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THE ENTERTAINMENT FILM FOR JUVENILE AUDIENCES

by HENRI STORCK

**U N E S C O
P A R I S 1 9 5 0**

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**The present book was prepared in collaboration with
Jean Raine, Cultural Attaché at the Cinémathèque de
Belgique.**

F O R E W O R D

In sponsoring this series of studies on specific problems of mass communication, Unesco is complying with its constitutional obligation to "collaborate in the work of advancing the mutual knowledge and understanding of peoples, through all means of mass communication" and also with the repeatedly expressed desire of experts that Unesco should promote and sponsor the publication of technical and sociological works dealing with mass communication questions.

Surveys of the press, film and radio in the world have shown that side by side with purely material needs, which are linked up with the economic and technical development of each country or region, there exists a wide need for knowledge of the use that can be made, and the abuses that must be avoided, of these powerful means of reaching the mind, of influencing the opinions and the way of life, of modern man.

The series covers an extensive ground, ranging from the professional training of those who work in press, film and radio to the organization of educational radio services, the equipment and operation of mobile cinemas, and the production, consumption and demand for paper for reading material. But all these studies have this in common, that their aim is to provide practical information and, in some cases, advice for all whose interests or whose work lie in the field of mass communication, and thus to spread knowledge of the highest standards that are being attained and the new techniques that are being evolved.

To prepare these studies, Unesco has called upon specialists throughout the world. It is recognized that some of the subjects may be controversial, but the authors have been left completely free to express their own opinions and to speak with the full authority of their personal experience. Even should they provoke disagreement, it is felt that only beneficial results can follow from the stimulation of thought and the casting of new light upon these different subjects. Among the dangers which can beset the press, the film and the radio, one of the greatest perhaps is that of routine and stagnation.

Entertainment films for juveniles are doubtless among the most urgent problems of the cinema. Accordingly the Unesco Technical Needs Commission recommended the Organization to

carry out a special survey of entertainment films for children, made in countries where the production of such films is particularly developed, and recommended further that information be issued concerning special projections for children, and that a list be compiled of children's films now in existence.

For the writing of this report, Unesco called upon Mr. Henri Storck, of Brussels, who has a long record of experience as a film director. The vastness of the problem required the fixing of certain limits. Unesco therefore advised Mr. Storck to confine his personal investigations to France and the United Kingdom, and complete them by questionnaires submitted to experts in various other countries. It is obvious that this round-about method of enquiry is inferior to that of personal contacts and it helps to account for an inevitable lack of balance between countries in this study of current practice and documentary research.

Just before going to press, we received a very full answer to our questionnaire from Mrs. Marjorie G. Dawson of the Children's Film Library in the U.S.A. This answer is reproduced in full as an Appendix, having arrived too late to be incorporated in the text. It provides valuable information about the work done by the Children's Film Library. It has not, however, been possible to take the same account of the opinions of other bodies in the U.S.A. or of the theoretical studies undertaken in that country, and in a number of others. We have been concerned, from the start, mainly with the practical aspect of the question.

This study therefore makes no claim to universality, and there are glaring omissions.

Nevertheless, Unesco hopes that the present study will be useful to all those—producers and educators—who are concerned with entertainment films for juveniles and that it will serve its essential purpose of inciting thought, encouraging discussion and stimulating fuller and more comprehensive studies of this question in all milieus and in all countries concerned.

One event occurred after our manuscript was already completed. For financial reasons, the J. Arthur Rank Organization regretfully decided, in June 1950, to stop making special films for children in the autumn of 1950, and, consequently, to suspend likewise the activities of Children's Entertainment Films and of the Advisory Council on Children's Films. However, Children's Entertainment Films hopes that it may be possible to continue on a national basis.

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I N T R O D U C T I O N

One of the achievements of modern psychology concerns the peculiar nature of the child, who is no longer considered as a miniature adult, but rather as a different biological and psychological reality, while childhood is now regarded as an important landmark on the road of life.

Professor Henry Wallon, the great child psychologist, has shown very clearly that at the cinema as in daily life the child's tastes and reactions differ greatly from those of adults.

Our best guide in this field is the work of specialists who have observed the reactions of children at cinema performances especially organized for their benefit.

Thanks to data thus accumulated, we are now able to assemble and compare numerous observations concerning the production and distribution of entertainment films for children.

In a field where little would have been expected, we have discovered that numerous investigations have already been conducted and that, although cinematography is comparatively new, its results are already remarkable.

Our report is based on a questionnaire which was distributed to specialists and on the results of their research,¹ in many cases supplemented by interviews kindly granted to us.

The object of this study is to show the existence of a vast juvenile public, and its needs, the difficulties inherent in the conception and production of special films for children, and the importance of choosing the right films for them.

These problems are the more worthy of attention because this new public exists potentially in all parts of the globe, and is readily susceptible to the universal appeal of the cinema.

The entertainment film for children is a growing product. It is therefore desirable to take our bearings, to face the problems it raises and examine the solutions proposed in different countries.

Anxious to supplement by a broad practical inquiry the theoretical information obtained from specialists, we have visited an active centre of production, the Children's Entertainment Films in London; we have attended performances

1. The reader will find in Appendix I, p. 145, the text of the questionnaire and also in Appendix IX, p. 238, a bibliography of works consulted in the preparation of this report.

organized by leaders of specialized clubs, and we have seen a large number of entertainment films.

We are indebted for invaluable aid to the organizers and directors of Film Societies, the members of the Institute of Cinematography and the Advisory Council for Children's Entertainment Films, to producers and directors, to psychologists and doctors, whose names will be cited in the course of this study. Will they here accept this expression of our profound gratitude. We also wish to thank our devoted collaborator, Miss Suzanne Lombard, who helped us to assemble information, held numerous interviews and collaborated in the writing of Chapter VII.

We have learnt with pleasure that two very important texts have been inspired by our enquiry and by the Unesco questionnaire. Unfortunately, they reached us too late to be incorporated in our work. The first is the 1950 report of Children's Entertainment Films, by Miss Mary Field, in England. Its publication exempts us from reprinting it for readers who may be interested. The second text is the answer from the Motion Picture Association of America, due to Mrs. Marjorie G. Dawson. It is not being published, but is outstanding for the new ideas it contains. It is reprinted in full in Appendix II, p. 151. As it was impossible to review all its ideas in our text, we draw the reader's special attention to them by footnotes to this publication.

The public

Numerical importance

The cinema unquestionably holds first place among the forms of entertainment favoured by juveniles.

Roger Manvell estimates that each week four and a half million young people in Great Britain and 12 million in the United States go to the pictures.

In the Home Office Report, "The Child and the Cinema", Mrs. Henrietta Bower cites the following figures:¹

Out of a total population of 7,000,000 children between the ages of 5 and 15 there are 1,250,000 who attend twice a week and 550,000 three times, or more often. When it is realized that three visits a week means 1,560 attendances at the cinema by a child during the age period 5 to 15, the quantitative importance of the cinema in the life of a child can be better understood.

Dr. Le Moal, of Paris, questioned 1,163 children of both sexes, from 10 to 16 years of age, with both religious and non-religious backgrounds. To the question "Do you like the cinema?" 91 per cent of the boys and 71 per cent of the girls answered affirmatively.

1. Here is the opinion of the Departmental Committee on the subject (page 6, section 14):

"The child population of England and Wales and Scotland between the ages of 5 and 15 is estimated to be just over seven millions. It would appear, from the results of the Social Survey enquiry, that more than six millions of them (88 per cent) go to the cinema from time to time. In an investigation made by the Wartime Social Survey in the summer of 1943, it was ascertained that of a representative sample of adult civilians, taking rural and urban areas together, 70 per cent occasionally went to the cinema and that as many as 79 per cent of the young wage earners who were under 17 visited the cinema once a week or more often. Many of the young people are the parents of to-day. We are, in fact, considering in this report a generation of children born into a world in which cinema-going has become in large measure the well-established habit of their parents and grown-up friends. Thus there is seldom any ignorance on the part of the parents about the type of entertainment which the ordinary cinema offers to children, and no great divergence of habit between the child and his parents in regard to visits to the local picture house. Both accept these visits as normal recreation." (Memorandum by the Hon. Mrs. Bower dissenting from certain findings in Section IV, Report of the Departmental Committee on Children and the Cinema, May 1950, p. 86, par. 6.)

Richard Ford, in his book called *Children in the Cinema*, claims that in the cities the number of juvenile spectators is higher than that of adults.

In another English survey entitled *The Cinema and the Public*, Kathleen Box¹ questioned 432 mothers about the cinema habits of 762 children: 65 per cent of children of school age go to the cinema at least once a week or more, while only five per cent do not go at all.

Among adolescents of 16 to 19, 69 per cent go to the cinema once a week.²

For children who say they never go to cinemas the distribution is as follows: up to four years, 77 per cent; from 5 to 9 years, 23 per cent; from 10 to 16 years, five per cent.

Adolescence may thus be considered as the age of greatest attendance at cinemas.

To understand fully the importance of these figures, we must remember that in England the juvenile population, from cradle to adolescence, is estimated for the whole country at 21 per cent of the population and that it provides 25 per cent of the cinema-going public.³

Kathleen Box has observed the importance of the social factor in the composition of the juvenile audience. She has found that 46 per cent of the children belong to the working classes, while 29 per cent only belong to the upper classes.

Such are the figures which enable us to realize the scope of the problem we are here considering.

Studying the reactions of the child and adolescent to the cinema

The infatuation of the child and the adolescent with the cinema is a fact. The cinema holds an uncanny fascination for them.

1. Kathleen Box, *The Cinema and the Public: an enquiry into cinema-going habits and expenditure, made in 1946*. The Social Survey, London.

2. It is interesting to compare the percentage of people who never go to the cinema, a percentage based on an investigation of 5,000 people of all ages and social conditions in different regions of Great Britain:

Percentage of those who never go to the cinema: 16 to 19 years, two per cent; 20 to 29 years, nine per cent; 30 to 39 years, 19 per cent; 40 to 49 years, 20 per cent; 50 to 59 years, 35 per cent; 60 years and over, 61 per cent.

3. "Cinemas are usually well distributed and conveniently accessible in towns, and even in remote rural areas a weekly exhibition of films through mobile 16mm. film units is becoming common. We had evidence, however, that the cinema attracts the child notwithstanding difficulties of distance or transport. For example, some witnesses who were teachers told us that 50 per cent of the children in one village travelled by bus three or four times a week to visit the cinema in a town three miles away. It is clear, in fact, that the rural child is coming increasingly within the influence of the cinema." (Report of the Departmental Committee on Children and the Cinema—May 1950, page 7, par. 16.)

The place it occupies in their leisure time, in preference to the theatre and often to books and music, proves this beyond dispute.

It has sometimes been deduced that the cinema is better suited than any other form of expression to the child mentality, because it is simple and direct. The child is generally believed to have a predisposition for the immediate understanding of a pictorial language such as the film's.

Experience, confirmed by psychology, proves that this deduction should be accepted with reserve, as regards the perception of images, the understanding of their sequence or of the subject treated.

PERCEPTION OF SPACE

If we refer to the works of French psychologists and notably to those of Henri Wallon,¹ we learn that, on the level of perception, a special training is necessary to the young child in order that he may understand an image. The child must first learn to supply through the imagination the lack of reality of an image without depth, which is but a hazy reflection, no more than a clumsy approach at resemblance to life.

