia, a Czeckoslovakian (wanted by the Nazis) attempt to assist her. A gay time is had by all, until Cluny is taken home preemptorily by her irrate uncle.

Following this incident the uncle sends Cluny to serve as a maid in a wealthy English home. Here she goes through many amusing experiences, because Bellenskia turns up as a guest in the house. Cluny comes to admire a chemist who becomes sufficiently interested in her (while in his shop on various errands for her mistress) to toy with the idea of marrying her. One afternoon he takes Cluny to his home to meet his mother and later gives a dinner party for Cluny to get the reaction of his friends toward her. The skill as a plumber - which she had

acquired at her uncle's - brings upon her the disapproval of the entire group, because during the dinner, she goes to the kitchen to take care of a broken pipe.

Although she had never felt as gay and light hearted with the chemist as with Professor Bellenskia, she is crushed at losing him and seeks advice in the matter from Professor Bellenskia. He helps her to realize that for real happiness in life she must be with him.

In brief, the story reflects the confusion of an orphan girl in England who fails to conform to conventions, because she has never learned the rules. Through rather improbable quirks of fate she finds romance and security.

Bellenskia, the leading character, is a good example of a socially sensitive individual. In the household where he is a guest and Cluny a maid, he senses the problem she, as a servant, has in adjusting herself to the life and routine of the household. With his open-mind and courteous nature, he sympathizes readily with Cluny when she makes mistakes in serving her first meal. By being tactful he makes her blunders seem unimportant to her employers. In so doing he becomes a peacemaker and prevents Cluny from being discharged.

Bellenskia is appreciative of the kindness shown him by his host and hostess and accepts advice from his host's son. The latter advises Bellenskia to stay on in their home because here he will be sheltered from any harm which may befall him if his whereabouts become known to the Nazi government. In sharing their troubles Bellenskia and Cluny learn to share the happiness they find in each other.

Further more, Bellenskia uses his good judgment, tact, and intelligence in helping Cluny first to adjust herself to the household of her employers and later to free herself from servitude.

He is thoughtful of Cluny's feelings and helps her to so build up her self respect that she is not depressed by the servants resentful attitude toward her lack of skill.

Bellenskia uses his originality so well in working out the difficulties between his host's son and son's "girl friend" that they decide to marry and in return Bellenskia is accepted whole heartily by the entire family.

In checking for standards of living three levels of home life are found. The home Cluny shares with her plumber uncle appears to be one in which only the necessities of life are afforded. The home furnished by the chemist is a comfortable home but contains nothing elaborate in furnishings or equipment. The home in which Cluny is employed as a maid is a large house luxuriously furnished and staffed with servants.

An ideological conflict is revealed in the story in that Bellenskia is forced to flee to England because of the books he has written against Hitler. In England however he finds a place of refuge in the home of Cluny's employers. Cluny fails to recognize the class distinction between the servants and their employers. In this home the servants are precise about keeping their place as servants and when Cluny fails to do likewise they are horrified. Cluny sees people as human beings regardless of their station in life because she has not been taught class intolerance. Likewise, Bellenskia disregards Cluny's position as a maid even though he is a guest in the home. He recognizes the fine qualities which she possesses and tries to help her with her many personal problems as well as those which she encounters as a maid.

The home in which Cluny works provides generous security and

protection for the members of the family, as well as the servants and guests. Each family member shows unusual loyalty and honesty and extends unfailing hospitality to Bellenskia, because he has had the courage to criticize Hitler's disregard for human rights.

In Come And Get It (the proverbial call to meals in the lumber camp) a young man, Barney Glasgow, is sent to the timberlands of northern Wisconsin by the owner of a lumber mill, to oversee the cutting of the timber and to try to get it to the mill more efficiently. He succeeds so well that he is asked by the owner of the mill to become a partner providing he cares to marry Emma Louise, the owner's daughter.

Barney is in love with a singer, Lotta, who works in a local saloon; but, in order to make a fortune and a name for himself, he leaves her (without saying goodbye) and marries Emma Louise. Barney's best friend, Swan, marries Lotta who dies when her daughter, Jean, is born. Barney and his wife also have a daughter, Elizabeth, and a son, James, for whom they develop social ambitions.

When the children are about grown Barney gives Swan a job in the mill and brings him and Jean to live in the mill town. Barney is displeased when his son falls in love with Jean because (never having stopped loving Lotta) Barney thinks he, himself, is in love with Lotta's daughter, who looks so like her mother.

Barney finally consents to James' marriage to Jean and to Elizabeth's marriage to a mill hand, because they are truly in love. He doesn't want his children to live the life of loneliness he himself has experienced. Aside from showing that wealth without genuine love doesn't bring happiness into people's lives the film shows how the paper mills came to our untouched timber lands in 1884.

Barney Glasgow is portrayed as a person constantly struggling

between his sensitivity to social problems and his determination to gain for himself a fortune and a secure place in the community. He sacrifices Lotta's love to selfish ambition yet he shares his influence and his possessions with Lotta's husband and daughter for whom he provides a home and education. Barney is also sufficiently considerate of his daughter's feeling to consent to her marriage to one of the mill hands whom she loves instead of insisting that she marry the man she does not love picked out for her by her mother. When Barney and his son almost come to blows over the son's marriage, his daughter-in-law-to-be stops the quarrel by reminding James that Barney is an old man. This remark makes Barney realize for the first time that he cannot recapture the things he sacrificed to greed in his younger days and that he does not wish to deny his son the right to marry the girl he loves.

In checking the extent to which Barney directs his own experiences and shows creativeness, it is found that he accepts the responsibility and used his intelligence along with his talent, originality, and ability to inspire the men to do more efficient work in the timberland and in the paper mill but that he shows less intelligence in personal affairs. In fact, his conduct shows many evidences of the frustrations and unhappiness caused by conflicting values.

A check of the film against the Hollywood motion picture code discloses that the code is violated with respect to showing people gambling and drinking in a saloon.

Standards of living are shown to vary in proportion to income since Swan and his daughter live near the timberland in a very poorly furnished house while Barney and his family dwell in a large, luxuriously furnished home and entertain elaborately.

The story reveals cultural conflict over the use of natural resources, disagreement over function of government, and the unequal opportunity enjoyed by employer and employees in their struggle for social security. The story opens in the year 1884 in northern Wisconsin among virgin timberland. When the paper mill comes along so much timber is cut that the government made plans to control the cutting by law. At the same time the people responsible for cutting the timber are shown making every effort to inspire their employees to get more timber to the mill before the law goes into effect. Also the story shows that Barney and his wife want social security for their children but accept little responsibility for the children of the mill hands.

In Barney's home many of the characteristics of democratic family relationships are practiced but the lack of love between the parents overshadows each member of the family and home life in general.

Cornered features Gerard, searching for Jarnac who is responsible for a mass murder, in which Gerard's wife was killed, during the war. When he learns that Jarnac's wife is in Buenos Aires he goes there to search for Jarnac himself. Gerard, after running into traps set for him and being taken to the police for a murder committed in his rooms, learns from Jarnac's wife where he usually meets a friend. At this rendezvous, Gerard meets and kills Jarnac after struggling with a number of body guards. Just before the police arrive, Gerard is given a chance to escape to the United States but decides to stay and stand trial.

The story shows a man searching to revenge a mass murder which led to his wife's death. He locates and kills the murderer in Buenos Aires and so himself must stand trial for murder or escape to this country. He chooses to stand trial in order to prove that the man

he has killed has committed many murders and was planning to sacrifice the lives of many more people in a pending attempt to overthrow the Argentine government.

Gerard senses his responsibility to society readily when he is given a chance to escape to the United States instead of standing trial. He decides to stay to prove that only by killing Jarnac could he prevent further loss of life.

In checking the film with the Hollywood motion picture code two of the ten prominent don'ts are violated: several dead men are seen in the picture and guns are pointed, fired, and used to kill men in clear view. Furthermore, a check of the film for standards of living show that the home in which Gerard went when he arrived in Buenos Aires in search of Jarnac's wife was lavishly furnished and the scene of an elaborate party attended by extravagantly dressed guests.

Disagreement over the function of government is definitely disclosed in this story. Jarnac is trying to overthrow the Argentine government because he feels it is unjust to the common man; yet, he does not hesitate to gain his cause through injustice. He is wanted for the crime of a mass killing and is captured barely in time to save many more lives.

Easy To Wed is a story about a young man, Bill Chandler, who is confident of his ability to persuade a certain young lady, Connie Allenberry, to drop a law suit against a newspaper for which he is working. Instead of carrying out the plans developed by Warren, the manager of the newspaper, to get Connie tangled up in a scandal and then frighten her into dropping the suit, Bill falls head over heels in love with her and has a very difficult time untangling circumstantial evidence of scandal which he has built up. The plan calls for a mock marriage between Bill and Gladys, Warren's fiancée'. However, Warren

carries the scheming too far and signs the marriage license as a witness.

So Bill finds himself married against his will to Gladys and has a difficult time explaining himself to Connie. In the last scene the two couples come face to face with these facts and try to straighten things out intelligently, so that both couples may be married as they wish.

This story discloses that sometimes people, who are over confident in their ability, do not succeed in doing the things they set out to do because of unintelligent planning. Here a young man confident in his ability and a bit unscrupulous finds that his dishonorable intentions react on his own life. However, all ends well.

The standard of living emphasized is on a high-income level. Connie and her father are people who like to travel. When Bill first meets Connie she and her father are living in an expensive hotel in Mexico. Then they go to their hunting lodge in Canada where the father can hunt duck. At the close of the story they are back in Bill's home town. Here Connie gives an extravagant party in an elaborately furnished hotel suite.

The cultural conflict noticed in this story is that of divorce. When Bill finds out that Warren double crossed him by signing the marriage certificate, he prys into Gladys's past and discovers that she obtained a divorce from her former husband out side of the United States. However, she informs Bill that she has obtained another divorce in the States so she is his wife. Obviously further divorce action is implied to free Bill to marry Connie.

From This Day Forward depicts the difficulties which a young married couple, Susan and Bill, experience in struggling to maintain

a decent standard of living and to achieve economic security. As the plot opens Bill has just been discharged from the service and is on his way to the Veteran's Employment Bureau.

He recalls life with Susan before he went into the service and their desire to move out of a crowded area and to rise above the meager living conditions in which they grew up. He recalls that Susan never lost faith in him when he was out of a job in earlier years and tramped the streets day after day hunting for employment. He reminds himself, too, that she had the courage to support herself while he was in the army; and that, now, since he is discharged from the army and Susan is to have a baby, they must face the future with confidence.

In this story a young married couple armed with trust and faith in each other, successfully solve the many difficult problems they meet in the struggle to maintain a decent standard of living.

Susan is a very socially sensitive individual. She senses readily the feelings and attitudes of others and the possible effect of situations and activities upon them and tries to do something about it. Just before she and Bill are married, she senses that the real reason Bill does not ask her to marry him is that he feels he can not offer her the material things in life they want. Susan reassures him by pointing out that with the love they have for each other they can face together whatever happens. Susan shares her earnings and is appreciative of Bill's efforts to find a job when he and many others are out of employment.