He must familiarize himself with a space which does not give him the same experiences, the same apprehensions, as the real space in which he lives and moves. What is more, he must imagine the movements he is accustomed to make and which his position as spectator does not permit him;² he must abstract the movement, accept the convention that an object is moving instead of himself, make out the relations and the immobility of certain objects, the mobility of certain others, all of this in a visual field of 35 degrees, whereas the normal angle is 180 degrees.

PERCEPTION OF TIME

Time poses a problem as well as space. Children have a realistic conception of time and the cinema presents them with heterogeneous times of like importance; it necessitates a sort of mental gymnastic of which children are incapable (Professor Wallon).

1. "L'enfant et le film", *Revue de filmologie*, No. 5, Vol. II, p. 24.

2. Enrico Fulchignoni emphasized the disequilibrium for the spectator, between the practical possibility of action and the nature of the suggestive stimuli. This systematic insufficiency of action is peculiar to the cinema. One notices, in the place of an adaptive reaction, an aggregate of functional troubles: motor and visceral troubles; and on the psychological level, a modification of effective tonus as well as an elaboration of whimsical interpretations. (*Revue internationale du cinéma*, No. 4.)

These are the elementary and by no means the most complex difficulties to solve faced by a child, which however it learns in a minimum of time and thanks to a maximum of training. But there are other difficulties which arise from the necessity of establishing a link between the images.

THE MEANING OF THE IMAGES

In this respect psychology notes in the young child the impossibility of understanding the meaning of the image in its relation to the whole. This incapacity limits his means of expression and prevents him from understanding other people's language. But whereas the real world offers him possibilities of experiment and permits him to establish, through active means, certain relations between objects, the cinema obliges him to think out the connexions.¹ This effort of thought might be relatively easy for him if, as Enrico Fulchignoni² affirms, the meaning and the thing shown at the cinema were one and the same thing, if the cinematographic language were meaningful in itself, that is to say, in the immediate. But is this not an adult illusion and have we not all been through the necessary apprenticeship before learning to associate a feeling or an abstract thought with an image? We must learn the meaning of images as that of words: although an image is theoretically more expressive than a word, the distance which separates it from the meaning it is asked to suggest is often as great as that between the word "table" written or pronounced and the object meant. The understanding of the child depends on the degree of symbolization of the images and this degree of symbolization depends on the role of the image in relation to the whole of the film.

SUBJECTS TREATED

The last difficulty which the young child encounters lies in the subject of the film itself. The number of themes the child can understand is at first very limited. According to Professor Wallon, in adventure films, each feature has its own significance, whereas in a plot with social values, numerous subordinate circumstances are supposed to be logically unravelled. With age, the number grows progressively larger. The story will take on greater and greater importance at the expense of detail. The child's interest and his critical thought will little by little be

1. "The analytic nature of film language demands of the spectator a capacity for synthetic reconstitution, of which the young person is often incapable." (Claude Macke in *Educators*, March-April 1950.)
2. *Revue internationale du cinéma*.

substituted for his emotions, and horizons once closed will be opened to him.¹

In conclusion, we must admit that the child is drawn to the cinema by a real interest, but we must not believe that this interest is motivated by the fact that the child finds in it the attraction of a pleasure requiring no effort. A long period of growth is needed before he reaches a state of satisfactory understanding.

This period of growth must now occupy our attention.

Understanding and age-level

The cinema thus puts the child into an unaccustomed situation, with which he must familiarize himself, and before problems he must learn to resolve.

The child must "learn" before he can react as an adult, and the gradual awareness of his reactions depends on his individual evolution and the stage of maturity he has reached. It seems logical therefore to determine the principal stages of this evolution and to divide the juvenile public into clearly defined age-groups.

Here is how Professor Wallon, in his study on "The Child and the Film" divides these groups:

"The Child and the Film":²

"Is the kindergarten child (three to six years) sensitive to the film and if so, to what films? His reactions are both slow and scattered. Moreover, he lacks objectivity, that is, his vision of outside things is mixed with subjective impressions, with desires or personal reminiscences, that more or less distract his mind from the action before it. This type of distraction appears inevitable with films where the succession of images seems irrevocable. Often he will perceive and remember only such purely personal evocations as would seem absurd and incoherent to the adult. He still is at the subjective syncretic³ stage.

1. Mr. Hapala, Head of the Cultural Section of the Czechoslovak State Cinema, writes in his answer to our questionnaire: "We have noted three distinct types of juvenile spectators:

"(1) The dynamic type, who excels in getting the point of the story. He promptly takes in the dynamic details, but remains unaware of the static details.

"(2) The static-dynamic type, who gets the static details and the point of the story down into a simple altogether.

"(3) The mixed type, who gets the action and, besides, memorizes the static details.

"Among children, the first type predominates."

2. Henri Wallon: "L'Enfant et le film", *Revue internationale de filmologie*, No. 5, Vol. II, p. 24.

3. Syncretism: "Confusion within a global whole of all the elements which it is composed of, whatever their relation to each other, or even without any mutual relation at all. Syncretism is the opposite of synthesis: the

"The following stage, 7 to 12 years, is a period of growing objectivity. However, the child still does not clearly distinguish between qualities. Nothing is constant in the object from the moment that one of its properties is modified. We may well wonder how it will be identified through the movements, transformations, decompositions and changes of scale to which the cinema submits it. The fundamental problem of the cinema is to discern identity through changes of form; it cannot present motionless things, without making the observer feel the unreality and imperfection of their image. To this difficulty of identification corresponds the child's aptitude which we have already mentioned, always to accept metamorphoses.

"At puberty, the perceptive base has become that of the adult. It is then that tastes and tendencies assert themselves. The action represented by the film takes on importance. The child looks for an answer to the questions suggested by his desires and new needs. The number of themes accessible to him has grown: first, simple adventures, then sentimental complications, more and more abstract social implications depending on the individual's position in the world, place in society, mutual dependence, honour or dishonour, love, business, etc. . . . Motivations become more diverse, more subtle. But the understanding of this by the adolescent demands closer study."

The scientific value of these results is recognized, and it would be desirable to see adopted: (a) children from three to six; (b) children from 7 to 12;¹ (c) children from 12 to 14 (pre-puberty) and from 14 to 20 (post-puberty).

This classification may appear arbitrary, when we come to consider the mental age of children. But this is a preoccupation which concerns the child as an individual and is difficult to apply to large numbers: it is obvious that some juvenile spectators will have a mental age level equal to an adult's, while among adults, we find many spectators who have remained at a juvenile mental level.

However, the nuance added by the notion of mental age can only complicate our problem. In practice, such a division of the public would be sufficiently difficult to prevent its use. The reader will see that our classification in three categories is purely theoretical.

latter takes the form of an organized whole, composed of distinct separate parts that remain definitely related to each other." (Henri Wallon, *Revue internationale de filmologie*, No. 5, 5. II.)
In the U.S.A., the Children's Film Library practically concerns itself only with children of 8 to 12. See Appendix II, answer to question 1, p. 152.

Needs of juvenile audiences

The child and the adolescent at an adult film

In many ways the child spectator differs from an adult. It is therefore to be feared that films suitable for the one are not so for the other.

Generally, films for adults are too complex. What is more, they rarely respond to the child's aspirations, a fact that merits attention.¹

If one of the principal functions of the cinema is to provide the adult with the means of escape and of diversion in a broad sense of the word, the same does not hold true for children and adolescents. Their needs are limited neither to diversion nor to amusement.

Youth is eager for knowledge, eager above all to find answers to its problems, eager to appease its curiosity.

What can the adult film mean to children?

Several solutions offer themselves.

Either the film does not awaken their interest at all, because it answers none of their preoccupations, or it would have been able to interest them if care had been taken to help them understand it. In both cases, the results are of no account, which is a sufficient criticism.

Or, again the film interests them, altogether or partly, or, finally, as is most often the case, the film interests them but suggests false solutions which they are incapable of rejecting.

In the latter case, there is a manifest abuse of confidence—whether premeditated or not—an abuse of the child's credulity. The stories which are projected on the screen, acted more often than not amidst real scenery, with all the accuracy

1. After a lengthy investigation, Mr. P. Mayer writes in *Sociology of the Films* (p. 83) that the principal criticism children and adolescents make of adult films is that they fail to understand them or that the films do not bear out their experience of life. (Faber 1946.)

that photography is capable of, add to the illusion of truth, and very often the child's experiences of life do not allow it to distinguish, as it should, between fiction or convention and reality.

The danger is doubtless small for very young children, whose world is still a mixture of the imaginary and the real. With them, the story of the film is subsidiary to their own life story: they project their own world on to reality and thus travesty it. Too often we are ignorant of the processes and consequences of "projection" phenomena.

But there is an age at which a child displays a more objective curiosity about the world.¹ From then on, the film has a stronger influence on him.

But, many adult films present a superficial and often inaccurate conception of life. For the cinema is an industry, subject to the financial and commercial demands of the public. Its votaries must be offered a powerful escape from daily cares, a sort of dream spectacle, easily digested, attuned to the taste level of a vast and heterogeneous audience. This is why, despite high qualities of form, the dramatic construction of such films is largely based on violent sensation, on a ready display of unworthy sentiments. The commodity is costly: it must be immediately consumed by millions of spectators.

Moreover, the suggestive power of the image has made the cinema suspect in the eyes of governments. The latter have imposed severe censorship regulations; producers have aggravated the situation by their timidity and fear of commercial failure.

As the celebrated director, Jacques Feyder, bitterly remarks in his memoirs:

"For a film to pay its way and yield dividend, it must however cheaply made, be exportable. It must therefore be adapted, not only to the temper and custom of the French, but also to the demands of the international market. One must therefore avoid antagonizing both the French and foreign censorship.

"But these rarely agree either on what is called decency or morality, or on political questions.

"Exchanges are facilitated neither by the boundaries of Europe nor by the claims of States closely to supervise the intellectual pabulum of their peoples and safeguard their national superstitions.

"How can one approach a social or religious question? How try to treat a conflict between workers and employers, a class struggle, an antagonism of ideas, a conflict of countries. All doors will immediately close before you, however delicately and impartially you have dealt with the subject.

"Thus, because it is necessary to live and do the job for which

1. As Professor Henri Wallon remarks: "There is a period of growing objectivity from 7 to 12 years."

one was born, one is led to eliminate everything that might shock anyone, a person, a class or a nation, and what is left is only the plot of a bouncing comedy or of a melodrama.

"Happy is the man who, confined to such intrigues, can add at least a human and picturesque milieu, alive and vibrant, which offers real cinematic sustenance, the warm and plastic nourishment of a film. That is the film-maker's tragedy.

"We are handling the most powerful instrument in the world, a machine for digesting the universe; we know its workings, its appetite, its greed, we are allowed to feed it only with crumbs and refuse, the succulent meats and the rich bread are denied it, it is condemned to the slow starvation of ersatz food.

"At times, the machine appears to be contented; at other times, it devours us."¹

Thus, too often, the screen has been shut off from the important problems of our civilization and gives us only a truncated and conventional picture of them.²

New prejudices, invented by producers, scenario-writers and directors, have created a conformity in the ways of representing the world which is absolutely peculiar to the cinema, without parallel correspondence either in literature or in the theatre; many film critics have amused themselves with picking out its amusing, disconcerting, and often absurd aspects.³

Such puerilities are unfit for the young; children and adolescents deserve something better than this new and highly seductive form of stupidity.

1. Jacques Feyder and Françoise Rosay: *Le cinéma, notre métier*. Edition Skira, Geneva, 1944.

2. This is also the opinion of Mr. Edgar Dale, Vice-President of Ohio State University: "My basic objection to so much of the material which our children are reading in the newspaper, hearing over the radio, and seeing in the movies is that it gives a distorted, unrealistic view of the world in which we live. Such accounts show a vindictive, lustful, hateful world, a world peopled with two kinds of characters—base villains and friends. It is a world of revolvers, machine guns, ruthless killing, evidence of every hue and description. Don't misunderstand. I doubt not in the least that there is a tremendous amount of hatred and cruelty in this world, but the existence of that hatred and cruelty is not the basic problem in the education of children. It is rather what we can do about it. What are we going to do about building a kind of world in which vindictiveness, hatred, dishonesty, corruption no longer exist? I am sure that we will not build that kind of world by closing our eyes to this kind of reality. There is also beauty, warmth, comfort, and kindness and justice." (*Motion Pictures for Children—Now, Later or Never*)

3. Here are some of the clichés of the Anglo-Saxon cinema which Roger Manvell has listed in his chapter on the influence of the cinema. (*Film*, Pelican Books, revised edition, 1946.)

(1) Luxury, especially associated with women, is normal.

(2) The full-time pursuit of women by unoccupied business men and rich young rulers is normal.

(3) Men are the source of money for women.

(4) Sex is probably the most important sensation in life.

(5) Things of the spirit are either funny, eccentric, charlatan or ever so wonderful. (Art is usually debunked as artiness, religion as mania, mysticism as a yearn in soft focus.)

(6) To be foreign is to be under suspicion. To be Eastern is to be horrific.

This said, we agree that a certain number of films do reflect a sincere and authentic picture of the world. Their subjects are treated with depth and honesty. They convey to children a positive sense of the struggle for life and give them cause for enthusiasm.

Special performances for juveniles

There still remains, however, the problem of satisfying this immense public which loves the cinema and will be faithful to it, whether the films be suitable or not.

As Claude Macke has so rightly said:¹

"We must arm and equip the child to live in a given world. This world includes the cinema. With us, without us or against us, children and adolescents will go to the cinema."

It is idle to hope that film production for adults will radically change (we have seen that it answers specific escapist needs) or even that, in the near future, it will cater for the needs of juveniles.

For this reason it has been found necessary to organize special programmes of entertainment films adapted to certain requirements: easy comprehension, special filming and dramatic construction, suitable subjects. We shall revert to each of these points later.

In some countries, the juvenile public is grouped in clubs whose social influence is far from negligible.²

In attending these performances, children and adolescents feel that they are no longer being considered as "kids", being admitted like their elders, to premises where adults "are initiated into the secrets of life". They are no less happy at finding themselves alone and free in the atmosphere of a cinema theatre, amid surroundings which excite their imagination. Plunged in darkness, they enjoy, exclusively for themselves, the magic of the screen.

In company with his friends and playmates the child

1. In *Educateurs* No. 26, March-April 1950.

2. We should mention that in the U.S.A., the Children's Film Library is opposed to the establishment of clubs for children. The Children's Film Library is likewise opposed to the production of specialized films for children over eight; its wish is to supply all cinemas in the U.S.A. with entertainment films out of current production. These films are selected by the National Children's Film Library Committee, and shown at special performances for children of 8 to 12. (See Appendix II, Introduction, p. 151, and the answers to questions 5, p. 154, 6, p. 156, 23, p. 163, and 39, p. 167). The Committee on Motion Pictures and Audio-Visual Instruction of the United Parents' Associations in the U.S. takes a different view and is not of the opinion that there is no need for special films for children. It has launched in 1950 a campaign emphasizing that special films should be made to meet children's needs and it has drawn up standards for children's films as a guide to producers.

abandons himself as in his games, and shares reactions which are often tumultuous. Amidst such collective manifestations, he has the possibility of reacting differently from the rest of the group and of expressing himself as he wishes,¹ without being subjected to the constraints imposed by the presence of adults, or by school discipline.

The problem is to organize these performances in the same spirit as theatrical or musical performances for children, with the same regard to quality. The cinema, too, can contribute to the formation of taste and sensibility.

1. Mrs. S. Herbinière-Lebert, speaking of the kindergarten child, says: "He is not passive when watching the film; he speaks, he comments, he exclaims, he laughs, he repeats the song he has heard, he mimics the gesture or attitude." (*Bulletin de l'UFOCEL*, February 1949, No. 20, p. 9.)

The influence of the cinema

Introduction

We have now to determine what sort of film is suitable for such performances.

The word "entertainment" is perfectly suitable for the films in question, if we understand it in the sense adopted by the specialists; as a term which includes films not to be confused with didactic, educational or scientific productions.

These are films meant to be projected during the child's leisure hours, and which he is free to attend or not. Let us note that the word entertainment does not exclude the idea of direct instruction or of information: it is entertainment in the sense that the child goes to see it because he wants to: in the sense that he buys his pleasure.¹

It is quite possible to show why a film for adults is not always suitable for children and adolescents; it is possible to define the technical and artistic elements which are within their grasp; but it is much more difficult to establish criteria for the choice of theme, subject and characters and of the general atmosphere of this type of film.

In this respect, Professor Wallon has found that many mistakes have been made: for example, the animated cartoon, which is theoretically capable of satisfying a child's naive and whimsical conception of the world, has nevertheless often disconcerted and even alienated him.

How can we avoid this difficulty, learn from former errors and come to a satisfactory understanding of the entertainment film?

To answer this question fittingly, it seems essential to study very closely the influence of the cinema on children and adolescents. This problem has been the subject of much study which has led to the proposal of various theoretical, practical

1. For the meaning of the word "entertainment", as the Children's Film Library understands it, see Appendix II, answer to question 7, p. 157.

and experimental solutions.¹ We shall mention only the most important.

As regards theory, we refer to the recent publications of the Bureau international de filmologie; for the practical side, we shall study the security measures imposed by censorship; and on the experimental plane, we shall give a detailed summary of the observation methods used for noting audience reactions.

Theory

According to Mr. Cohen-Seat, of the Institute of Cinematography of the University of Paris, the real influences of the cinema on the child have not yet been determined. They are at present the object of systematic experiments undertaken as part of cinematographic studies.

They concern the causes of "emotive shocks" and the images susceptible of provoking them. He believes that certain fleeting images are capable of provoking extremely important psychological shocks.² It is, however, impossible to foresee what these images will be and what will be the nature of the shock. This will depend on the affective state of the child or adolescent at the time of the film's projection.

Dr. Le Moal writes:

"Anyone experienced in child psychology knows that there is no need of durable impressions to affect the child profoundly, sometimes permanently. A simple emotion-shock is capable of marking him for life, for good or ill, on the plane of psychic equilibrium or morally".³

Cohen-Seat says that a film "perfectly immoral or perfectly idiotic" may leave no harmful trace on a child, but may even have a beneficial effect.

Most censors incline to suppress those shots in a children's film which show a kiss on the lips, whereas children attach no importance to this gesture. A small boy and girl may, by imita-

1. From the theoretical point of view, several specialists have made suggestions. We mention:

(1) The report of Mrs Macalister Brew: "The Psychological Purpose underlying the Work attempted by the Advisory Council on Children's Entertainment Films". (Appendix V, p 220.)

(2) Suggestions for Research—Report of the Departmental Committee on Children and the Cinema. London, 1950, p. 88.

(3) The text of the Enquête Internationale, proposed by the Bureau International de Filmologie, and published by the *Revue Internationale de Filmologie*, No. 5, pp. 1 to 20.

2. As early as 1920, René Schwob, in his remarkable book *Une mélodie silencieuse*, was studying the same problem. In the course of his investigations he paid no attention to the quality of the films presented to him, but only watched for "the infrequent moments giving rise to some emotion".

3. *Informations sociales*, No. 13, July 1, 1949.

tion, kiss each other on the mouth, but this will afford them no gratification.

On the other hand, what Cohen-Seat calls "the operatory technique" may have importance and provoke the shock of discovery. If the child sees on the screen two mouths slowly approaching each other and opening, he will learn how the thing is done. The cinema will instruct him in an act he has not had the opportunity to learn through personal experience, or to observe in everyday life, and this information may influence him and cause a disturbance.

In addition, pictures which seem innocuous and symbolize open comradeship, such as a boy taking a girl by the arm, may, for certain children, acquire a graver significance. In life, a boy may often take his little cousin by her arm without this gesture having the slightest importance for him. But under the conditions of a cinema performance, this picture may sow mischief in the body of the child and, consequently, in his mind, because he is looking at it in a state of concentrated attention, and he notices that the boy's hand touches a rotundity of whose existence he had not heretofore been aware. This may be his first contact with femininity, for at the cinema the sensation of reality is so strong that the child will feel the vision sink into his conscience and take hold of him, as though the experience were physical.

The views of Dr. Le Moal and Cohen-Seat on the influence of the cinema are thus very cautious, emphasizing the difficulty of ascertaining how it operates.

Cohen-Seat, in particular, is careful not to specify the factors that may act upon the child, or to generalize their impact, as has been done by a number of specialists over-confident of the results of their research, or by certain censorship bodies, too sure of their criteria.

Censorship protection

Censorship aims at excluding films, or parts of films, whose influence is thought pernicious.

Its prohibitions mainly affect the following matters:

- (1) Sexual problems, anomalies, etc.
- (2) Unhappy marriages, infidelity, divorce.
- (3) Vice, i.e., gambling, drunkenness, etc.
- (4) Modern crime, that is, crimes committed by means of improved weapons or scientific methods.

The ban does not include thrillers, in which the emphasis is on adventure rather than on criminal methods.

- (5) Terrifying films, monsters, supernatural elements, phantoms, macabre films, etc. But if comic films sometimes show corpses, and the burlesque element outweighs the macabre effect, censorship is tolerant.

(6) Cynical or too sophisticated films.

(7) Cruelty to animals.

In applying these provisions, some censors are reluctant to take the advice of professional psychologists, feeling that it is impossible to apply a rigid code and that each film must be treated on its merits.

They maintain that censorship is a question of common sense, imagination, intuition (and even humour, as Mr. Watkins, Secretary of the British Board of Film Censors, has declared); one must show understanding and sympathy for the child.

Thus the best censors are sensitive parents, who understand children, love them, live with them, and often take them to the movies.

However, the majority of censors are agreed that current production shows too many scenes of violence and brutality. Mr. A. T. L. Watkins tells us that the British Board of Film Censors has issued a severe warning to English and American producers, together with a list of scenes and plots they will no longer tolerate in films. Again, the Office international catholique du cinéma¹ has addressed a strong appeal to responsible directors of the film industry, complaining that certain films present the masses with an extremely depressing view of life highly derogatory to the dignity of man. It wants the cinema to become a positive instrument of entertainment and culture, imbuing the public with a taste for decent living and the courage to confront daily difficulties.

In the view of many specialists, the scruples of the censor are exaggerated, even unjustified. Despite certain concessions, the censor obeys sentimental inclinations rather than scientific laws. The bans that he imposes are related to educational principles which have often been proved ineffectual; a panic fear of sexuality, of "bad examples" and of their repercussions on the formation of the child's character.

The cinema would play the role of scapegoat, and distrust of it would help to hide the causes of a much deeper evil: the shortcomings and faults of education in the family and school.