Susan adjusts herself readily to the many changes in their married life but continuously insists upon a decent standard of living. In one scene Susan accepts without argument the advice and criticism of her sister, Martha, who lives in very meager circumstances. In the next scene, however, Susan tries to bring the family members in her sister's

home into better relationships. She cares for the children to give her sister and brother-in-law an evening away from the overcrowded conditions in which they live.

Susan senses readily the problem of unemployment and decides to help and to encourage Bill to find work. She knows that if she succeeds in obtaining a job for Bill it will not only boost his moral but will help them to maintain a decent standard of living.

She accepts responsibility and shows originality in her actions when she learns Bill is being drafted in the army. She also uses her intelligence and good judgment, as well as her talents and abilities in making wise choices and conducting herself acceptably during Bill's absence in the army.

Susan and Bill both work to maintain a decent standard of living and try to avoid the meager circumstances that exist in the overcrowded apartment of the sister. For example, while the sister's husband is out of employment one of the two children goes repeatedly to the grocery store to beg for a bone "to give my dog". The bones actually are used, however, as soup bones for the family.

Before the war, several cultural conflicts are faced by Susan and Bill in their efforts to maintain a decent standard of living. This was due to unemployment or curtailed wages which forced people to go hungry and to live in overcrowded houses. Bill could find only a night job for which both he and Susan were thankful but which prevented them from seeing each other all week long, since Susan worked in the day time.

Economic insecurity constantly jeopardizes their relationships although they do not give up the struggle to live happily and on an adequate standard. Certainly perseverance, cooperation, courage, love and faith, all democratic personal characteristics are shown again and again.

Gilda's plot is laid in Buenos Aires and the characters are Gilda, Johnny Farrell, and Mr. Munsen. Johnny becomes right hand man for Mr. Munsen in a casino, operated as a "front" to cover up a German-sponsored cartel promoted from the casino office. Munsen goes on a trip and returns with a seemingly faithless bride, Gilda, whom Johnny obviously has previously known and from whose record he now tries to shield Munsen. When the cartel business gets shaky and Munsen is believed to have committed suicide, Johnny takes his place and marries Gilda to force her to be faithful to Munsen's memory. Finally the police catch up with Munsen's business, and Munsen reappears intent upon killing both Gilda and Johnny. They are saved by the janitor who kills Munsen. Gilda and Johnny then depart for home in the United States.

In short, this story tells of the unlawful operating of a German-sponsored cartel which failed to control the entire world as planned. Instead, the plan brought murder, heartache, and suffering to those connected with it.

Johnny, with some of the characteristics of a socially sensitive person, senses soon after he goes to work for Munsen that there is more to Munsen's business than the running of the casino, yet he cooperates willingly in helping Munsen run his illegal business. When it was thought that Munsen had committed suicide, Johnny takes over in his place.

Johnny uses his intelligence, talents, and abilities in carrying on Munsen's business and one is left wondering what he could have done had he put his efforts to better use. He certainly shows originality in forcing Gilda to remain true to Munsen's memory and by not allowing her to see anyone, but he resorts to a rather degrading use of marriage vows to accomplish this purpose.

Evaluation of the film in terms of the Hollywood motion picture code shows the following violations: Gilda wore a strapless evening gown and the skirt was open up the front to above the knee. The criticism on Movie Censorship earlier referred to says of this, "Rita Hayworth's (Gilda) exposure in Gilda was not thought indecent."¹ The film reveals drinking, gambling, and people being killed in Munsen's casino.

Munsen owns a large two-story elaborately and expensively furnished home which reflects a luxury standard available to very few families. The conflict so noticeable in this story is over the function of government. It clearly points out the extent to which wrong social values can reach and the difficulties society faces in eradicating them. A police agent visits the casino constantly in search of evidence against Munsen through which to prove that he is operating unlawfully a German-sponsored cartel. They find the evidence they have been looking for when Munsen disappears.

Holiday In Mexico centers around a widower, Jeffery Evans, who has reared a daughter, Cristine, since she was a small child. Christine at 15 is very devoted to her father and believes she is more of a help than a responsibility to him. She is trying desperately to prove this to her 16 year old "boy-friend" when she learns that her father is giving some attention to a woman of his own age. This causes Christine to turn to an older man, Mr. Iturbi, her music teacher and the conductor of a symphony orchestra. Jeffery, with Mr. Iturbi's aid, skillfully and intelligently helps her to realize that the interest which Mr. Iturbi takes in her is professional, not personal. When Mr. Iturbi asks Christine to be in his concert, she swallows her pride and consents to do so.

¹ Schafer, loc. cit.

In brief, this motion picture plot reflects the typical confusion of a 15 year old girl. It shows how great the father's love is for his daughter and how intelligently he guides her to make sensible decisions for herself.

Jeffery is appreciative and sympathetic and senses readily the situation when Christine's boy friend, Stanley, has a "man to man" talk with him about the fact that Christine thinks she is in love with Mr. Iturbi. Jeffery being an open-minded and courteous person adjusts himself readily to the change he sees in his daughter and goes to see Mr. Iturbi. They talk over the problem, agree that Iturbi's only interest in Christine is professional, and cooperate in a scheme to teach Christine a lesson. They set the stage to help her sense that the only interest Mr. Iturbi has in her is their common interest in music. Stanley goes to Jeffery to ask his advice on how to handle the misunderstanding between Christine and himself and Jeffery makes peace between the two of them.

Jeffery senses Christine's need to discover her immaturity when she decides she is grown up enough to take all of the responsibility for a party they are giving at the embassy. She misses the first part of the party because she misjudges her time. Before she knows it the guests are arriving; and her hair is still in curlers and she is not dressed. Christine is hurt when she learns that her father has walked out on the last part of the party, but she forgives him when he explains that since she didn't attend the first part of the party she cannot blame him for walking out on the last half of it.

Jeffery uses his good judgment and intelligence in guiding his daughter through the process of "growing up." He shows originality in the way he manages her and his conduct is acceptable to her.

The embassy that Jeffery, an ambassador of the United States to Mexico, maintains for his daughter and himself is a large expensively furnished home managed by several servants. Their friends are prominent people. Jeffery owns a car and affords such recreation as operas, concerts, travel, etc. The scenes of the party portray not only the standard of living expected but some of the obligations and responsibilities accepted by people who hold prominent positions and maintain a high standard of living.

Jeffery and Christine maintain democratic family relationships in their home. Christine has been taught to play the piano and is an accomplished singer, as well as a fair artist. They extend their hospitality to personal and professional friends. They love each other dearly and their family life provides for them protection, security, and a source of inspiration. Such worthy character traits as loyalty, honesty, self control, cooperation, responsibility, understanding, and the cherishing of high ideals are reflected in the relationships portrayed between Jeffery and his daughter.

Kismet draws its title from the Arab word for fate or destiny and is a sort of fairy story in which a self-styled king of beggars disguises himself as a prince when he isn't begging. He has a very beautiful daughter around whom he has built a walled home in which she must stay. Too, he has promised her from childhood that some day a prince will come and take her away and that she will become the most beautiful queen in all the land.

Clandestinely the daughter climbs the wall again and again to meet, presumably, a gardner's son with whom she is in love. In reality this "gardner's son" is the real king of the land. After many harrowing experiences the father does help the daughter to marry the man she loves

and so gives to her the things he has promised her from childhood. Although the beggar king is banished for his insolence and double crossing, he is permitted to take with him into exile an understanding and beautiful bride.

In brief, this story relates the life of a king of beggars and his beautiful daughter whom he tries to imprison in a walled home but who manages, without her father's knowledge, to meet a young man with whom she falls in love. Through sham, intrigue and unexpected tricks of fate the father manages to help the daughter secure the things in life he has promised to her, even to becoming the most beautiful queen of all the land.

When this self-styled king of beggars learns that his daughter has been climbing the wall and is in love with a gardner's son, he recognizes a need for drastic action especially since he has been arrested for thieving. So he goes directly to the king and makes a bargain by which he hopes to fulfill his promises to his daughter and at the same time secure his freedom. He gambles and wins through no fault of his own so to speak.

The king of beggars uses his talent and ability in begging rather than in honest work and in disguising himself as a prince to gain access to the king, thereby securing a place in the palace for his beautiful daughter.

Lost In A Harem presents a silly plot that is more like a fairy tale than a story which deals with real life situations. Bud Abbott, Lou Costello, and Hazel escape from a dungeon prison with the aid of a prince whom, in return, they promise to help.

The prince's rightful place to a throne has been denied him by a wicked uncle. If he can gain possession of two rings which the uncle

wears and which cast people under his spell, the prince can gain control of the throne and free the people whom the uncle is ruling despotically. Jimmy Dorsey and his orchestra come under his uncle's spell.

Finally with help from one of the many wives of the wicked uncle, they are able to overpower him and gain control of the rings. In the end Hazel stays with the prince with whom she has fallen in love and Bud and Lou leave for America.

In this story the improper use of authority by the wicked uncle leads to his destruction. The friendliness and fair play of the prince, Bud, Lou, and Hazel proves to be more powerful than the uncle's use of force, of intolerance, and of cruelty.

The story emphasizes the fact that the improper use of authority will not endure. It shows how intolerance and cruelty may lead to the overthrow of authority.

Hazel's loyalty to her friends, Bud and Lou, makes her refuse the prince's offer to help her escape from the dungeon prison until he agrees to help all to escape. Hazel then works faithfully with the prince to show her appreciation for his help in freeing them. They all work together to secure for the prince his rightful place to the throne. Hazel's open mind and gentle courtesy serve her in good stead through her imprisonment and the succeeding struggle to gain the throne for the prince and to bring peace to his subjects.

Conflicting beliefs concerning the function of government appear again in this story. The wicked uncle casts everyone under his spell with two rings which he wears. People under his spell do as he bids until the prince, Hazel, Lou, and Bud overpower him through the use of ingenuity, fair play, etc.

Marriage Is A Private Affair shows Theo and Tom in the grip of a dilemma common to many brides and grooms reared in homes in which differing sets of values are cherished. Tom wants for Theo and himself the kind of marriage his parents enjoy and Theo hasn't given the problem much thought; so their conflicting ideas about marriage involve them in a series of near tragedies. Tom's mother and father have been married for 30 years and Tom grew up in a home characterized by love and respect for marriage vows. Theo has been reared by her mother who has had so many husbands that she more or less takes divorce for granted. Too, Theo has a terrible time deciding what kind of married life she does want. She finally discovers that life long happiness can be found in a marriage based upon love and faithfulness and that the other kind of marriage is not likely to be a happy, successful one.

The story is based upon the theme that broken homes frequently cheat children of their birthright and provide them with a faulty idea of the real value in marriage and home life.

Theo's father appears at her wedding and although she has not seen him for fifteen years he registers concern lest she may turn out to be the kind of wife her mother was to him. He tells Theo to send him a telegram when she finds out her marriage is "a real marriage." Later, Theo senses more clearly the meaning of this remark as she struggles to determine what does constitute a good marriage. When Tom and Theo separate, Tom goes into the army and Theo goes home to her mother. But, Theo finds she can no longer live happily with her mother; so she takes her baby and goes to visit her father.

At her father's home she finds time to think through her problem. She weighs in her mind the long-time values to be found in marriage as her mother sees it in contrast to the ideals concerning marriage held

by Tom and her father. In the end she comes to the conclusion that her father and Tom are right and that her mother's thinking is confused.