SEXUALITY AND IMMORALITY

Sexual problems brought to the screen are at the origin of much criticism of the cinema.²

In defence of the cinema, Dr Le Moal remarks that, as a result of their education, children will recognize on their own as immoral those scenes where sexuality intervenes. Children

1. *Revue internationale du cinéma*, No. 4.

2. Psychology notes that sex is at the origin of fewer troubles than is the fear that it inspires.

attach little importance to adultery, which is only judged immoral by older children.

Under conditions of normal education, a sort of natural brake is brought into play and protects the child. Between five and six years and puberty, sexual problems and sentimental complications, far from exciting him, inspire profound indifference.¹

It is doubtless true, as Lanoux² affirms, that the sentimental education of today's youth takes place in the cinema.³ But this "initiation" takes place only at the moment when the maturity of the child makes him sensitive to first sexual awakenings, that is to say, at the time when this initiation would occur in any case. Nothing permits us to affirm that the cinema is less successful in this task than the novel or the hazards of life.

It may be that, in reality, the prohibitions of sexual problems are less concerned with the protection of the child than with the demands of a puritan and hypocritical morality.

DELINQUENCY

The individual's behaviour is, according to Dr W. J. Inglis of the University of Glasgow, principally determined by the force of his instinctive tendencies and by his family life.⁴

The causes of delinquency are to be sought in problems of the environment, and in the child's affective life, and no case has been cited in which a profound disturbance was provoked by imitation of acts seen on the screen. These causes should rather be looked for in bad home influences, in parents or grandparents who are over-indulgent or unsympathetic, and in social causes such as unemployment and poverty.

The widespread belief of a few years ago that the cinema encouraged juvenile delinquency has long been abandoned by the majority of magistrates and social observers.

Armand Lanoux asks:⁵

"Is the cinema not rather the accident which leads into law-

1. Unless the child is obsessed with certain questions which the parents have done nothing to dissipate.

"Little girls, at the approach of puberty are frankly furious about what they call 'stupid love scenes'. As they know that this sentiment will one day be for them a very intimate secret, this reaction may well be related to feminine modesty." (Mayer: *Sociology of the Film* Faber 1946, p. 110)

2. The opinion of Professor Herbert Blumer of the University of Chicago may be treated with the same reserve as the affirmation of Lanoux: "Children are encouraged by love scenes to hold hands, to kiss; boys admit that they take girls to the cinema because after a love film, the girls put up a much feebler resistance."

The sexual influence is not less. Certain emotions felt in front of the screen incite adolescents of both sexes to seek sexual experiences.

3. "Le cinéma, fait social." (*Informations sociales*, No. 13, July 1949, p. 894.)
4. Quoted by Richard Ford, *Children in the Cinema*, pp. 76-77
5. "Le cinéma, fait social." (*Informations sociales*, No. 13, July 1949, p. 894.)

lessness children already asocial or anti-social? It may be said that the cinema gives to 'gifted' elements an example, a technique, methods and an audacity which they could well do without, and the social body also."¹

This is what Jean Chazal, a judge in the Juvenile Court of the Seine, calls: teaching the child a "trick"—a "gimmick". Thus, "the minor finds in certain passages of a film the procedures he will use in the perpetration of his unlawful urges".

Dr. Le Moal goes to the heart of the matter when he studies the action of the cinema on affectivity:

"A difficult family situation comparable to our own will allow us easily to identify ourselves with the hero, and we shall appreciate the psychological value of the film in proportion as its psychology corresponds with our own. An other times, solutions adopted by a character and which we ourselves had not thought of, impose themselves upon us without our knowledge.

"It is undoubtedly true, also, that indirect suggestion of a solution to the subject's intimate mental problems may lead him to adopt the corresponding mental attitude.

"The 'parallel story', where, in the form of a more or less legendary tale, the child unconsciously finds his own story, with arguments supplied for its sublimation, is a classic therapeutic technique.

"But everything depends on the end proposed. If the scenario of a film leads the hero to satisfy his instincts although they are socially and morally inadmissible, this may be an invitation for the least susceptible spectator, and most children are in that class, to adopt the same behaviour.

"Thus we have the case of a boy who, after having seen 'Poil de Carotte', tried to hang himself. It turned out that, like the young hero of the film, he was utterly misunderstood by his mother and, like him, he attempted suicide as an escape.

"To the extent that the subject is capable of identifying himself with the hero, preserving at the same time his self-control, it is possible that the film may be an element of release, a balancing factor therefore, even, and above all, if the scenes are violent. But one must not forget that imitation plays a preponderant part in the psychology of the child. Where humanity, and especially education, is concerned, every case is different, and a generalization in one direction or another would once again be a mistake".²

1. Some authors even see in the film a means of fighting lawlessness.

Dr Cyril Burt, author of a book on juvenile delinquency, notes that, after a cinema had opened in a place where formerly none existed, there was a distinct lessening in the number of adolescent offences, in the frequentation of cafés and in unhealthy flirting among young girls. (Quoted by Richard Ford: *Children in the Cinema*, p. 87.)

Dr. Miller remarks that films no more provoke crimes than the immorality of our dreams incites us to reprehensible actions. (Quoted by Richard Ford: *Children in the Cinema*, p. 87.)

2. "La santé des enfants et leur équilibre psychique en face du cinéma", *Informations sociales*, No. 13, July 1, 1949.

We may, however, question the real influence of identification mechanisms in cases where the cinema gets the better "of scruples and apprehensions". It seems that, under conditions of normal life, it is the parents who chiefly determine the child's deep and durable imitations, other imitations being secondary and subordinate.

We should bear in mind that, as with sex, children exercise a sort of personal censorship.

It is curious to note how often normal children are indifferent to pictures considered by the adult as dangerous.

Dr. Le Moal states that injustice in the films is only noticed by pre-delinquents, by children who are "tainted" and are thus the prey to an inner conflict.

DISTRESS AND FEAR

Censorship is particularly careful to spare the child strong emotions he cannot master and which might cause him harm. Even a normal film is capable of creating "a tension of the whole being which can be seen for hours after the performance in an abnormally excited and emotional state".¹

Very often, children will admit that they have been frightened by certain parts of films, that the fright has sometimes persisted for several days, accompanied by nightmares and insomnia. Certain shocks may even have been branded on their memory for long periods.

P. Mayer has noticed that after a visit to the cinema, some impressionable children hurry home, avoiding dark streets; they are afraid of shadows, will close the windows, look under the bed and behind chairs; they want a night-light to be left burning in their room.

Richard Ford gives the results of an enquiry carried out among leaders of children's film clubs, which has enabled him to draw up a fairly complete list of the subjects and details that frighten children.² Account should of course be taken of the degree of violence of such shocks; some may be only superficial, and we should be sure as regards their actual harmfulness.

Armand Lanoux, in *Informations sociales* of 1 July 1949, gives three examples of typical children's films; "Pinocchio", "Snow White", "The Thief of Bagdad"—three examples of films which cause fright to children.

1. "Le cinéma et l'Education", Pierre Chambre in *Pédagogie*, n° 9, p. 515, Nov. 1949.

2. See Appendix VII, page 227. We would note here that scenes of mystery, horror, darkness, the unknown; those which show phantoms, monsters, skeletons, witches; scenes of crime, war, fights between hideous people, may cause fright and distress.

Dr. Le Moal remarks that nightmares and nocturnal terrors are also related to the emotional disequilibrium of puberty.

Reproducing the story of Jonah, Pinocchio is swallowed by a whale: the children are visibly frightened. They are afraid of the monster, and have claustrophobic fears—a feeling due to the memory of our pre-natal life. In "Snow White", the change of the fairy into a witch affects the children. In "The Thief of Bagdad" it is the fight with the spider—not a stimulating fight but one calculated to give rise to nightmares.

At the cinema, the child is exposed to emotional shocks. Film technique and the suggestive power of pictures gives a brutal character to such shocks.

But are they more violent, and is their influence more harmful, than the shocks that reading might produce? For children's literature, fairy tales and legends, filled with frightening visions, may cause shocks and distress as deep as any produced by the cinema—not to mention the yellow press, the radio, stories (including family quarrels) heard at home.

Whether the violence of these shocks implies that they are harmful and should therefore be prohibited, is another matter. It is, for one thing, difficult to know whether a child is seriously disturbed or merely excited. Children themselves admit that a certain feeling of fear is not unpleasant. This is noticeable in games where children play at scaring each other.

Dr. Elliott Jach points out that "horrifying scenes are perhaps a good thing in that they enable children to rid themselves of their fears and their suppressed instincts".¹

It is perhaps not a bad thing that they should learn to overcome their fear, for certain violent actions may serve to strengthen their character and enrich their experience of life. Everything depends on the nature of the individual child and the extent to which he is impressionable.

Should scenes of cruelty, sadism, torture, atrocity, assassinations, brutal death, therefore be systematically suppressed on the grounds that they may go beyond the resistance limits of certain impressionable, nervous, hyper-emotive, mythomaniacal children?

No theoretical answer to this can be given.

Care should be taken not to lay too much stress on mentally deficient or neurasthenic children, to the detriment of normal children capable of healthy reactions.

The solution lies in taking account of the emotional resistance of each individual child and not taking him to see anything that may cause too violent a disturbance. This ideal solution depends entirely on the parents.

Some children have an exaggerated taste for the excitement which the cinema brings them, and it has been found that such children are generally trying to escape from unfortunate family or social circumstances—that they are suffering from an emo-

1. *Children and the Cinema*, British Film Institute, June 1946 (pamphlet), p. 16.

tional disturbance.¹ These children are generally honest but they are unhappy and do not scruple to steal the price of a seat at the cinema, where they may find some escape from the sadness of their own life.

On the other hand, some neurasthenic children never go to the cinema. A certain psychiatrist is known to have recommended, as part of his treatment for a child patient, that the parents should send him to the cinema.

For normal children, a happy medium should be aimed at, between these pathologic extremes.

Even in the case of a particularly impressionable child, the influence exerted by a good or bad film must depend to a large extent on the child's environment. For this reason, performances organized through clubs are very satisfactory: the opportunity thus afforded the child to discuss the film under competent guidance, sharpens his awareness, enables him to see things in their right proportions, and prevents the "fermentation" of feelings which, under other conditions, he would be obliged to hide and repress. The same could be done for him by the family environment.

To sum up, most of the dangers that censorship tries to combat are only harmful in cases of excessive frequentation of cinemas.²

Then there must be other amusements to offer the children.

As Mr. Jean Chazal wisely points out:³

"The campaign against excessive frequentation of cinemas raises the problem of family and social education, and, perhaps even more important, the problem of the *organization of leisure* for the poorer children. For, if we want them to go less often to the cinema, we must offer them alternative forms of amusement. They cannot be condemned to spend their holidays in tenements and cramped quarters."

According to the report of the Home Office:⁴

"In an enquiry made by the Social Survey in 1947, it was found that both in urban and rural areas the largest single leisure time occupation among all the children covered by the enquiry was that of attending the cinema, although the children did not, at any age, place cinema going as a first choice for out of school amusement. They preferred organized games and outdoor and indoor occupations of other kinds. This suggests

1. Dr. Antoine Pierson reports the case of a 16-year old boy who, for two years, went to the cinema 11 times a week, averaging 600 films a year. He had reached the point of completely losing his powers of speech. (*Pédagogie*, No. 9, Nov. 1949, p. 532.)