Theo finally uses good judgment and intelligently accepts her responsibility. She also makes wiser choices concerning the kind of marriage she wants. By so doing she continues to hold the love and respect of both her father and Tom without losing any of her mother's love which is rooted in emotion rather than in deliberately accepted values.

Theo had been reared by her mother in various homes operated on a high-income level equipped with every convenience. In contrast the home which Tom (as manager of the glass factory left by his late father) offers her is operated on a more economical basis and she must help to care for it. Differing beliefs concerning the sacredness of marriage vows causes all of the trouble between Theo and Tom.

However, Theo comes to her senses too late to make immediate amends to Tom since he has been sent overseas and the war prevents them from being together for the time being.

The marriage of Tom and Theo originally did not result in happy home life because Theo and Tom did not have a mutual understanding concerning the factors which contribute to happy home living.

O. S. S. shows how the Office of Strategic Service trained their men to operate during the war and how they gained information from the enemy to help win the war. During the war three men and Elaine Dupra are sent to France to gain information which they send back to America by radio. They all lose their lives at the hands of the Nazis except the main character of the story, Martin, who plays his part magnificently.

This story shows how people who believe in making the world a free place in which to live, work together even at the cost of losing their

lives, in order to gain the rights to which they believe all are entitled.

Martin senses readily his blunders in an assignment given him just before he is sent to France. He accepts readily the advice and criticism given him concerning this blunder and shares with his comrades a willingness to work as a group and with open-minds on the French mission which includes the blowing up of a strategic bridge. He is appreciative of French favors through which he gets messages back to the United States. Martin's courteousness and sympathy are so appreciated by Elaine that when she is given the chance to go home she refuses. He adjusts himself readily to a change of plans, when his job is finished in France and he is sent on another mission instead of coming home. Too, Martin's reliable thinking sees him through dangerous missions and his intelligence and caution save his life many times.

In accepting the responsibility of overseeing this mission, Martin uses good judgment. In carrying out his orders he makes use of his talents, abilities, and intelligence. His choices are wise since he is able to enlist the help of many others and to conduct himself so well that he gains his purposes. The whole plot centers about war - in itself evidence of vital cultural conflict among nations.

One More Tomorrow is the story of a man, Tom Collier, a play boy whom many of the women he meets want to marry for his money. After he becomes acquainted with the editors of a magazine into which he puts some of his wealth, he joins the staff and thereby finds much happiness. He falls in love with one of the co-editor's, Christie, but marries a society girl to whom he has been tacitly engaged for some years. They are divorced when he finds out that she doesn't want to have children and

create a real home. He then marries Christie who cherishes ideals in life similar to those which he hold worth while. In short, the story is centered around a wealthy play boy who learns that love rather than wealth will bring him happiness he so desires.

Checking on the level of social sensitivity portrayed by Tom Collier, shows that Tom readily responds to the challenge of making a success of the magazine which he helps to finance and edit. He is open-minded in adjusting himself to the life of a working person and establishes real friendship with his co-workers. He is thoughtful always of his best friend, Champ, whom he discharges at the insistence of his wife. He shows appreciation for Champ's understanding of this situation. When Tom learns that the names of friends of his father are on the list of names he is about to publish to identify people who are swindling the government, he debates the situation thoroughly with himself but decides it is his duty to publish the list as it stands.

For the first time in his life, Tom accepts responsibility as part owner of the magazine and in attacking the job uses his intelligence as well as his good judgment, talent, and ability. He proves to himself that he can become a good business man and at the same time learns that a busy, purposeful life is better than that of a play boy.

Check of the film against Hollywood motion picture code discloses that drinking takes place at one of Tom's parties. Moreover, the homes in this film are the type maintained by wealthy people who have inherited fortunes.

Perilous Holiday follows the adventures of a secret service agent, Patrick Naville, assigned to trail a young lady, Agnes Stewart, during

her stay in Mexico City. He meets Agnes in Mexico as she arrive by plane and manages to follow her, in spite of many difficulties. In the course of the story they meet a Dr. Lilly to whom she attributes her stay in Mexico. She then confesses to Patrick that she writes a column for a newspaper when at home but is in Mexico to prove that Dr. Lilly is responsible for the murder of her father. Dr. Lilly is at the head of a counterfeit gang which has fled across the border from the United States. Finally the gang is caught with the evidence and brought to justice and Pat wins Agnes's affections. In brief, a secret service agent is instrumental in bringing to justice a counterfeit gang which has escaped into Mexico.

When Agnes and Pat are caught "red-handed" by Dr. Lilly with the evidence which proves that Lilly is head of a counterfeit gang, Pat adjusts himself readily to the situation and does as Lilly suggests rather than resorting to force. By using good judgment he brings the gang face to face with the police and ushers Agnes and himself out of the front door to a waiting car.

Pat accepts the responsibility of following Agnes. This assignment brings into play his judgment and intelligence, as well as his talents and abilities. In the end Pat has conducted himself so acceptably before Agnes that she finds herself in love with him.

Check the film against the Hollywood motion picture code, discloses violations. A taxi driver is shot and killed on the streets because he has been seen talking too much to Pat. On the night that Pat and Anges go "night clubbing" and meet Dr. Lilly, there is much evidence of drinking. George, a drunkard, appears drunk most of the time during the picture.

Although there is little home life portrayed in this picture, the home maintained by Dr. Lilly is on the high-income level. Furthermore, in this story, evasion of the law is the social problem around which the plot unfolds, and emphasis is upon bringing a counterfeit gang to justice.

Road To Utopia presents three elderly people, Chester, Duke, and Sal sitting around the fire reminiscing over the shared adventures of their younger days. They recall how Chester and Duke escaped on a boat for Alaska after their "fake" to gain money was discovered. Because they lost the money they had made from this stunt, they had had to work at various jobs on the boat to pay for their voyage. In so doing, they had discovered a map of a gold mine in Alaska. When they arrived in Alaska, they learned that the map belonged to a girl named Sal from whose father it had been stolen. Sal managed to obtain the map from them by subterfuge and then both Chester and Duke competed for Sal's affection. After much rivalry Chester won.

The film depicts many amusing circumstances recalled by three elderly people; a husband, his wife, and their mutual friend. They reminisce about their adventures in Alaska shared while trying to recover the map to a gold mine.

Violation of the Hollywood motion picture code occurs in a lengthy scene in which Chester and Hope get people to gamble by betting their money of a fake stunt on which they are bound to lose. Also a man is killed in the film, a map belonging to Sal's father is stolen from him, and drinking in a saloon is prominent in the picture.

So Goes My Love displays the good influence of Jane on her husband, Hiram, whom she loved in spite of his lack of resources. Jane brings out the genius in her husband so that he becomes as influential a person

as Josephus Ford whom she has been tempted to marry for his money. Jane's good judgment is displayed in the way she manages her husband and children. The family members share much happiness. The story reveals a marriage of love and understanding which brings out the best qualities of the various family members.

Jane senses readily that she doesn't want to marry Josephus Ford when he tells her about his business. She lets her intelligence and good judgment influence her to change her ideas about Ford and to marry Hiram because she loves him. Jane is willing to share Hiram's meager circumstances and cooperates to make the best of them when she senses how meager they are. She recognizes that Hiram has great ability as an inventor and tries to inspire him to finish what he had started. With an open mind she accepts criticism given her by her relatives concerning Hiram, but never gives up the faith she has in his ability to make good with his inventions. In one scene Jane insists that Hiram discipline their small son, Percy, but is quite relieved to learn that instead of whipping the child, Hiram gives Percy a ball bat and has him beat the mattress with it as his punishment.

A family problem arises when the children in the neighborhood tease Percy about his long curls which his father doesn't want cut. However when Percy comes home one day with a black eye received in a fight with a boy who was teasing him, Jane decides that it is time to have Percy's curls cut and discuss it with Hiram afterwards. So she turns a bowl over his head and cuts the curls off.

When Jane and Hiram are first married they live in one very crowded room. But, they are happy and it is here that Hiram first becomes inspired to finish the inventions that he has started. For a time they then live in a meagerly furnished home but when Hiram becomes famous as an inventor they move to a large comfortable house with a servant.

Such worthy character traits as loyalty, honesty and self-control are practiced by the members of this family. Evidence of respect for religious ideals in their home appears in the fact that Percy kneels on the front steps to pray for Jane's life when Hiram tells Percy that the only thing left to do is to pray for her. The home provides protection and security for each member of the family because Jane and Hiram cooperate in making a real home and sharing their problems. Affection is seen among the members of the family especially in the last scene in which the family proudly are having a group picture taken. Home life proves to be such a source of inspiration for Hiram that he does his inventing at home. Jane seems eager to welcome to the home all who come even though some are not friendly to Hiram's plans.

The Bride Wore Boots is the story of the home life of Sally and Jeff, and their two children. Jeff and Sally's interests are so different that they become involved in circumstances, which cause disputes and jealousies. They finally get intelligent enough to see how petty these jealousies are in comparison to the fine life they might build for themselves and their children.

Sally's chief interest lies in a goal she has had for years; namely, to win a cup at the annual local horse race. So she employs an old friend, Lance, to oversee the training of the horses on her estate.

Jeff's greatest interest is in writing books, giving speeches before women's clubs and conventions, and receiving fan mail from his women admirers. He tries to ride horses for Sally's sake, but because he is really afraid of horses he always appears ridiculous before Sally and Lance.

The jealousies growing out of Sally's and Jeff's separate interests cause them to get a divorce. Sally leaves Jeff to live alone and she

and the children go to live with her mother.

Relatives attempt to bring about a reconciliation between them but with little success until the closing scene. Here Jeff rides in the race on Albert, a horse which Sally gave him for Christmas. The horse comes in first but without his rider, and Sally rushes to find Jeff. He is bandaged and taped and amazed to find her indifferent to the fact that they have won the cup but quite concerned about his well being. They both then realize that they cannot be happy without each other.

In brief, the story reveals the marriage of a young couple with so few common interests that they become involved in many misunderstandings and unpleasant circumstances. Although divorced they become reconciled when they discover that their love for each other is of more value to them than the superficial ambitions which each has been nurturing without the sympathetic understanding of the other.

In checking the film against the Hollywood motion picture code, it is evident that Sally wears a much too tight sweater in one of the scenes. Evidently "exposure of a woman's figure" under a sweater was not anticipated when the code was written. Undressing scenes are banned unless essential to the plot; yet Sally and Jeff are pictured dressing and undressing in their hotel when Sally (accompanied by Jeff) attends a woman's convention in another city. One night while there, Jeff wants to show Sally that she is the only woman he loves and so nuzzles and kisses her fervently on the neck in spite of the fact that "neck kissing" is forbidden and that "Scenes of passion should be acted so as not to stimulate the lower and baser emotions of the audience." During this part of the story Jeff produces a drink, to celebrate while away from home.

Sally and Jeff own a large estate with servants to care for the

house. Sally has a number of race horses which are being trained and cared for by Lance and a negro.

When divorce comes into the life of Sally and Jeff it completely upsets their home. The children and Sally go to live with her mother while Jeff lives on alone in the big house on the estate. From here on everything goes wrong with all of them until the final reconciliation. For example, once Sally sends the children to live with Jeff because she wants to know what he is doing and Jeff is so disturbed over the way the cook prepares his food that he cannot finish the book he has started.

The Green Years depicts the tribulations which a small orphan child, Robbie, goes through in growing up and ultimately gaining entrance to a university to study to become a doctor. His domineering grandfather with whom he lives forbids him to try to advance in the world. However, Robbie is an intelligent child and wins the respect of his school master who helps the child with special study and so encourages him to make something of himself.

When his kindly grandmother dies, her father, Robbie's great-great grandfather, takes the child under his wing. After the old man dies, the family discovers that he has left everything to Robbie with the provision that it be spent for nothing except tuition at the university.

In brief, this is the story of the many trials and tribulations which an orphan child endures in order to have the opportunity to develop in line with his interests and desires. Even though circumstances kept him early in life from gaining the education he so desires, in the long run he gains the opportunity he needs.

Robbie's first day of school is tragic because he comes to realize that the suit he is wearing makes him the "laughing stock" of the school. When Robbie goes home from school he accepts the advice and criticism given him by his great-grandfather and learns to defend himself from the school bully. Robbie is appreciative of the friendship of two friends, Alican and Gabin who bring him both happiness and sorrow. He has an open mind and courteous manner and with the help of his great-grandfather, adjusts himself as well as can be expected to life in the household. He is sympathetic and understanding toward his great-grandfather whom he tries to keep from drinking heavily.

Robbie is a reliable thinker but when given a chance to enter the university if he passes an examination he becomes ill, due to nervous exhaustion, and fails to win the scholarship. He accepts this disappointment stoically and looks for some other way to achieve his goal rather than giving up his desire to go to the university.

Robbie shows creativeness and self direction in his effort to obtain an education and uses his talents and abilities to develop his scientific mind. He accepts the responsibility and makes many wise choices before he succeeds in getting the chance to have an education. His conduct seems acceptable to those who discover his ambitions and help him to realize them.

The home in which Robbie lived with his grandparents reflects the meager circumstances of its occupants. In it the necessities of life essential to a decent standard of living are not provided.

This story reflects the hopeless struggle of many families forced to live on inadequate income. The grandfather did not make enough money to supply the family with the things they needed and thought that the orphan boy should go to work to support himself. In attempting

to relieve himself of this extra responsibility, the grandfather becomes domineering and tries to prevent Robbie from advancing his station in life.

The story portrays democratic relationships between some members of the family in some scenes only. Robbie is religious and takes part in the church services. Conflicting ideals are cherished by the various members of this family. The great-grandfather and the grandmother share their affections with Robbie and do all they possibly can to help him. The great-grandfather succeeded in finding ways to inspire Robbie to keep his chin up whenever the going becomes difficult for him.

The Spiral Staircase records the story of Professor Albert Warren, who tries to prove to himself that he is strong and brave by murdering crippled or afflicted women. After several women have been murdered, the sheriff trails the murderer to the house where Warren lives. Helen lives in his home. She is a girl who has not had the power to speak since losing her parents in a fire from which she tried in vain to rescue them.

She finds the body of Professor Warren's secretary in the basement and suspects Professor Warren's step-brother of the murder. She therefore locks him in the basement and by so doing deprives herself of his protection from Warren who immediately decides to kill her. He might have succeeded, but for the fact that his bed-ridden mother comes out of her bedroom and shoots him down as he is about to catch up with Helen and strangle her on the spiral staircase leading from the first to the second floor of the house.

The plot of this story centers in a man who believes he is showing his strength by murdering the weak, afflicted, and defenseless

women whom he finds in his community. It relates how he is discovered as the killer by his own household and is killed by his mother.

Helen's open-minded, courteous disposition won for her the appreciation and sympathy of Professor Warren's bed-ridden mother whom she cares for kindly. Mrs. Warren urges Helen to leave on the night that the sheriff comes to say that the trail of the murderer leads to this house. During the doctor's visit to see Mrs. Warren he makes Helen promise to call him if she needs him. Helen is efficient and accepts full responsibility for her household tasks. She and the doctor are in love but she has refused to marry him because she cannot talk. She does share his fears for her safety in the house however and agrees to call him in an emergency even though she has not spoken for a long time. Soon after she locked the step-brother in the basement, she senses that Professor Warren is the real murderer and that she is marked as his next victim.

When Helen senses this situation, she tries desperately to call for help over the telephone, but she cannot speak. She then flees up the spiral stair case where Mrs. Warren comes to her rescue. Fortunately, seeing Professor Warren killed by his mother so shocks Helen that her voice returns when she again goes to the phone to call the doctor.

Appraisal of the film against the Hollywood motion picture code reveals violations. The maid in Professor Warren's home is shown going to the basement and fetching up a bottle of wine for her own consumption. While Professor Warren is trying to kill Helen, the maid is so drunk she doesn't know what is happening. In the film Professor Warren is killed by his mother on the spiral staircase in full view of the audience.

The home in which Helen lives with the Warren's is a large two-story house cared for by servants. It is furnished expensively with

every convenience and has a well stocked wine cellar. The fact that society has never succeeded in preventing men from taking the lives of others is evident in this story as is the difficulty the law faces in determining who is guilty of murder after it has been committed.

In this home about the only redeeming phase in family relationships shown becomes apparent when the mother kills her son to save the life of her attendant.

The Walls Came Tumbling Down plots a story around a newspaper man, Mr. Archer, intent upon seeing that those who have murdered a friendly priest are brought to justice. During Mr. Archer's investigations he meets a young lady, Patricia, who, he learns, has something to do with the case. As the plot unfolds, two other people are murdered and Mr. Archer is beaten by those who, for some mysterious reason, are trying to gain possession of two Bibles. Archer learns from Patricia that her grandfather possessed a priceless picture whose whereabouts is revealed in two Bibles believed to have been in the murdered priest's possession.

The people responsible for the priest's murder are finally captured by Archer with the aid of the police. The picture is traced and found in the basement of the rectory. Patricia and Archer, in the meantime, have fallen in love. Briefly, the story shows how a newspaper man brings justice the murderers of a priest. Archer senses readily, when he finds Father Walch dead, that this is not suicide but murder. He meets a girl, Patricia, while at the rectory of whom he becomes suspicious because he believes that she knows something about the murder. With an open-mind he courteously seeks information from Patricia who at first refuses to tell what she knows. Later they share their knowledge concerning the mystery and in this

scene Patricia tells the story of the two Bibles which contain information about the location of a valuable painting belonging to her grandfather. Archer appreciates her confidence and sympathizes with her when he learns the facts. He tries to advise and protect her. Archer accepts the advice of the police by agreeing to call them if he needs help. In return they agree to let him solve the problem.

Archer uses reliable thinking in making his plans to solve the murder. He lets the gang which is responsible for Father Walch's murder, beat him unbearably and lead him willingly into precarious situations in order to gain information to use against them.

The social conflict reflected in this film is that of lawlessness and the inability of the government to prevent murder or to capture the murderers of a priest. The motive of the murderer is economic in that the gang is trying to gain possession of a valuable painting. The film reflects disregard for the right of the individual to life and his right of possession. It, also, shows lack of respect for the sacredness of the Bible and the house of worship.

This Love Of Ours is the story of a young doctor, Michael, who mistrusts the motives which prompt his wife, Karen, to go regularly to the home of Bob, a blind man. She is teaching Bob to play the piano, in order to supplement her husband's earnings and so make possible for him certain professional advancement. Her doctor husband, however, believes the gossip about how she is earning money and so takes their three year old daughter and departs for America. Here he permits the child to believe that her mother is dead.

Eight years later at a convention of doctors in Chicago, Michael, by then a noted doctor, discovers that a woman called Florence playing the piano in a night club is really his wife Karen. When she tries to

commit suicide he saves her life by operating upon her and then persuades her to go home with him. She does so, posing as his bride, so that she may see their daughter.

The girl promptly builds so strong a resentment toward Karen that the father and mother cannot bring themselves to tell the child the truth. On the daughter's eleventh birthday she learns through one of Karen's friends that the woman she calls Florence is her real mother. Karen learns also that Michael has restored Bob's eye sight and that the two men have been friends for years. So the three become a happy family once more.

In brief, this story depicts a father, who runs away from a wife he believes to be unfaithful and devotes his time and life to a daughter who believes her mother to be dead. Circumstances bring the mother, daughter, and father together when the child is eleven years old and leave them a happy family cherishing the friendship of a once blind man around whom their misunderstandings arose.

Michael adjusts himself readily to a life devoted to his daughter and his profession. After being most inconsiderate of his wife by running away from her and taking their daughter to America, he becomes quite considerate of the daughter and takes time from his profession to be with her as much as possible. Michael senses resentment in Florence as soon as he recognizes her as his wife, Karen. He accepts criticism from her without revealing that he knows he was in the wrong when he deserted her years ago. Nor could he blame her if her love had turned to hatred toward him. He is appreciative when Karen decides to go home with him, in order to see their daughter and is sympathetic when the child promptly turns against her.

Michael behaved emotionally and unintelligently when he fled with the child but used reliable thinking when he took Karen home with him in the later part of the story. More than likely he hoped that she would learn to care for him again and that they could become the happy family they were in the early years of their marriage. He may have realized that her daughter needed Karen and that through the child Karen could come to forgive him and to love him again. However, it took both the daughter and Bob to bring them together.

Michael uses bad judgment when he deserts his wife on highly unreliable information but displays talent and ability as a surgeon. Although he is making a speech when the word is brought to him that Karen has tried to commit suicide, he leaves immediately to go to her and accepts the responsibility of operating upon her in order to save her life.

Michael maintains a large richly furnished home cared for by a housekeeper who also takes care of his daughter. The home is in the country and part of it serves as a laboratory where he does research on medical problems. Economic problems and lack of faith bring on the conflict in this story. Karen works to make extra money needed to maintain their home while her husband continues his education. Michael is not thinking straight when he acts upon circumstantial evidence without verifying it. In their first home family relationships are good and there appears evidence of affection and loyalty among the family members. The home is a source of comfort and inspiration for Michael as he struggles to advance in his profession. Karen sees that the home is orderly and comfortable and used by the family. Although the standard of living in this home is on a lower economic level than

the one maintained by Michael for his daughter there is more home atmosphere in it. Many of the same ideals are cherished in both homes.

To Each His Own is the story of the life long struggle of Jody Norris to find some way to make her illegitimate son a part of her life. As a young girl during World War I she falls in love with a flyer who is killed over France. At this time she is living with a devoted father. When she learns she is to be the mother of the flyer's child, (in order to protect her father from disgrace) she goes to a near-by city to give birth to her child.

Here she decides that her own happiness as well as that of her child and father may hinge upon her ability to care for the child anonymously. She also considers that at this very time a school friend whose child was born dead will probably die unless she is given some baby to care for until she is able to accept the tragic loss of her own child.

So Jody denies herself temporarily the right to care for her child and to be known as its mother. However, the plans which would have given her the right to care for her own child are never effected, and he grows to manhood in his foster home ignorant of his parenthood. Then, just before World War II, the picture shows Jody as a glamorous business woman who has made a fortune by organizing and managing a cosmetic factory.

While serving as an air warden in London during World War II, she meets her son, a pilot in the American air force. Through a highly improbably but romantic series of events, he learns the truth about his parentage and discovers a son's love for his own mother.

In short, the story concerns itself with a young girl who has an illegitimate child during World War I and denies herself the right to

claim the child until World War II. She uses her intelligence to gain a place for herself in the world in spite of her youthful disregard for social codes and the heart ache and longing which she endures throughout the infancy, childhood, and youth of her child.