2. Dr. Brew in her report. (See Appendix V, page 220), emphasizes that: "The Council is deeply sensible of both the psychological effects that any one film may have on any given child, and also of the cumulative effect of seeing a large number of films."

3. Special number of *Educateurs*, March-April 1950.

4. Report of the Departmental Committee on Children and the Cinema, May 1950, p. 7, par. 17.

that for many children the attraction of the cinema is partly, at least, due to the lack of alternative forms of out-of-school amusement."

The important problem of organization of leisure time is particularly urgent in the case of children from 7 to 12 years of age who do not seem to be catered for by youth organizations.

CONCLUSIONS ¹

After considering the negative aspects of censorship and its dangers, which may be as harmful to the child's education ² as would be the unbridled freedom of scenario writers, we should mention, in all fairness, the beneficial influence that censorship can exert.

The warning given by the censors to producers and directors who consistently make brutal, violent, degrading, or outrageously pessimistic and negative films, should have our full approval.³

In criticizing excessive restrictions in censorship, we have been impelled by our conviction of the necessity of broadening the child's horizons.

Cinema performances for young people should reflect the whole of life, both in its brutal and in its peaceful aspects.

It is less the affectivity of the child than his education that seems to us to be threatened. He is badly informed, particularly on social and political matters, and it is all too easy to play on his ignorance.

Rather than trying to establish the harmfulness of certain

1. For reasons mentioned before, we have been unable to incorporate the information from the Children's Film Library in the U.S.A. in this text, and we refer the reader to the following documents, published in: Appendix VIII, p. 231, in which the problems of distress and fear are treated. Appendix II, p. 152 answers to questions 2 and 3, referring to the criteria applied by the Children's Film Library for the selection of films for children of 8 to 12. Appendix II, p. 158 answer to question 8, concerning the problems of morality. Appendix II, p. 172 answers to questions 66-69, containing information on censorship in the U.S.A.
2. "Many teachers, educators, religious leaders, and the like do not have enough faith in the educative process. They do not have faith and trust in the intelligence and ability of children and young people. Consequently they place their faith and responsibility in censorship and prohibition. We can, I believe, get little help in our educational programme through censorship. I grant the necessity for preventing our children from getting the kinds of experience found so frequently at the motion picture theatre, but I disagree sharply with those who have any profound faith in censorship as the way of solving our dilemma of getting better motion pictures for children. I am convinced that this is a false hope, a will-o'-the-wisp." Dr. Edgar Dale, Vice-President of Ohio University, *Motion Pictures for Children—Now, Later or Never*.
3. Dr. Le Moal says: "They (the children) are perfectly capable of deriving benefit from the performance; certain films elevate them morally; others falsify their moral sense, accustoming them to see in an agreeable and flattering light (to the point where they find it normal) robbery, adultery and injustice, to mention only these aspects of immorality." (*Sauvegarde*, Nov-Dec. 1947, No. 15-16, p. 76.)

pictures, we think it is more important and urgent to secure that only the best films are shown to children.

Experimental study

Techniques for observing the reactions of children and adolescents

In addition to theoretical observations and censorship measures, experts have undertaken a definite and experimental study of the reactions of children and adolescents and have furnished a detailed description of their behaviour during and after the performance.

The purpose of these observations was the provision of suitable films for children. They afford a check on the influence of particular films, which, though it may lack depth, at any rate has the advantage of being based on varied data.

Most of the observations are from people familiar with juvenile audiences at the cinema, and are based on their daily experience. Many of them spring, indeed, from problems that are continually confronting the organizers of film shows for young people.

The effect of film projections on children can be observed in various ways. We are only concerned with observations made in the absence of parents and adults for, as Dr. Le Moal says, the main reactions are inhibited by the presence of adults. Naturally, this does not apply to observers whom the children know, or to adolescents.

According to the information supplied to us by specialists, the most usual methods may be summarized as follows:

- (1) During the actual projection, by listening to the exclamations of the children or observing their physical behaviour.
- (2) By discussion at the end of the projection.
- (3) By asking questions after the projection, or getting the children to describe what they have seen.
- (4) By questionnaires circulated to the children and the organizers.
- (5) By letters sent by the children to the organizers of their own accord.
- (6) By intra-club bulletins.
- (7) By conversations at school, stories, exercises, drawings and collective games.
- (8) By opinion and memory tests.

REACTIONS DURING PROJECTION

Observations in Great Britain. It is fascinating to note the atmosphere at a performance for a juvenile audience. The

children may preserve a religious silence, or start to talk, cough, fidget, walk about the hall; react intelligently to the story as it unfolds itself on the screen; wiggle with excitement, scream with joy, howl with fear or yawn with boredom. They applaud, exclaim, laugh, jeer, miaow (during love scenes), whistle.

Their reactions are strong and violent.

Mary Field tells us that, with long practice, it is possible to interpret all these noises, and that the children's liveliest pleasure is rarely accompanied by the loudest reactions but rather by complete silence from the whole audience, a sort of pigeon-cooing, light little laughs or sighs of admiration and tenderness.

Mary Field affirms that the greatest rewards the producer of children's films can have is suddenly to hear a frank and genuine burst of laughter, spontaneously arising from the young audience.

Shouts, exclamations and screams have nothing to do with the spectators' pleasure; they merely indicate the excitement produced by a thrilling picture¹

As soon as the picture loses its hold on their interest, the children begin to chatter, talk aloud, fidget, move about and jostle one another. Sometimes they even talk to themselves.

The behaviour of children is most interesting to watch, especially the hands, eyes and general attitude. Unfortunately, the half-darkness makes this kind of observation a little difficult.

Dr. Le Moal describes as follows the reactions of a hyper-emotive:²

"He shares the physical and moral sufferings of the hero, is worried on his behalf when events take a dangerous turn; he cries, tries to turn his thoughts away from the action, hides the screen by holding his hands before his eyes or closes them, wriggles, bites his nails. He is affected physically by the situation as though he were personally involved: rapid beating of the heart, sweating, chills, need to urinate, distress."

Dr. Le Moal³ has found that 60 per cent of the boys admit crying at the cinema. This proportion falls to 30 per cent among adolescents of 16, but perhaps their pride prevents them from being sincere. Among girls, older as well as younger, the proportion is much higher, and 85 to 90 per cent admit crying at the cinema; they may feel pity for certain characters, or perhaps they are upset by the emotional scenes or the sadness of a subject.

In England they have carried the observation technique further by recording the audible reactions of the children, but

1. For the observation technique used in the U.S.A. (Wiggle Test) by the Children's Film Library, see Appendix II, answer to question 61, p. 171, and Appendix VIII, p. 231.
2. *Informations sociales*, No. 13, p. 900.
3. In his study of 1,163 children from 10 to 16 years of age.

it is difficult to place the microphone so that the music and the dialogue from the screen are understandable and not dominated by the cries and shouts from the hall. Difficulty in this type of recording also arises from accoustical conditions peculiar to a cinema hall. A point must be found where there is a balance between the sound track and the children's audible reactions.

The advantage of these recordings is that they provide irrefutable proof of the children's reactions. They are used to ascertain at what points in the action, dialogue and music, the children react, and how. From these data, conclusions are drawn for future productions.

Mary Field suggests the recording of reactions to the same film in different countries, for purposes of comparison.

In an article entitled "Unfinished Project",¹ Mary Field regrets that the study of children's reactions has been made under different experimental conditions and with different films.

To enable the results of these experiments to be comparable, she suggests a single method, to be applied to various audiences in many countries, using specific films containing prototypes of scenes likely to give rise to interesting reactions.

Her method consists in photographing the children exactly at the moment when the chosen tests are flashed on the screen. In order to avoid disturbing the children with flash bulbs, the photos would be taken on infra-red film.² Caution is to be recommended, for there is no practical interest in examining photographs of children taken at particularly spectacular moments. The important thing is to photograph them at agreed moments, so that the psychologist may know exactly what part of the action, what scene, what picture, what gesture shown in a close-up, has given rise to the attitude observed. Unfortunately, only small groups can be photographed with the necessary precision and detail. Further information about the children photographed would help us to relate their reactions to their constitution.

It would be very interesting to extend the method worked out by Mary Field to many countries; a scheme of this sort should obviously be launched on an international scale.

DISCUSSION

As regards programmes for adolescents, the organizer of the Ciné-Club de Jeunes de Valence, Mr. Jean Michel, thinks that discussions should be arranged from the very first showing,

1. *Sight and Sound*, Vol. 18, No. 69, British Film Institute, 164 Shaftesbury Avenue, London, W.C.2.

2. See also Appendix II, last part of answer to question 61, p. 171.

once the children have been warned that their opinions will be asked for. At the beginning there will be shouts, screams, applause and whistling, but eventually an attentive circle will form and discussion will start of its own.

Mr. Jean Planchon, in *Vers l'Education Nouvelle* October-November, 1948, writes:

"It is the duty of the Ciné-Club organizer, when a flood of emotion and ideas has been loosed on the child by the picture's dialogue and music, to introduce some order and see that things are viewed once more in their proper perspective. This is not a matter of pouring cold water on enthusiasm, but merely of calming the imagination before it has built up, on the basis of the impressions left by the film, a state of mind all too likely to lead to stupid acts or—what seems to be one of the great moral damages of the film—a sort of weariness of everyday life, a boredom with everything that does not belong to the dream world of the screen.

"A film leaves us no time to think; it forces upon us its own manner of seeing and feeling, without allowing us to stop and reflect. A chapter of a book, upon reading, becomes clearer, richer in detail. Although it is not possible to re-project the film at once, an analogous mental operation goes on in the mind of the organizer. This enables him to see events in their true proportions, to realize that the film is more concise than daily life and that its rhythm accelerates the normal course of emotions, sentiments and actions. The organizer should impress on the children, by stressing them, the most genuinely beautiful passages, whether of music, photography or human conduct; he should condemn what is mediocre and unmask such fakery as is likely to deflect young minds from their proper course."

One leader of a film club belonging to the "Ecran des Jeunes" thinks that it is difficult to organize systematic discussions. He has adopted other methods, which he summarizes as follows:

- (1) Have the plot of last fortnight's film retold. This is a memory and narration exercise. Choose a volunteer to begin. Often the others will join in and help him along. Try to "draw out" the shy or nervous; watch for gossips and show-offs.
- (2) From time to time, in addition to this exercise, ask questions which will encourage your hearers to give their opinion of the film.
- (3) Get volunteers to act very briefly some of the most striking scenes from the film they have just seen. Try to get them to reconstitute from memory the decor and movements (exits, entrances, etc.)—not so much from the point of view of faithfully imitating the screen actors as from that of understanding the characters depicted. Obviously, the scenes chosen will have to be suitable.

QUESTIONS ASKED AFTER PROJECTION

It is common knowledge that the manner and form in which questions are asked influence the answers. The child tends either to answer what he thinks the adult is expecting of him (and in this matter children are very astute), or to dissimulate or dissent from sheer contrariness.

The sincerity of answers is often open to doubt, and a critical turn of mind is needed to analyse it.

QUESTIONNAIRES

The same remarks apply to questionnaires. The difficulty is to draw up questions likely to produce interesting answers. One disadvantage is that parents often help with the wording of the answers.

One of these questionnaires, the "Bernstein" ¹ questionnaire, was distributed to 50,000 children attending a cinema circuit in England.