After Jody's father dies, she goes to New York. Here she finds an old friend, Mac, and they go into the cosmetic business and together make a success of it. Mac is appreciative of Jody's business ability and understands her concern for her child. She adjusts herself readily to this life and works hard to make money fast, so that she may use it to obtain her child.

Jody becomes sufficiently successful in the cosmetic business to put through a business deal by which she brings her son at the age of five to New York to live with her. But he misses his foster family so bitterly that she sends him back realizing that he is too young to understand the problem.

She then decides to take herself out of the picture permanently and goes to England where she uses her talent and ability to establish a second branch of the cosmetic factory. Here she becomes a glamorous and influential person.

In discussing the relation of this film to the Hollywood motion picture code the Life Magazine states that, "Unwed motherhood is frowned on, except when the mother suffers, as did Olivia de Havilland (Jody) in To Each His Own."¹ Disregard for social custom and law made of Jody an unwed mother. Yet regard for the feelings of others forced her to deny herself the right to care for her child. Jody's son is reared by his foster parents in a comfortable well regulated home with limited luxuries,

¹ Schafer, loc. cit.

but the home Jody maintains after she becomes a successful business woman is a luxurious and an expensively operated place with a servant to care for it. The social problems in which war and illegitimacy involve individuals are revealed in this story. These forces cause Jody much difficulty and she struggles constantly with trying situations from the time of her son's birth until the happy ending.

Three Strangers presents Mrs. Crystal Shacklenberg, John West, and Jerome Arbutney as three strangers who are desperate for money. The story takes place in London in 1938 when Crystal enticed two strangers, Arbutney and West, to her apartment to tell them the legend of Kwan Kni, an ancient Chinese idol over her mantel to whom she attributes the power to grant a wish. According to the legend, if Kwan Kni opens her eyes at midnight pending wishes will be granted.

Then the three agree in writing to share the cost of a sweepstake ticket which West has just bought, to wish that the horse on which they hold the ticket will win, and (should they win) to divide the money only with the consent of all three. They win but circumstances prevent each and all from obtaining the money.

Crystal wants money to get even with her husband who has left her because her selfishness has killed his love for her. West wants money to "hide out" himself and a friend who are wanted by the police. Arbutney has misused trust funds and needs to put the money back immediately to protect his reputation and to avoid going to prison. His insanity for money impels him to murder Crystal when she refuses to cash in the sweepstake ticket. For this he goes to prison. Then West flees with no money just in time to save himself from being ruined or involved.

In brief, the story tells of three strangers who are desperate for

money. Two of them stop at nothing to obtain money and when they do get it, it doesn't gain them the things they want. The third person realizes just in time that people make their own circumstances in life and that happiness can not be bought.

West is sufficiently sensitive to be willing to share the cost of the sweepstake ticket with Crystal and Arbutney and so take a chance on winning money. This might be interpreted to indicate a kind of social sensitivity.

In checking on the quality of thinking indulged in by John West, it becomes obvious that he isn't thinking straight until the impulse to flee strikes him just in time to save himself from becoming involved in Crystal's murder. This realization taught him - it is hoped - that their own actions not fate get people involved in such circumstances.

Check of the film against the Hollywood code shows that it violates one of the Ten Prominent Don'ts. Crystal's death is traceable to her becoming involved in gambling on a sweepstake ticket in order to make money fast.

Waterloo Bridge concerns itself with those in England whose lives have been changed by both World War I and World War II. We first see Roy a grey haired man in uniform of World War II, standing on Waterloo Bridge holding an idol of luck given him by his fiancée' during World War I. He recalls memories of Myra whom he had hoped to marry before being sent to the front in 1914.

Military orders prevent the marriage and Myra loses her job as a ballet dancer. She then becomes ill due to lack of the necessities of life and shock from the report that Roy had been killed in action.

Upon recovering she learns that her best friend has turned prostitute during her illness in order to permit the two of them to

live. Then Myra begins to lead the same life. One day, while waiting at Waterloo Station in the hope of "a pick up" from the truck loads of soldiers arriving she sees Roy getting off of one of the trucks. He discovers her so dressed as to reveal her purpose in being there.

He then takes her to his parents home and tries to provide her with the things she has been denied during his absence. Although they plan to marry, she realizes that it is not fair to marry such a fine person after the life of promiscuity she has led during his absence. When she nears the date set for the wedding, she runs away and commits suicide by throwing herself in front of a truck on Waterloo Bridge.

In short, this English story reminds the audience that although many people have already suffered irreparable tragedy during World War I they are called upon to make further sacrifice during World War II. The plot comes out of the memory of a World War II Army officer and centers in a young couple deeply in love but prevented from marriage by war and military conditions during World War I. After the young man has been falsely reported killed in action, he returns to find that during his absence Myra has met with experiences which finally impel her to commit suicide rather than marry him as they had hoped and planned in earlier years.

In checking the film to discover the level of social sensitivity portrayed by Myra, it seems that she senses readily the problem of finding a job when she is dismissed as a member of the ballet performers and shows in an unintelligent way that she appreciates the sacrifice her best friend made to keep them both alive. Myra and Kitty share willingly the meager living conditions which unemployment forces upon them. Myra accepts Kitty's advice during the illness and stays in bed until she is well again rather than getting up to continue her search for a job.

The room in which Myra and Kitty lived did not provide the bare essentials necessary to maintain a decent standard of living and Myra's illness, bad judgment, and mental strain may be due largely to the slow starvation which she underwent.

The war unemployment and poor housing conditions built up the situation in which Myra becomes involved and which in turn, prevent her from being happily married. It is hard to judge how she might have changed these circumstances had she been able to think more reliably. Obviously the solutions found to many of her problems did not contribute to a happy ending to her troubles. The home of Roy's parents is on a large estate and is kept up by servants. There elaborate parties are given and unlimited hospitality extended to their friends. Life in the home seems to be characterized by affection and honor, and the home offered the usual protection and security needed by family members. This home must have been a source of inspiration for Roy, or he could not have been the fine person whom Myra honored. On the other hand, the very fact that he and his family held such high ideals may have seemed to prove to her that the situation was hopeless and that the only way out was to commit suicide.

Young Widow depicts the problems faced by a young girl reporter, Joan, struggling to adjust herself to life after her husband has been killed in action. One day she meets Dick, a soldier whose attentions she rebuffs. When they arrive in the city, he learns her address and telephone number and tries to see her, but she avoids him. One night as she is leaving her apartment he accosts her at her door and persuades her to let him accompany her to the opera. On the way he saves an old lady from being killed.

Joan gets her old reporting job back and writes up the story of

Dick's rescue of the lady. Dick loves Joan, but she does not admit even to herself the love she feels for him until she sees his plane leave on a mission from which he may not return. Then she discovers that she has found again the happiness she thought she had lost forever. too, this film shows how a young girl reporter whose husband was killed in action comes to realize that her future happiness lies in another marriage rather than in the memory of the past.

Check on the level of social sensitivity portrayed by Joan in this film points up the fact that she senses that she will not find the contentment she hopes for among her relatives on the farm where she grew up. She goes here soon after her husband's death and is willing to share her feelings with an aunt and accept the criticism and advice offered her. Joan appreciates the sympathetic and understanding attitude the aunt has toward trying to help her. When she sees that her life is not over, Joan immediately packs her bags and departs for the city where she formerly worked. Enroute she meets the soldier who wants to know her better.

The soldier's rescue of the old lady arouses in Joan the desire to return to her work as a reporter and leads her to get her former job back and to write up the story. This was the beginning of future happiness for her.

In working out her problem, Joan acts on her intelligence by going back to her former job and uses her talent and ability on her old job. This work and responsibility so balance her thinking that she is willing to become better acquainted with the soldier. She uses good judgment in making the decision to marry again rather than to shut out her happiness by grief over earlier disappointments.

Check of the film against the Hollywood motion picture code discloses violation in that it portrays drinking in the home of one of

Joan's girl friends.

The home in which Joan was reared is a comfortable old farm house occupied by two elderly aunts. They are hard working people who manage the farm with the help of farm hands and probably enjoy an adequate standard of living. The social conflict reflected in the plot is war, itself, and in this case brings to Joan problems which she has to work out for herself.

The old farm home gives the impression of offering security and protection, and the aunts are concerned about such worthy character traits, as loyalty, honesty, self-control, and affection which show up distinctly in Joan's character. More than likely her early life in this home was a source of inspiration to Joan as she sought for a way to find the things that she needed to make her life complete.

EVALUATION OF FILMS AND CONCLUSIONS

Enlightening as the preceding appraisal of the 25 films may be, the mere discussion of the plots makes it difficult to appreciate the relative educative value of the motion pictures either independently or as a total unit. To develop a clearer appreciation of the value of these films for homemaking education, the findings are checked against the specific factors listed earlier for each criterion. The results of this check are tabulated and presented in chart form. Each film is judged factor by factor and a check is placed wherever sufficient evidence is discovered to warrant recognition of said factor. Each film is checked and scored first on the personality traits of its leading character, second on the consideration given to the Hollywood moral code in the process of photographing the story, third on the standards of living which the settings reflect, and fourth on the plot, itself. It is well to call attention again to the fact that these checks and scores originate in the opinion of the author, a home economist, and are summarized here in an experimental frame of mind.

The relative value of each film as a teaching aid is indicated by totalling the number of check marks for each specific factor to obtain the raw score it merits on the various check lists. From the raw scores, classifications have been set up which make it possible to appraise each film as A (good), B (fair), and C (poor) in opportunity for the home economist to capitalize upon it as a teaching aid both in its entirety and with respect to each criterion.

On separate charts (Exhibit A, B, and C, pp. 67, 68, 70) the leading characters are checked for relative social sensitivity, ability to do reliable thinking and ingenuity or creativeness---traits which in

combination tend to characterize the democratic individual.

According to Exhibit A less than half of the leading characters are portrayed as socially sensitive or reflect the traits which presumably tend to develop social sensitivity. Furthermore almost half of the films warrant from three to no checks which says the producers seem to have glamorized individuals characterized by practically none of the personality traits which make the individual desirably sensitive to others. The traits more frequently checked on this list are the ability to sense a problem situation readily, to appreciate the problems of others, and a willingness to share both interests and resources. In other words the total number of check marks against these three characteristics makes up nearly half of the total score. Finally, five of the films are classified as good, eight as fair, and 12 as poor with respect to the relative social sensitivity of the leading characters.

Exhibit B indicates that the greater number of the leading characters seem to be thinking fairly dependably about the problems they are cast to meet. More specifically the checks suggest that they all sense their problems readily and accurately and the greater number of them (17) reflect scientific attitude. However, the plots let the characters down with respect to the two remaining factors in that only 14 of the characters follow their leads by weighing carefully the effect of their action and only eight seem to use plausible solutions. Six of the films group themselves as good; eleven as fair; and eight as poor.