In other organizations giving Children's Film Matinees in the United Kingdom, managers have to fill in the following questionnaire at the end of each performance:

Manager's Report on Children's Entertainment Films

Cinema:	Town:
Average Attendance:	Date:
Name of Film:	

A. Manager's estimate of audience reaction:

- (1) (a) Did the film hold the interest of the children continuously?
(b) If not, at what point or points did you notice signs of boredom?
- (2) (a) Which characters hold the interest of the children?
(b) Which characters failed to hold the interest of the children?
(c) Did any particular voice compel attention?
(d) Can you suggest possible reasons for the reactions you note in your replies to 2(a), (b) or (c)?
- (3) (a) What were the high spots of interest in the film for your audience?
(b) Did any camera or sound effects attract attention?

1. Issued by the Granada Theatres Limited, 36 Golden Square, London W.1.

- B. What were your personal views on the film?
C. What were the personal comments of the children?

Signature.

In *Children in the Cinema*, Richard Ford gives a large number of questions which were asked of cinema managers, together with their answers. A list of these questions will be found in Appendix VII, p. 227.

We reproduce below a questionnaire distributed by the Ciné-Club des Jeunes de Biarritz: ¹

Which of these three films interested you most?

"Aubervilliers" (Eli Lotar film)

Where is Aubervilliers?

Are the ruins shown due to war damage?

What thoughts did this film suggest to you? What feelings?

Do you think the pictures are true? Was the film faked?

Did you notice the incidental songs?

"Zuiderzee"

What is the Zuiderzee? Where is it?

What was being done here? Why? How did they begin? What had to be transported?

Did you understand from the beginning of the film what it was about?

Did any part especially please you? Which?

Did you understand the last part of the film?

Do you remember that this film was made in 1932, when there was a surplus of everything and at the same time serious shortage among the poor people in all countries?

Have you any remarks to make about the photography? the music?

"Nanook"

Can the film be considered as a study of environment? Eskimo? Why?

Tell what you have learnt of the way of life of these people.

Would you have liked to know more? What?

Do you think that Eskimos are intelligent? Why do they make long journeys?

Was it a good idea to show Eskimo life as it is, without telling an imaginary story?

1. *Bulletin UFOCEL*, No. 22, April 1949.

Were you sometimes moved by the film? Why?
Were you sorry the film was silent?

In the UFOCEL bulletin for February 1949, Mrs. Gratiot-Alphandery and A. Bouisson note that:

"The questionnaire undoubtedly provides a useful basis for the preparation of statistics; but by specifying it imposes limitations; the questions, in supplying guidance, almost suggest the answers.

"In the case of young children, whose behaviour is particularly interesting from the point of view of their social or affective intellectual development, the questionnaire should be simple and short and the questions asked should not necessitate fine distinctions."

LETTERS

Mary Field believes that the most important documents are letters spontaneously sent by children, in which they describe their impressions, often in the bluntest terms.

Sonika Bo reports that she began by asking children to write to her, but gave this up when she realized that the parents often helped with these letters.

INTRA-CLUB BULLETINS

Intra-club bulletins or magazines published by commercial circuits often reproduce children's letters and opinions. In certain film clubs for young people, they are entirely edited by the members.

These bulletins also contain critical information about films, books whose subjects have been adapted, producers, etc.

EXERCISES, DRAWINGS, STORIES, COLLECTIVE GAMES

Mention should be made of another method, described in *Documentary Newsletter*, which was applied in an English school at a showing of films on traffic problems.

Two films were chosen, one for children from seven to eight and the other for children from 9 to 10. Each class of 7, 8, 9 and 10 years was divided into four sections of 10 children each.

In each class the children of section 1 drew freely for 20 minutes, saw the film and then drew again for 20 minutes. The point was to see whether the drawings made after the projection were influenced by the film.

In section 2 of each class, two observers organized an oral story contest. One observer began by telling a story, asking

each child to add some episode of his own choosing. The role of this observer was to assure the continuity of the story while noting the behaviour of the group. That of the second observer was to note in detail what the children had said. After 20 minutes the story was interrupted, the film projected, and then a new story begun containing some allusions to the subject of the film. Once again, the children's stories were noted.

In section 3, the children were asked to write stories before and after the projection of the film.

Section 4 was concerned with collective games. The children played under the direction of an observer, while two others noted the conversation and behaviour of the children. It was suggested to the children that they should play a game of traffic, some acting as pedestrians, others as automobiles and buses. After the projection of the film, it was suggested that they should begin the same game again and play those scenes where the film might have suggested improvements. Everything said or done was once more carefully noted.

The two films were projected at the same time to the four sections of children in the seven year age group, and similarly for the other age groups. Care was taken to choose classes of average intelligence, avoiding a predominance of particularly bright or dull minds. During the projection of each film, all the observers intently studied the reactions; the laughs, the passages that obviously annoyed or interested the children, and those that were manifestly above their comprehension and bored them.

The next day, the children were asked to write out the story of the film they had seen. All this material was compared with the mass of drawings, stories and notes taken by the observers.

Mrs. Gratiot-Alphandéry and A. Bouisson have made a study of the oral and written stories and the drawings and have suggested a method of observation (see Appendix VI, p. 223). In another publication, Mrs. Gratiot-Alphandéry and A. Bouisson state:

"The psychologist, throughout his research, must remain objective, that is to say, must observe and record facts only. He need have no concern with the immediate practical purposes for which his studies will be used. He does not comment on the good or bad reactions he may observe. But in working out his results he compiles a stock of reference material which is invaluable alike to teachers, educationists and technicians.

"The teacher, once in possession of direct information on what interests the child in the film, what he remembers and how he fixes it in his memory, can adapt his method to the child's potentialities. The educationist, concerned with the moral and aesthetic value of the performance, can choose what is likely to make the child react in a healthy way—to impress him without tiring or irritating. Finally, the technician, better aware of the child's intellectual and affective needs, can be

surer of producing suitable films without waste of time and effort."

OPINION AND MEMORY TESTS

In addition to investigations centred on the affective reactions of the child, on his ability to understand and his aspirations, we should mention the studies made by two University of Chicago investigators, Dr. L. L. Thurstone and Dr. Ruth C. Peterson.¹

The object of these studies, reproduced by Edgar Dale in his work *The Child and the Movies* is to show the influence of the cinema on the opinions of juvenile audiences with regard to national and racial problems, crime, war and the punishment of criminals.

They organized their enquiry as follows:

Young school children and adolescents from High School and College were asked to fill in a questionnaire requesting their opinions on the above-mentioned points. This questionnaire was followed, one or two weeks later, by the projection of a film in which one or other of these problems was treated.

The following day, the students were asked to fill in another questionnaire, identical with the first, without the slightest allusion being made to the film they had been shown.

It was found, in comparing the answers to the questionnaires on each subject, that the first set differed considerably from the second and the influence of the film on the answers was obvious.

The trend of the opinions had followed the film. Thus, for example, the film "Birth of a Nation" had strengthened anti-Negro prejudices, and a film about China had given rise to reactions favourable to the Chinese.

It was also found that the effect of several films with the same tendencies was cumulative, the influence of one reinforcing the other.

The experiment was continued, with a view to measuring the depth and persistency of the changes of opinion caused by these films; the questionnaire was given to the same students 10 to 19 weeks after the projection.

The tenor of the answers proved that, if the facts were still fresh in the children's memory, the opinions tended to go back to what they had been before the projection.

It will thus be seen that the influence was shallow and temporary, although certain signs whose importance is apt to be exaggerated, might seem to prove the contrary.

1. "Motion Pictures and the Social Attitude of Children." (Quoted by Edgar Dale: *The Child and the Movies*, p. 8.)

It is useful to distinguish in these cases between "a real behaviour determinant" and "remembrance of facts or opinions". Although memory and opinions are conditioned by the personality as a whole, such influence is not necessarily reciprocal, and therefore opinions derived from an outside source, although they may appear to be consciously assimilated, rarely have an effect on behaviour, particularly when such opinions do not correspond to the inmost aspirations of the subject.

Thus, whilst some importance should be attached to the fact that the child's memory is more faithful than the adult's,¹ this is because, for the juvenile spectator more than for the adult, the film is a source of information. We have consequently to deal with a social problem already raised at the beginning of this work, when we mentioned the criterion of "the widest possible information" and said that certain problems should be tackled with all the necessary frankness and courage.

But this criterion goes far beyond the realm of the cinema. It concerns the hygiene of society as a whole rather than that of the individual. We therefore think it is dangerous to express such questions in terms of memory and awareness. Opinion and perception may be completely at variance with the deeper causes of behaviour.²

Conclusions

Great care should be taken in estimating the influence of the cinema on children and adolescents through the study of their reactions. Some facts which seem conclusive are not so at all. Others, difficult to discern and practically impossible to analyse, have an importance which we can only try to ascertain. (Cf. p. 29, the "operator technique" mentioned by Cohen-Seat.)

Besides mere qualitative and quantitative analysis, the question arises of the interpretation and utilization of the material gathered during experiments. A guiding principle or rather a fundamental attitude, seems essential.

Cohen-Seat, somewhat suspicious with regard to the interpretation of collected facts, introduces the notions of "efficacy" and "efficiency".

The practical purpose of this distinction is to determine the nature of the influence exercised by the cinema, or, more particularly, by a part of a film.

The better to define this distinction between efficacy and efficiency, we would offer the following explanation:

1. A fact brought to light by Dr. P. W. Holaday and Dr. George Stoddard. Dr. Stoddard is President of the University of Illinois. (Edgar Dale: *The Child and the Movies*.)
2. A situation comparable to that attending abortive acts.

Efficacy. Evident and verifiable influence of a film, due to the fact that the individual is predisposed to accept, or even to seek, the solution of a problem which was worrying him before he saw the film. This influence may also be explained by the fact that the individual is carried away by the purely aesthetic quality of the film.

Efficiency. Evident and verifiable influence of a film, in cases where the individual was not predisposed towards it and where the film brings about a radical change in his behaviour by awakening in him needs of which he was previously unaware.

Generally speaking therefore, efficacy has to do with consciousness. If it had to do with the unconscious, the problem would not be different: if someone adopts a solution suggested by a film, this "receptivity" cannot be conceived otherwise than in agreement with the individual's entire being, his moral qualities, his aspirations. The influence of the cinema would in such a case be superficial.

Efficiency, on the contrary, can be compared to an assault. It assumes no willingness on the part of the individual; it subdues him. Such action cannot be conceived on the plane of consciousness, but rather on that of the emotions—"attitude"—or even the psycho-physiological plane.

Mr. Cohen-Seat's presentation of the problem does away with the danger of hasty and over-simple interpretation. The very complexity of the solution he desires will doubtless demand patient approach.

It is difficult to find an answer.

The results of psycho-analytical work also emphasize this complexity.

Research has enabled a list (incomplete, of course) to be drawn up of the efficient situations necessary for the psychic development of the normal individual, and of situations likely to influence him deeply whilst causing him harm. Until further information is available, nothing can bring about a similarity between these situations and those afforded by the cinema, or those in which the cinema plunges the spectator: it should first be shown that experience in real life is equivalent to experience in the realm of art—and this is far from being proved.

Special production

Theoretical studies and direct observations of children have led various authors to agree upon a body of rules with which they think entertainment films for children should conform.