Exhibit C lists the characteristics attributed in this study to the self-directive, creative individual. The chart reveals that nearly half of the leading characters appear as individuals who direct their own experiences and show creativeness. Only four of the films fall into

EXHIBIT A

APPRAISAL OF THE EDUCATIVE VALUE OF EACH FILM IN TERMS OF THE
SOCIAL SENSITIVITY PORTRAYED BY THE LEADING CHARACTER

Films	Personality traits contributing to social sensitivity										Score	Class
	Senses situation	Shares	Cooperates	Senses mutual interests	Keeps open-mind	Is Courteous	Accepts advice	Adjusts to change	Shows appreciation	Is peacemaker		
1 From This Day Forward.....	x	x	x	x	x	x	x	x	x	x	10	
2 Badman's Territory.....	x	x	x	x	x	x	x	x	x	x	10	
3 O. S. S.	x	x	x	x	x	x	x	x	x	x	9	A
4 Holiday In Mexico.....	x		x	x	x		x	x	x	x	8	
5 Cluny Brown.....	x	x		x	x	x	x	x	x	x	8	
6 So Goes My Love.....	x	x	x	x		x		x		x	7	
7 Lost In A Harem.....	x		x	x	x			x		x	6	
8 The Walls Came Tumbling Down..	x	x		x	x	x		x		x	6	
9 This Love Of Ours.....	x	x				x	x	x		x	5	B
10 The Green Years.....	x			x	x	x		x		x	5	
11 Young Widow.....	x	x				x		x		x	4	
12 One More Tomorrow.....	x			x			x	x		x	4	
13 Waterloo Bridge.....	x	x				x		x		x	4	
14 Gilda.....	x		x	x							3	
15 Come And Get It.....	x	x									2	
16 Perilous Holiday.....	x						x				2	
17 To Each His Own.....			x				x				2	
18 Three Strangers.....		x									1	
19 Kismet.....	x										1	
20 Cornered.....	x										1	C
21 The Bride Wore Boots.....											0	
22 Road To Utopia.....											0	
23 Marriage Is A Private Affair.....											0	
24 Easy To Wed.....											0	
25 The Spiral Staircase.....											0	
Total	18	11	8	7	10	8	10	9	13	4	98	

*Scores of 10-8=A (good); 7-4=B (fair); 3-0=C (poor).

EXHIBIT B

APPRAISAL OF THE EDUCATIVE VALUE OF EACH FILM IN TERMS OF THE
RELIABILITY OF THINKING PORTRAYED BY THE LEADING CHARACTER

Films	Steps in the process of reflective thinking				Class
	Senses problems readily	Has scientific attitude	Weighs effect of action	Uses plausible solutions	
1 So Goes My Love.....	X	X	X	X	
2 Holiday In Mexico.....	X	X	X	X	
3 This Love Of Ours.....	X	X	X	X	
4 One More Tomorrow.....	X	X	X	X	A
5 Badman's Territory.....	X	X	X	X	
6 From This Day Forward.....	X	X	X	X	
7 O. S. S.	X	X	X	X	
8 The Walls Came Tumbling Down.....	X	X	X	X	
9 Marriage Is A Private Affair.....	X	X			
10 Perilous Holiday.....	X	X			
11 The Green Years.....	X	X			
12 The Spiral Staircase.....	X	X			
13 Young Widow.....	X	X			B
14 To Each His Own.....	X	X			
15 Waterloo Bridge.....	X				
16 Come And Get It.....	X				
17 Cluny Brown.....	X				
18 Cornered.....					1
19 Easy To Wed.....					1
20 Gilda.....					1
21 Kismet.....					1
22 Lost In A Harem.....					1
23 Road To Utopia.....					1
24 The Bride Wore Boots.....					1
25 Three Strangers.....					1
Total	25	17	14	8	64

*Score of 4=A (good); 3-2=B (fair); 1-0=C (poor).

the A group, 10 in the B group, and 11 in the C group. However, 12 of the films portray leading characters which reflect the use of good judgment and 14 each who make good use of their abilities and accept responsibility. In fact these three scores account for more than half of the total 63 checks appearing on the chart.

Compiled tabulation of the classes into which the charts dealing with personality traits group the various films is presented as Exhibit D page 71 merely to verify the authors judgment and to indicate a final classification in this respect---film by film. This final classification provides a clearer picture of the extent to which the hero or heroine in each of the 25 films portrays democratic personality. Four of the characters are classified in the A group, 11 in the B group, and 10 in the C group.

A check of the photography of the twenty-five films against the ten prominent don'ts in the Hollywood motion picture code appears as Exhibit E page 72 and violations are given a negative value. This check helps to determine whether or not the films are photographed in a way likely to raise or lower the moral standards of those who view them. In another sense it also reveals the extent to which the producers have kept or violated the spirit of their own code.

The scores on the chart are low, ranging from zero to minus six, and suggest that, for the most part, the producers have respected the spirit of the code in photographing this group of pictures. Twenty-four of the 25 pictures fall here into the A group and the other into group B. All told, only 28 violations were recorded out of a possible 250. However, the photographing of dead men and people drinking intoxicating liquor account equally for the highest number of violations of any one of the ten don'ts. In the case of these two

EXHIBIT C

APPRAISAL OF THE EDUCATIVE VALUE OF EACH FILM IN TERMS OF THE EXTENT TO WHICH THE LEADING CHARACTER DIRECTS HIS OWN EXPERIENCES AND SHOWS CREATIVENESS

Films	Types of action giving evidences of self-direction and creativeness						Score	Class
	Uses good judgment in planning effectively	Uses abilities	Accepts responsibility	Makes wise choices in emergency	Shows originality in action	Conducts self acceptably		
1 Holiday In Mexico.....	X	X	X	X	X	X	6	A
2 Badman's Territory.....	X	X	X	X	X	X	6	
3 From This Day Forward.....	X	X	X	X	X	X	6	
4 So Goes My Love.....	X	X	X	X	X	X	6	
5 Young Widow.....	X	X	X				4	B
6 O. S. S.	X	X	X				4	
7 Perilous Holiday.....	X	X			X		4	
8 The Green Years.....	X	X	X		X		4	
9 One More Tomorrow.....	X	X					3	
10 Gluny Brown.....	X			X	X		3	
11 Come And Get It.....	X	X		X			3	
12 Gilda.....	X	X		X			3	
13 Marriage Is A Private Affair.....	X	X	X				3	
14 This Love Of Ours.....	X	X					3	
15 The Walls Came Tumbling Down.....			X		X		2	C
16 The Spiral Staircase.....	X						1	
17 To Each His Own.....	X						1	
18 Kismet.....	X						1	
19 Cornered.....							0	
20 Easy To Wed.....							0	
21 Lost In A Harem.....							0	
22 Road To Utopia.....							0	
23 The Bride Wore Boots.....							0	
24 Three Strangers.....							0	
25 Waterloo Bridge.....							0	
Total	12	14	14	8	8	7	63	

*Scores of 7-6=A(good); 5-3=B (fair); 2-0-C (poor).

EXHIBIT D

APPRAISAL OF THE EDUCATIVE VALUE OF EACH FILM IN TERMS OF THE EXTENT TO WHICH THE LEADING CHARACTER IS PORTRAYED AS A DEMOCRATIC PERSON

Films	Relative Social Sensitivity As Shown In Exhibit A	Relative Realisability Of Thinking As Shown In Exhibit B	Relative Creativeness As shown In Exhibit C	Final Classification
1 From This Day Forward	A	A	A	A
2 Badman's Territory	A	A	A	A
3 Holiday In Mexico	A	A	A	A
4 So Goes My Love	B	A	A	A
5 The Green Years	B	B	B	B
6 One More Tomorrow	B	A	B	B
7 Waterloo Bridge	B	B	C	B
8 O. S. S.	A	B	B	B
9 Cluny Brown	A	B	B	B
10 The Walls Came Tumbling Down	B	B	C	B
11 This Love Of Ours	B	A	B	B
12 Come And Get It	C	B	B	B
13 Perilous Holiday	C	B	B	B
14 Marriage Is A Private Affair	C	B	B	B
15 Young Widow	B	B	B	B
16 Kismet	C	C	C	C
17 Three Strangers	C	C	C	C
18 Lost In A Harem	B	C	C	C
19 Gilda	C	B	C	C
20 To Each His Own	C	B	C	C
21 Cornered	C	C	C	C
22 The Bride Wore Boots	C	C	C	C
23 Road To Utopia	C	C	C	C
24 Easy To Wed	C	C	C	C
25 The Spiral Staircase	C	B	C	C

EXHIBIT E

APPRAISAL OF THE EDUCATIVE VALUE OF EACH FILM IN TERMS OF THE MORAL EFFECT IT IS LIKELY TO HAVE ON THE PUBLIC JUDGED BY THE NUMBER OF THE VIOLATIONS OF THE SPIRIT OF THE HOLLYWOOD MOTION PICTURE CODE PERMITTED BY THE PRODUCER*

<u>Films</u>	<u>Ten Prominent "Don'ts" in production which protect the producers code</u>										
	<u>Inside of Thigh</u>	<u>Lace Lingerie</u>	<u>Dead Man</u>	<u>Narcotics being used</u>	<u>Drinking</u>	<u>Exposed Bosom</u>	<u>Gambling</u>	<u>Pointed Gun</u>	<u>Tommy Gun</u>	<u>Score</u>	<u>Class</u>
1 Waterloo Bridge.....										0	
2 To Each His Own.....										0	
3 This Love Of Ours.....										0	
4 The Walls Came Tumbling Down.										0	
5 The Green Years.....										0	
6 So Goes My Love.....										0	
7 Marriage Is A Private Affair.										0	
8 Lost In A Harem.....										0	
9 Holiday In Mexico.....										0	
10 From This Day Forward.....										0	
11 Easy To Wed.....										0	
12 Cluny Brown.....										0	
13 Young Widow.....				x						-1	A
14 Three Strangers.....		x								-1	
15 One More Tomorrow.....				x						-1	
16 O. S. S.		x								-1	
17 Kismet.....		x								-1	
18 The Bride Wore Boots.....				x	x					-2	
19 Perilous Holiday.....		x		x						-2	
20 Cornered.....		x					x			-2	
21 Come And Get It.....				x		x				-2	
22 The Spiral Staircase.....		x		x			x			-3	
23 Badman's Territory.....		x		x			x			-3	
24 Road To Utopia.....		x		x		x				-3	
25 Gilda.....	x	x		x	x	x	x			-6	B
	1	0	9	0	9	2	3	4	0	28	

*Score of 0 to minus 3=A (good); minus 4 to minus 7=B (fair) minus 8 to minus 10=C (poor).

*Schafer, loc. cit.

factors there were nine violations each. Guns pointed, gambling, and indecent exposure of the bosom account for four, three, and two checks respectively and one check appears against the exposure of the inside of the thigh. It is fair to recall here the suggestion that drinking is not thought of as violating the code if it may be construed as essential to the plot of the story.

Exhibit F (p.74) indicates the extent to which standards of living are emphasized in the settings of the 25 films viewed for the study. The films appear to be approximately two percent effective for use in teaching students to consider the implications in family life which relate to standard of living. Out of a possible 150 checks only 26 appear. Over half of the films use as settings, homes available only to those living on the upper level.

Seven of the films are classed as poor since they show no scores in which any standard of living is indicated; 11 others are classed as poor because they consistently reveal one and only one of the six possible standards accepted for this study; and six more are classed as poor because they have settings which suggest but two of the six economic levels. One film suggests living on three different levels of income and is classed as B in this respect. Half of the 26 check marks fall into the \$15,000 and up column while the five other income levels are checked once, twice, three times or four times as the case may be.

Exhibit G and H (pp.75 and 77) represent an effort to discover whether or not the plots of the 25 films studied portray democratic home life by specifically revealing the extent to which the plots emphasize controversial issues and cultural conflicts which affect living in the home and the characteristics of happy home living.

EXHIBIT F

APPRAISAL OF THE EDUCATIVE VALUE OF EACH FILM IN TERMS OF
STANDARD OF LIVING SUGGESTED BY THE FILM SETTINGS

Films	Income Levels						Score	Class
	Sub-Standard (\$491 or less)	Minimum Standard (\$1200)	Low Middle-Class Standard (\$1400-\$2000)	High Middle-Class Standard (\$2000-\$4000)	High-Income Standard (\$5000-\$10,000)	Generous Income Standard (\$15,000 and up)		
1 Cluny Brown.....	x	x			x	3	B	
2 Come And Get It.....	x				x	2		
3 From This Day Forward.....x	x					2		
4 Marriage Is A Private Affair.			x		x	2		
5 So Goes My Love.....	x				x	2		
6 To Each His Own.....		x			x	2		
7 Waterloo Bridge.....x					x	2		
8 Young Widow.....		x				1		
9 This Love Of Ours.....					x	1		
10 The Green Years.....x						1		
11 The Spiral Staircase.....				x		1		
12 The Bride Wore Boots.....				x		1		
13 Perilous Holiday.....					x	1		
14 One More Tomorrow.....					x	1	C	
15 Holiday In Mexico.....					x	1		
16 Gilda.....					x	1		
17 Easy To Wed.....					x	1		
18 Cornered.....					x	1		
19 Badman's Territory.....						0		
20 Kismet.....						0		
21 Lost In A Harem.....						0		
22 Road To Utopia.....						0		
23 O. S. S.						0		
24 The Walls Came Tumbling Down.						0		
25 Three Strangers.....						0		
	3	4	3	1	2	13	26	

*Score of 6-5=A (good); 4-3=B (fair); 2-0=C (poor).

EXHIBIT G

APPRAISAL OF THE EDUCATIVE VALUE OF EACH FILM IN TERMS OF THE EXTENT TO WHICH THE PLOT DEALS WITH CULTURAL CONFLICTS WHICH REACT UPON THE HOME LIFE

Films	Social Conflict										Score	Class					
	<u>Evidence Of Social Conflict</u>	<u>Child labor</u>	<u>Consumer problems</u>	<u>Divorce</u>	<u>Housing conditions</u>	<u>Unemployment</u>	<u>Illegitimacy</u>	<u>War</u>	<u>Controversial Issues</u>	<u>Conservation of natural resources</u>			<u>Function of natural resources</u>	<u>Married of government</u>	<u>Social security</u>	<u>Women working</u>	<u>Socialized medicine</u>
1 From This Day Forward.....			x	x	x											x 5	B
2 Waterloo Bridge.....					x	x											3
3 Come And Get It.....								x	x	x							3
4 Cluny Brown.....						x		x									3
5 Cornered.....						x											2
6 Marriage Is A Private Affair.		x				x											2
7 O. S. S.						x				x							2
8 This Love Of Ours.....											x					x 2	
9 To Each His Own.....						x	x										2
10 Young Widow.....							x										1
11 Three Strangers.....											x						1
12 The Walls Came Tumbling Down.											x						1
13 The Spiral Staircase.....											x						1
14 The Green Years.....															x		1
15 The Bride Wore Boots.....		x															1
16 So Goes My Love.....			x														1
17 Road To Utopia.....											x						1
18 Perilous Holiday.....											x						1
19 Lost In A Harem.....											x						1
20 Kismet.....											x						1
21 Gilda.....											x						1
22 Easy To Wed.....		x															1
23 Badman's Territory.....											x						1
24 Holiday In Mexico.....																	0
25 One More Tomorrow.....																	0
Total		3	3	2	1	8		2	1	13	2					3	38

*Scores of 13-10=A (good); 9-5= (fair); 4-0=C (poor).

Check of the films against the list of seven cultural conflicts and six controversial issues which affect home life again places 24 of the 25 pictures in Class C. One into Class B. Out of a possible 325 checks only 38 appear on the chart. In other words less than two per cent of this group of films could be capitalized upon to challenge home economics students to think seriously about current problems in society which influence the kind of homes in which they live or may be living in during years ahead. The chart reveals that the question of limitation of the function of government and war have the highest scores. Over half of the total scores may be attributed to these two social problems. The plot of one of the films is rated as fair and the other 24 as poor. None of these films offers a good challenge to the viewer to understand for himself the conflicting forces in society which make it difficult for him to live happily. Hence, none offers the home economist a good (and only one a fair) opportunity to bring cultural conflicts before her homemaking education classes.

Exhibit H (p.77) shows each film checked against the list of characteristics of a happy home and indicates that only five merit A grouping. Hence only one fifth of the plots of the films suggest happy home life. Four fall into the B or fair class and 16 into the C or poor class. Of this latter group thirteen merit no check marks and so classify themselves as reflecting no relationship which would seem to characterize the qualities in home living which homemaking education emphasizes. The characteristics of home life rating the highest scores are hospitality, security, protection, and loyalty. These four in combination represent about one half of the total checks. Out of 300 total possible checks 81 checks appear on the charts. This suggests that the plots studied are approximately 30% effective in their presentation of happy family situations.

EXHIBIT H

APPRAISAL OF THE EDUCATIVE VALUE OF EACH FILM IN TERMS OF THE EXTENT TO WHICH HAPPY HOME LIVING IS PORTRAYED

Films	Characteristics of happy home life														
	Family Members Guided by Ideals in Matters Involving Religion Honor	Self-Control	Loyalty	Honesty	Home Offers	Security	Protection	Affection	Recreation	Hospitality	Esthetic Satisfaction	Inspiration	Score	Class	
1 So Goes My Love.....	x	x	x	x	x	x	x	x	x	x	x	x	11		
2 This Love Of Ours.....		x	x	x	x	x	x	x	x	x	x	x	10		
3 Young Widow.....		x	x	x	x	x	x	x	x	x	x	x	10	A	
4 Holiday In Mexico.....		x	x	x	x	x	x	x	x	x	x	x	10		
5 From This Day Forward.....		x	x	x	x	x	x	x		x	x		9		
6 To Each His Own.....			x	x	x	x	x	x	x				7		
7 The Green Years.....	x	x	x	x				x	x				6	B	
8 Cluny Brown.....		x		x	x	x			x				6		
9 Come And Get It.....		x		x		x	x		x				5		
10 The Bride Wore Boots.....								x	x		x		3		
11 Marriage Is A Private Affair.						x	x		x				3		
12 One More Tomorrow.....								x					1		
13 The Spiral Staircase.....													0		
14 Gilda.....													0		
15 Waterloo Bridge.....													0		
16 Three Strangers.....													0	C	
17 The Walls Came Tumbling Down.													0		
18 Road To Utopia.....													0		
19 Perilous Holiday.....													0		
20. O. S. S.													0		
21 Lost In A Harem.....													0		
22 Kismet.....													0		
23 Cornered.....													0		
24 Badman's Territory.....													0		
25 Easy To Wed.....													0		
Total		2	8	7	9	7	9	9	8	0	11	5	6	81	

*Scores of 12-9-A (good); 8-5-B (fair); 4-0-C (poor).

A clearer view of the extent to which each of the 25 films portrays democratic living is found in Exhibit I page 79. This chart tabulates the groupings attributed to the plot of each film in Exhibit G and H (pp.75 and 77) and establishes a final classification. From this comes an indication of the extent to which the plot of each film portrays democratic home living since one of the films is classified in the A group, eight in the B group, and 16 in the C group.

Exhibit A through H with the exception of Exhibit D (p.71) show the relative classification on each of the 25 films in terms of specific factors. In order to gain an over-all picture of the value of the entire findings, Exhibit J (p.80) is presented. On this chart the checks warranted by each film with respect to each criterion are tabulated. Also, the total score for each factor is given in the case of each film and these are compiled into a grand total for all twenty-five. Under each of these grand totals appears the highest possible score for each factor so located as to make possible a ready comparison between the possible and the real situation. The relative value of each film as a teaching aid has been indicated both by the raw score in the rating column and the letter indicating the class into which its total raw score places it. The chart reveals that the films in which the leading characters are portrayed as democratic persons carry a high total score.

Although the basis for classification has been kept constant for charts A through I, the legend has been changed for Exhibit J. From the total scores classifications have been set up which make it possible to appraise each film as A+ (excellent), A (good), B (average), C (fair), and C- (poor) in offering the home economist opportunity to capitalize upon them as teaching aids.

According to the chart only one film falls into the A+ class, four

EXHIBIT I

APPRAISAL OF THE EDUCATIVE VALUE OF EACH FILM IN TERMS OF THE EXTENT TO WHICH DEMOCRATIC LIVING IS PORTRAYED

	<i>Relative Emphasis on Cultural Conflicts as Shown in Exhibit G</i>	<i>Relative Emphasis on Happy Home Life as Shown in Exhibit H</i>	<i>Final Classification</i>
1 From This Day Forward	B	A	A
2 Holiday In Mexico	C	A	B
3 So Goes My Love	C	A	B
4 Young Widow	C	A	B
5 This Love Of Ours	C	A	B
6 The Green Years	C	B	B
7 Cluny Brown	C	B	B
8 Come And Get It	C	B	B
9 To Each His Own	C	B	B
10 One More Tomorrow	C	C	C
11 Badman's Territory	C	C	C
12 Easy To Wed	C	C	C
13 Gilda	C	C	C
14 Kismet	C	C	C
15 Lost In A Harem	C	C	C
16 Perilous Holiday	C	C	C
17 Road To Utopia	C	C	C
18 The Bride Wore Boots	C	C	C
19 The Spiral Staircase	C	C	C
20 The Walls Came Tumbling Down	C	C	C
21 Three Strangers	C	C	C
22 O. S. S.	C	C	C
23 Marriage Is A Private Affair	C	C	C
24 Cornered	C	C	C
25 Waterloo Bridge	C	C	C

EXHIBIT J

GENERAL APPRAISAL OF FILMS

Exhibits.....	<u>A(10*) B(4) C(6) D(-10) E(6) F(13) G(12)</u>							<u>Total Score</u>	<u>Class</u>
	<u>Social Sensitivity</u>	<u>Reliable Thinking</u>	<u>Self-direction and Creativeness</u>	<u>Moral Code</u>	<u>Standard of Living</u>	<u>Cultural Conflicts</u>	<u>Happy Home Life</u>		
From This Day Forward.....	10	4	6	0	2	5	9	36	A ⁺
So Goes My Love.....	7	4	6	0	2	1	11	31	
Holiday In Mexico.....	8	4	6	0	1	0	10	29	A
Cluny Brown.....	8	2	3	0	3	3	6	25	
This Love Of Ours.....	5	4	3	0	1	2	10	25	
Young Widow.....	4	3	4	-1	1	1	10	22	
The Green Years.....	5	3	4	0	1	1	6	20	
Badman's Territory.....	10	4	6	-3	0	1	0	18	B
O. S. S.	9	4	4	-1	0	2	0	18	
To Each His Own.....	2	3	1	0	2	2	7	17	
Come And Get It.....	2	2	3	-2	2	3	5	15	
Marriage Is A Private Affair.	0	3	3	0	2	2	3	13	
The Walls Came Tumbling Down.	6	4	2	0	0	1	0	13	
One More Tomorrow.....	4	4	3	-1	1	0	1	12	C
Waterloo Bridge.....	4	2	0	0	2	3	0	11	
The Spiral Staircase.....	6	3	1	-3	1	1	0	9	
Perilous Holiday.....	2	3	4	-2	1	1	0	9	
Lost In A Harem.....	6	1	0	0	0	1	0	8	
The Bride Wore Boots.....	0	1	0	-2	1	1	3	4	
Gilda.....	3	1	3	-6	1	1	0	3	
Cornered.....	1	1	0	-2	1	2	0	3	
Kismet.....	1	1	1	-1	0	1	0	3	
Easy To Wed.....	0	1	0	0	1	1	0	3	
Three Strangers.....	1	1	0	-1	0	1	0	2	
Road To Utopia.....	0	1	0	-3	0	1	0	-1	
Total	104	64	63	-28	26	38	81	348	

Highest Possible Score.....250 100 150 -250 150 325 300 1025

*The figure in parenthesis in this row indicate highest possible score for each criterion.