A delicate problem arises in practice: how are the results of this work to be utilized, and where can films be found that satisfy the criteria laid down?¹

There are two possible solutions. Either we must apply our knowledge to making a selection from among existing films, or we must apply it to the production of special films based on a prototype defined once and for all.

We note in some countries a definite preference for the second solution, and although the production of such films is not yet large, the number of requests is a clear indication of this tendency.

Before giving any opinion on the advantages and disadvantages of this solution, let us consider its practical results, taking as example special production in Great Britain.

The conclusions drawn by Mary Field, Mrs. J. Macalister Brew and their colleagues, in the course of five years' strenuous work in the production of special films, are contained in the reports on "Children's Entertainment Films".²

Miss Field has been kind enough to give us orally a few very simple principles:

- (1) A good film is nothing but a good story told in pictures. The action, in a children's film, must be developed more through the pictures than through dialogue or commentary.
- (2) Children's audiences are amused and interested when the film consists of action which is clear throughout and of which each episode reaches its own conclusion. One must never leave even a secondary action in suspense, because children are worried about what may happen to the characters.
- (3) A child audience dislikes to be caught unawares. It prefers to foresee exactly what is going to happen and then have the satisfaction of knowing it has guessed correctly.

1. Mrs. Brew warns against the premature application of quantitative conclusions in a field where basic principles have not yet been defined. (See Appendix V, p. 220.)

2. *Entertainment Films for Children*, Annual Report, 1946, 1947, 1948, 1949. 6 Vigo Street, London.

The dramatic construction of these films is characteristic. In order to spare the child the anguish an unexpected event might provoke, the action is so organized that the child protagonists of the film always dominate the situation, and that the spectator is informed before the adult actors of the vicissitudes of the plot. The children also feel that they are foreseeing the characters' reactions, and are thus not frightened by dangerous situations into which the actors might be drawn.

- (4) Children expect the acting to be done by children of their own age; with whom they can more easily identify themselves than with adults. Roles played by adults should be less important than those entrusted to children. The action is always collective and performed by groups in which no single star can be distinguished. Girls participate in the films on the same footing as boys, and beside the principal male character there is always a girl fulfilling the same function, thus enabling children of both sexes to identify themselves with the characters.
- (5) Children demand that the story should be informed by a spirit of absolute justice—that the bad be punished and the good rewarded. Sometimes children have written to Mary Field expressing their dissatisfaction that criminals have not been "sufficiently punished".
- (6) Adults acting in films, and especially parents, must be agreeable, "sporting" and young. There should be absolute unity between parents.

Stout actors may perform if necessary, provided they play comic parts.

As for actors playing villains' parts, they should display the conventional signs of their villainy—dirty and tattered clothes, and repugnant (though not horrible or repulsive) faces. One of such characters should have a defect making him ridiculous, so that the children can feel superior to him.¹

- (7) The subject should not be developed with a view to giving a moral lesson. Mary Field insists however on the need for including in each story some situation that shows the children a good example to follow. In this way the general educational value of the film is increased.

Special care is taken to avoid all scenes that might provoke anguish or fear in the child; in particular, all cruelty towards animals is strictly prohibited. The scripts likewise avoid placing child characters in dangerous or terrifying situations.

Finally, Mary Field and her collaborators recommend the

1. Note that, in the Western mind today, there is a tendency to identify the wicked with the poor. At the time of the melodrama, the bad character was generally some cruel and powerful nobleman.

production of adventure films which take place out of doors, showing beautiful landscapes as well as animals and allowing the insertion of information about the customs of children and adults in foreign countries.

We shall note other requirements of Miss Field in the pages dealing with technical problems.

During five years in which she has observed children's reactions to films produced by her team, Mary Field has noticed a development in her child audiences which has led her to direct her production along corresponding lines. Starting with simple "chases", patterned after American "Westerns", the films have gradually acquired new features. After the film "Tom's Ride",¹ which is entirely on a "physical" level and is based on the difficulty of arriving at a station before the departure of a train, Mary Field produced a film of a more psychological nature, "Sport's Day", where the "chase" was the more humanitarian one of proving a child's innocence.

"Here We Come Gathering" tells the story of a selfish child to whom selfishness brings suffering. The film has a new feature in that it takes place on a farm, the scene of which is faithfully reproduced. The child's character has been drawn more carefully than in the previous films.

"Trouble at Town's End" is an attempt to pose a social problem.

Then came "The Mystery of the Snakeskin Belt" in which members of the family as well as coloured children were featured, to accustom the young audiences to ideas of racial equality.

"The Boy that Stopped the Niagara" was made by the Canadian National Film Board. This film is a sort of fantasy, and represents a child's dream.

A landmark in the output of Children's Entertainment Films was reached when work began on "Jean's Plan". It was in this film that Mary Field felt the need for introducing the idea of the good example, of which we have already spoken. In this and all subsequent films, special care was taken over the staging and the acting.

Mary Field and her collaborators then turned their attention to introducing the "moral conflict", the element of personal decision. She had found that children did not understand the motives inspiring the characters in "adult films", and that they disliked "moving" situations.

She therefore tried to provide logical motives for the actions of her child characters. Thus the latter were to be so drawn that the children in the audience would, in the place of the film's hero, act in the same way. The appeal of the Western was to the eyes alone; henceforth there would be an appeal to the intelligence.

1. Appendix IV, page 181 gives a list of these films.

In "Circus Boy", the principal character is a timid boy who conquers his timidity by helping a comrade.

In "Little Ballerina", a girl overcomes a series of difficulties and becomes a dancer, despite setbacks and the poverty of her family.

In "Fortune Lane", a child makes a substantial sacrifice.

In "Lone Climber", a young child is in the grip of a moral conflict, but thanks to sincerity passes safely through grave dangers.

Here, briefly, is one of the principles in script-writing. Without teaching children that all men are good, one must make the good triumph over the bad. And although the conclusion of a film is optimistic, there is never a reward for the good people. The film emphasizes a sense of duty. The conclusion is never a stopping-point, but always registers a hope, so that the children may be hopeful in life.

It will be seen that Mary Field takes various special measures to plan her scripts carefully and justify the characters' behaviour. She believes that the moral influence of the cinema on the child is an extremely strong one. For example, she mentions that during the three weeks which followed the showing of "Tom's Ride"—the story of an honest boy—the children constantly brought to the cinema manager things they had found in the street.

We have made this long digression on the output of Children's Entertainment Films because Mary Field's experience here is very considerable. It shows too, for the first time, the influence of the systematic study of the child audiences' reactions on general policy in specialized film production.

Without wishing to criticize the long and remarkable work carried out by Mary Field and her collaborators with an earnestness and consistency worthy of all praise, we should nevertheless discuss the dangers of their method and show some of its drawbacks.

Specialized production reflects an educational principle whose historic importance is undeniable in pedagogy, but that must be treated with some reserve in practice—that of solving the child's problems for him, of helping him avoid all intellectual and affective difficulties.

One must therefore proceed with great care when it is a question of "depriving" the child of certain experiences whose apparently disastrous consequences are really nothing of the sort or, if they are disastrous, are so for different reasons. (A judicious answer to a four-year-old's question on sex may immunize him forever after against all "bad" films, and vice versa.)

The criticism we levelled at the censorship and the way in which it poses moral problems can also, it seems to us, apply so far as specialized film production is concerned.

This latter policy may lead children's films up a blind alley and restrict them to certain types, to the rigid exclusion of other films. On the pretext of "sheltering" the child, films are springing up that in no wise reflect the atmosphere of the time—walled-in productions, as it were, which are no less dangerous than systematically sombre films.

There is no need to emphasize this point, but we should like to draw certain practical conclusions from it.

We believe that, in addition to specialized production, a choice should be made, on a very broad basis, from films whose scope is less narrow, less limited. Otherwise, children's films may either become an undesirable means of moulding children's minds uniformly, or, through excessive care, become so impoverished that they no longer exert any influence.

When we speak of films other than those specially produced, we are thinking above all of films to which no objection could be taken. It is disconcerting to think that in England a film like "Louisiana Story" should be regarded as unsatisfactory because it does not conform to the rules of Children's Entertainment Films.

We understand that the English specialists were concerned to spare children a story involving magic and superstitious practices which might have upset them: the crocodile episode, which might frighten them (although the young hero wins out in the end); the chipmunk episode, which might alarm them (it is only towards the end of the film that one learns the chipmunk is safe and sound).

But is it certain that children will not, in "Louisiana Story", find a very attractive character, feel the charm of a story told amidst beautiful scenery, and be interested by the oil-driller?

Is it not strange that a child should have said that what chiefly impressed him was the noise of this latter machine? In "Louisiana Story" a masterly use is in fact made of this noise. The child in question who lived in an industrial neighbourhood filled with such noises, had suddenly, thanks to Flaherty's lyrical gifts, learnt to "hear" them.

All in all, we see how difficult it is to adopt criteria for good productions, and the only criterion we can really agree on is that of quality. Anyone with any experience of film production knows that to produce a human, sensitive work it is not enough to evolve a script according to a learned prescription compounded of rules and principles.

Moreover, it can hardly be thought that specialized film production, on however vast a scale can suffice to meet the needs of the enormous juvenile audience.

For these two reasons we emphasize the need for making a selection from existing films, and the importance of what choice is made.

This solution will ensure variety in the choice of subjects,

characters, backgrounds, opinions and human proclivities; but most of all, it will ensure quality.

Having formulated our reservations, we can now describe in detail the various problems encountered by producers of specialized films and the ways in which they solve them.

Production problems

General

Most specialists are agreed that specialized production raises a difficult problem. Should the scripts of entertainment films for children be drawn up mainly with an eye to the tastes of these audiences and to the success of certain films? Or should the primary concern be for those ideas and feelings that educators regard as the most suitable food for young minds?¹

There are various views. Some educators are concerned only with intellectual development; others with character formation; yet others with the cultivation of sensitivity. Some feel that the film should include a moral lesson and set a good example; others recommend a logical dramatic construction which will appeal to the child's marked sense of justice. Yet others try to awaken in the children a sense of beauty or poetry.² Are they less inspired than those who, eschewing all lyricism, are content to satisfy the insatiable curiosity of youth, its urge to know and understand, to grasp reality in all its various forms?

These questions apply, of course, in the case of any system

1. Many specialists, in seeking how to entertain children, hold their attention, gain their confidence, or secure their active participation, are inspired by their love for children. While the child's reactions enable the specialist to learn what pleases a child audience, he has to discover further, and accurately, what is good for the child's soul, what will satisfy its needs and aspirations.

This is a science in itself—it is one not easily learnt, and is perhaps a gift—but it is of prime importance because on it the whole substance and value of the specialist's work depends.

2. Mr. Edward Vernon, of Glasgow, once published in the *British Weekly* some lists which he said children had prepared in answer to his question, "What are the loveliest things you know, persons not counted?". Here are some of those children's lists:

A girl's: The scrunch of dry leaves when you walk through them; The feel of clean clothes; Cool wind on a hot day, Climbing up a hill and looking down; Hot-water bottle in bed.

Another girl's: Our dog's eyes; Street lights on the river; The smell of the rain; An organ playing; Red roofs in trees; Smoke rising; Rain on your cheeks; The smell of new-mown hay; Red velvet; The moon in clouds.

A boy's: The feel of running; Looking into deep clear water, The taste of strawberries; A swallow flying; Water being cut at the bow of a boat; A mounted policeman's horse; An express train rushing; A builder's crane lifting something heavy; The feel of a dive; A thrush singing.