Scores of 40(-) to 32=A⁺ (excellent); 31-24=A (good); 23-16=B (average); 15-8=C (fair); 7-0=C minus (poor).

into the A, and five into the B class. The remaining three-fifths of the films fall into the lower classes. The greater number of the films appear to have poor educative value as aids in teaching homemaking and only two out of every five seem to carry enough worth to be thought of as having educative value for the homemaker.

Evidence of the value for homemaking education of each film is suggested in these charted appraisals. The most promising film, according to the charts is From This Day Forward. The moral code has been respected in photographing it and the personality of the heroine is typically democratic. Family living is portrayed as democratic and on two income levels within extremes which the average American could attain and with which he could meet the necessities of life adequately. There is frequent evidence in the plot that human values are more highly cherished than material things and need occurs again and again for the making of choices which affect the whole group and which call for the careful study of the values involved.

So Goes My Love carries only a slightly lower total score than From This Day Forward and appears to rank higher in its portrayal of happy home living. It loses top place probably because the situations it portrays are too free from the cultural conflicts which mark current living.

Holiday in Mexico is a good film since it reveals a democratic relationship between the father and daughter. In addition, the leading character possesses those traits which characterize the democratic person. For instance, he uses his intelligence in guiding his daughter to make her own decisions. Only one standard of living is revealed in the film and this is not typical of the majority of homes in this country. No cultural conflicts are allowed to interfere with the happy home life of the father and daughter.

Cluny Brown and This Love Of Ours rank right in line with equally high total scores. Although the home life shown in the film, This Love Of Ours, scores slightly higher than that in Cluny Brown, it is evident that the leading character in Cluny Brown scores a little higher as a democratic individual than the leading character in This Love Of Ours. Cluny Brown takes a higher place in the portrayal of standard of living and cultural conflicts which are representative of our time.

The film Young Widow implies life which is a little happier than that shown in The Green Years. The leading characters are approximately equal in the portrayal of democratic characteristics and each of these two films reveals cultural conflicts and standards of living often met with in real life.

The films Badman's Territory and O.S.S. have the same average total scores. They portray practically no phases of home life, yet both deal with cultural conflicts which affect the lives of many individuals. Badman's Territory scores a little higher than O.S.S. in its portrayal of democratic personality but three phases of the moral code are violated in its filming. This film seems of questionable value as a teaching aid, even though it falls into class B. It might be used to teach that those who are guided by honesty and fair play eventually win over those who are dishonest and who resort to foul play.

To Each His Own might be used with an average chance for success in clarifying the cultural conflict which originates in illegitimacy. It might also serve to challenge the student to recognize and comprehend those social issues in our society which affect in many ways the living conditions in the home.

The following films are grouped as fair teaching aids and have about

the same total score: Come And Get It, Marriage Is A Private Affair, The Walls Came Tumbling Down, One More Tomorrow, and Waterloo Bridge. Of these five films, Come And Get It scores the highest in regard to happy home life and portrays a higher type of family relationship than some of the other films. While the leading character in each of these films portrays some of the characteristics of a democratic individual, the educative value is lowered by other factors in the plots. For example, in The Walls Came Tumbling Down, there is murder and violation of the sacredness of the Bible and the house of worship. Since young people remember so much of what they see in the motion picture and may imitate what they see, this would be a very poor teaching aid for the homemaking teacher. While Marriage Is A Private Affair ranks fairly low on the charts, the film might be used in homemaking classes to emphasize the effects of broken homes upon children, as well as all family members.

The film Lost In A Harem, The Spiral Staircase, and Perilous Holiday are somewhat lower in educative value than the group mentioned above. They portray no home life and are credited with five violations of the moral code. They also portray standards of living in the upper level which are not typical of most homes today and but one reference each to social problems. All of these considerations lower their educative value.

The group of films classed as poor teaching aids includes Gilda, The Bride Wore Boots, Cornered, Kismet, Three Strangers, Easy To Wed, and Road To Utopia. Only one of these films, The Bride Wore Boots portrays any of the characteristics of happy home life and this one places little emphasis upon it. Each of these films deals with one

social evil and Cornered portrays two. The standard of living reflected by these films is very high and so the films are of little educative value in this respect since this is not typical of the majority of homes the students live in or will maintain in the future. In this particular group of films more phases of the moral code are violated than in all of the other films combined and the leading characters are portrayed as individuals with very few of the characteristics of democratic persons. All of the above-mentioned facts indicate that they would be very poor teaching aids for home economic education.

In the last analysis, only one of the films studied appear to offer excellent opportunity to the homemaking teacher to capitalize upon it and four others offer good opportunity. Of the remaining five are scored as average, eight fair, and seven poor devices for teaching homemaking.

IMPLICATIONS

The popularity and the accessibility of the motion picture theatre suggested this study which in turn seems to support the belief that there is rich opportunity for the educational world to capitalize upon the commercial motion picture only if educators exert a more positive influence upon their production of commercial films. This need is implied in the fact that three fifths of the sampling of films used in this study appear to have little value as teaching aids in homemaking education. Since so much money and time is spent by producers in filming pictures and so many people are seeing them, it seems that in the making the product should be appraised for educative value.

In the meantime since this type of recreation is so popular, the homemaking teacher might well take advantage of whatever opportunity for desirable emphasis the motion picture theatres offer today. For example, the film From This Day Forward could be used effectively to challenge the homemaking student to try to become more significant for democratic home life. It could also be used as the basis for studying the effect of economic insecurity upon young married people, or it might become the basis for class discussion of the effect of the family income upon relationships within the home and standards of living.

Holiday In Mexico could serve as a challenge to the student to analyze his own home life and to deliberately enrich his contribution to it. The Bride Wore Boots might help the teacher to emphasize the evil effects of divorce and broken homes. Glory Brown could be capitalized upon to challenge the student to respect the worth of each individual since the leading character portrays a person who is tolerant of others and meets all situations with understanding and an awareness of the many

influencing factors. Also, the film portrays several standards of living which might become the basis for a class discussion of the standard of living that promotes positive health and stimulates desirable relationship among family members. The film might be used as a reference for discussion of what it means to a child to lose his parents and of the kind of affection and family relationship which orphans frequently experience. So Goes My Love definitely could help the homemaking teacher to challenge her students to clarify the meaning of the phrase "happy home life" and might serve to stimulate youth to want to create such homes. The action of the leading character also is democratic and so glamorized as to tend to challenge students to want to practice democratic home living.

It would seem that at present the educators might enlist the aid of the managers of the commercial motion picture theatres in many towns. Few schools can afford the necessary expensive equipment or provide a suitable place for the showing of films. Not only could the theatre manager make his facilities available at certain hours for the showing of educational films but he might advise the educator in advance as to what films are billed for what dates, and also make it possible for the teachers to preview certain films before recommending any of them. Could a local committee evaluate all films in terms of educational objectives their true value as a social institution might become apparent. It might also be possible to make curriculum plans which would correlate the work in the classroom with the promising films.

From this study it becomes evident that none of the films portrays a high score on every chart. So the homemaking teacher who decides to capitalize upon commercial films must accept responsibility to evaluate and select films for their high educative value and their emphasis upon

the particular factor being stressed in the classroom. For instance, the film From This Day Forward scores high with respect to democratic personality but other films have a higher score on family relationships.

It seems that homemaking teachers in a similiar fashion might study the educative value of other factors besides the seven emphasized in this study. For example, no effort has been made here to appraise the films in terms of beauty, color, principles of art, historic values, costumes, safety rules, interior decoration, ect. However, the home economist could use films advantagiously to help the student become aware of the importance of such factors in homemaking.

The homemaking teacher might use the charts in this study to help appraise the educative value of other motion pictures: or new and better techniques for appraising the educative value of films might be developed. Procedures are relatively unimportant. It is important that the teacher develop an objective, discriminative attitude toward the commercial picture, so that it may be capitalized upon for educational purposes.

The findings from this study imply a need for the clearer portrayal of democratic personality traits in order to let the leading character in the commercial film exert a more positive influence upon those who view it. In this study two-fifths of the films were classed as poor in this respect.

There is indication of need for the portraying of lower levels of standards-of-living if the motion picture is to be effective as a teaching device for homemaking. Most of the homes portrayed in the films studied here are operated on the high levels of income, yet in this country 90% of the people earn approximately half of the national income and most of the homes in our country are maintained on lower levels. In another

sense, the standards of living portrayed in the films may serve to disseminate valuable knowledge concerning goods and services available. Thus even the portrayal of living on high income levels might add to the appreciation and social sensitivity of the individual if he were taught to view motion pictures objectively. The attitude of the individual will determine whether to gaze upon the evidence of wealth will add to his knowledge or create envy and rebellion.

Need is indicated for the portrayal of more of the controversial issues in present day society if the commercial film is to become a positive;social force and offer effective aid to those concerned about education for homemaking. If the motion picture is to help students understand clearly the origin of cultural conflict which reacts upon daily living the films must deal objectively and realistically with controversial issues. Otherwise they merely add to the confusion which our confused culture of necessity imposes upon us all. In this study, the need is indicated for the portrayal of more democratic family relationship since many of this sampling of films do not reflect happy home life.

In general this study implies a need for the homemaking teacher to preview commercial films and select those she can recommend before she influences her students to see or not to see them. Furthermore she needs to prepare the students to see the factors in the film which she wishes to emphasize in her teaching. Moreover by pointing out to the student the factors which seem to offer desirable influence and encouraging him to look for these while viewing commercial films he may lose sight of those less desirable emphases--so prevalent in today's crop of films.

This study further suggests that the producers and the educators

might well confer on the trends of thought which need to be encouraged in the public mind if we are to have a safe, sane world. In this group of films such factors as murder, gambling, drinking, family difficulties, schemes of outlaws, evasion of the law, fantastic situations, suicide, frustration, illegitimacy, and love vs wealth are emphasized. It is hard to judge the affect of these films upon the thinking of those who viewed them. Some research into the trends of thinking which the motion picture nurtures in the minds of the students of Oklahoma A. and M. College might be in order, since they represent a cross section of the youth of the country and the motion picture holds a prominent place in the recreational life of all youth.

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