Couldn't this imaginative quality be put into children's films? (Quoted by Mr. Edgar Dale, Vice-President of Ohio State University, in: *Motion Pictures for Children—Now, Later or Never.*)

for educating and training the young. To investigate them more fully would lead us outside the scope of our study. It is not for us to take up a position with regard to them, but we think it well that none of these criteria should be lost sight of, and that they should be compounded harmoniously in any production plan or choice of programmes.

Which element should be outstanding? Will this not largely depend on the directors' qualities, on their knowledge of the child's soul? Will it not depend on the child audience to be served, in the light of current circumstances? Is it not really the case, here, as with the other arts, of a dialogue between the creator and his public? Is it not important to study the influence they bring to bear on each other?

Opinions in this matter are so different—and passionate—that it seems premature to draw any conclusions. In the interests of objectivity, we shall confine ourselves to giving a detailed summary of the views of those with experience, in the hope that the reader, be he producer, director or "club" organizer, will reflect upon them and draw the best conclusion he can for the purposes of his own work.

Mary Field, whose specialized films for children we have analysed, states:

"In judging children's films, one must remember that although adults can decide of themselves whether a film is morally suitable for children or whether it has been made carefully enough to be of advantage to them, only the children can say whether they derive sufficient entertainment from it. All who are interested in the child's taste for the cinema must constantly bear this in mind. It is not for adults to tell children what they should find entertaining in films judged by adults to be good for them."

This conception limits production to those films that satisfy the children's taste, and can only be accepted with reserve. What pleases them should be regarded only as an approximation of what suits them—as a minimum basis for action, which must be extended if the cinema is to play an active and stimulating role.

At a conference organized by the British Film Institute and the National Council of Women in 1946, Dr. Elliott Jach expressed his opinion thus:¹

"In my view, research should be carried out in two directions, bearing on two types of film: the type children like and go to see, and the type that is judged to be good for them. By 'good' I do not mean 'modern', but something giving films their value as providing children with some sort of experience that will help them to deal with their own problems and adjust themselves more easily to life. I am sure that, if both these lines of

1. *Children and the Cinema*, The British Film Institute, June 1946, (pamphlet), p. 16.

research, are followed up, it would be quite possible to find, on the one hand, films that children like and, on the other, films deemed to be good for them which they will like just as much and which will, psychologically, help them to seek and find an objective, to develop their own inner selves."

We might mention that, in many children's films we have seen, formulae based on children's reactions, were applied over-closely, with too great an awareness of cinema effects. It is too often forgotten that pictures emanating from the creative artist's imagination and sensitivity have considerable suggestive powers.

Whoever, in the film, tries to clarify everything and be over-explicit destroys the extraordinary hold of the "seventh art" on the imagination.¹

We are not opposed to a certain vigour, nor to pictures of fighting. We find no danger in a natural fear which is overcome when the hero triumphs over the dangerous situation.

The child's vitality and relish for struggle must be preserved.

Everything depends on the intention and execution. As we have already said, brutal and cruel scenes may sometimes free a child from repressions.

In our opinion, the criteria for a good children's and adolescent's film are exactly the same as those for a good film for adults.

Such films must, above all, be films of excellence; their technical and artistic construction must be of the highest possible quality. That quality, and the human value of the content, will ensure a good influence on the spectator. These are problems involving the talent, and conception of life, of authors and directors.

Mary Field and Sonika Bo recommend, for films, stories displaying a positive rather than a passive attitude towards life, a realistic and imaginative view of the world rather than the ordinary film conventions, which are all too often outrageous parodies of reality.

It is obviously impossible to give actual examples; but one may note, in certain films already produced efforts made to

1. Compare the remarks of Mary C. Parnaby and Maurice T. Woodhouse on the film "Jean's Plan". "This, we think, is a good film, revealing a genuine appreciation of children's needs and interests. Its weakness, we feel, is that it 'talks down' to children, leaving too little to their imagination. Children are cinema-minded, and quick to anticipate incidents, and we feel that suggestion would be more effective than the somewhat detailed exposition presented." [*Children's Cinema Clubs*. Report by Mary C. Parnaby and Maurice T. Woodhouse. The British Film Institute, March 1947 (pamphlet), p. 9.]

combat harmful (e.g., racial) prejudices and to introduce psychological and social problems.

It is useful to add a documentary background to enhance the impression of reality, present the various aspects of nature, introduce animals, etc.

Certain remarks of Mary Field are particularly apt:

- (1) There should be no moral lessons in entertainment films, this task being left to the family, the church and the school.
- (2) The principal aim of entertainment films is twofold: to amuse the children while educating them, and to teach them to become intelligent cinema-goers. This last objective is fairly easy to attain, for it has been found that children have a natural good taste as regards films.

We shall have occasion to revert to problems of "good taste" in the matter of films.

Preferences of children and adolescents

Before considering the question of types and subjects, we must note that subjects satisfying the tastes of children vary according to the latter's sex, age, nationality and social background.

SEX

Specialists have informed us of the following differences in taste between boys and girls. Boys dislike sentimental stories; girls are more sensitive to them. We are naturally not speaking of love stories, which all children reject equally and which begin to exert an attraction only where the adolescent is concerned.

Girls are less enthusiastic about cowboy-type action, which however, much excites the boys.

Mary Field remarks that girls dislike violent action and are dissatisfied if important roles are not played by girls.

As for comic films, it has been noticed that girls prefer comedies acted by children, whereas boys prefer those acted by adults.

Dr. Le Moal classifies the tastes of boys and girls in his enquiry on 1,163 children from 10 to 16. Girls prefer in order: sentimental films, adventure films, live cartoons, comics, patriotic films. Aviation and detective films, and documentaries, hardly interest them. Boys have more definite tastes; they are keenest on patriotic and adventure films; after these, they prefer, more or less equally, comic, aviation, social and colonial films.¹

1. See also Appendix II, last part of answer to question 12, p. 160.

AGE

We refer the reader to the beginning of this study (p. xx) where we have spoken of the influence of age on the tastes and understanding of the child.

NATIONALITY

Specialists have noticed that adolescents are acutely aware that they belong to a group more extensive than that of the family and the school. At this age, ideas of nation and citizenship assume great importance.

SOCIAL BACKGROUND

One of the most important observations of Mr. Mayer in *Sociology of the Film* deals with the social class of the children that form the public. For example, a young working girl who helps her mother to bring up younger brothers and sisters has much more experience of life than a young upper-class girl, whose reactions to films will be influenced by the education and ideas of her milieu.

In addition to these general factors, there are many others that govern the child's taste.

Psychologists will doubtless consider it rash to believe that all these factors can be known.

As long as children's reactions are not scientifically studied, all theories formulated will be of relative value only.

In the case of a film like "Bush Christmas", of which the English particularly approve, is it certain that its merit is due solely to its display of adventure and excitement? May it not be said that the horses alone account for its success? If, for example, a comic film were made with these same horses, would it not be equally successful?

Does not a live cartoon like "The Little Humpbacked Horse" owe much of its charm to its wonderful portrayal of horses? It is not easy to find a ready answer to all these questions.

Bearing in mind this fundamental consideration, let us examine the results of the observations carried out on children by those, especially Richard Ford, who have studied this problem with particular attention.

The specialists questioned have emphasized that they were concerned to detect tendencies rather than to establish definite criteria, and that they were opposed to all hasty generalizations.

Subject to this, here is the first observation: children want action, action which leads somewhere, whether to a conquest or to a reconciliation.

"Something" must be happening on the screen. They like movement and speed, trains, horses, aeroplanes, daring pilots and skilled riders who overcome obstacles.

Consequently, all that is motionless and paralyses action, especially long scenes with dialogues, soon bores them.

They want the action vigorous and brisk, and the sound effects accompanying it clear and characteristic. They demand that the plot be understandable in all its details, clearly constructed and completely logical; the cinema for them is the perfect reproduction of reality, and therefore every detail, gesture or psychological reaction which seems unlikely or complex and is not immediately understandable to the child's mind is mercilessly criticized.

The plot must conform to the feeling of justice so deeply anchored in the child's soul. Right must triumph. Punishment of the wicked, even if accomplished by violent action, is regarded not as a painful scene, but as the triumph of justice, and will be approved.

Children like to see other children on the screen. They are interested in the children of other countries and races. They have no colour prejudice; on the contrary, they show a remarkable feeling for universal brotherhood.

They like, best of all, child actors who play parts that enable them to display self-confidence and control their nerves and instincts. They like child and adult actors with physical qualities, skill of body and hand—true sports champions, full of endurance and triumphing over obstacles. They appreciate courage, tenacity and sang-froid; they like to see man conquering the elements.

Adolescents like the main character to have a "positive attitude" towards life. Children and adolescents have no partiality for the mediocre or the defeated. They want characters with whom they can be proud to identify themselves, who will give them a real sense of exaltation.

Jean Michel, speaking of the adolescents in his Ciné-club des Jeunes at Valence, says: ¹

"The favoured plot is that of a fight—the child at grips with the dishonesty of adults ("Emil and the Detectives"), with nature ("Prisoners of the Mountain"), with life ("David Copperfield"), with the Revolution ("Lone White Sail"), etc. They love what is great and noble in a struggle; but it is good to see that, instinctively, they want the struggle to be fair; they want the best man to win, but they also want the game to be played according to the rules. . . ."

This explains why, as we shall see later, some comic films, such as Chaplin's, are not liked by adolescents, because they show adults in deceitful and degrading positions, and deal with

1. *Éducateurs*, No. 26, March-April 1950, p. 173.

poverty and social injustice, problems of which the adolescent is not yet clearly aware.

In general, one may say that children are very sensitive to beauty, poetry, humour and everything that is human, provided it is not "affected" or over-sentimental. They are also very sensitive to quality in films. They like actors to be natural in speech and movement. They want the technique and rhythm of the film to be excellent, and easily criticize all faults in dramatic construction. They expect good photography, well-centred framing. They demand impeccable diction, perfect sound-reproduction, and sound effects that are correct.

Finally, they demand excitement and pleasure from films. The performance must be attractive.

Before dealing with types of films, we must mention the stars, child (such as Shirley Temple, Mickey Rooney, Deanna Durbin and Freddy Bartholomew) and adult and other performers in Western and comic films (Buster Keaton, Laurel and Hardy, etc.).

Mary Field writes on the subject:

"The question of actors has a great influence on the child's film-mindedness. Having once adopted a cinema star, they like to see him again, and cries of joy greet his first appearance on the screen in a new film or a new episode of his adventures. It seems that the great popularity of serials is due to the fact that each week the children can find again the star they have learnt to know and sometimes to love. This opinion is strengthened when we note that each picture of 'The Travels of Peter Joe' always uses the same actors, with enormous success."

Children are great readers of movie magazines and are interested in the lives of stars. In America, children and adolescents have formed special clubs which are like little chapels for the worship of their favourite stars.

Stars greatly influence fashions; their dress and hair-style are imitated. Adolescents copy their heroes' behaviour in romantic situations; their politeness towards girls reflects the attitude of the handsome young hero.

It is no rare thing to find stars besieged by a multitude of children clamouring for autographs or applying, in writing, for signed photos.¹ The heads of preparatory and boarding schools know that the girls' cupboards are decorated with actors' photos, and that the boys keep in their pocket-books, or tack up on the walls of their rooms, photos of their favourite girl stars, or "pin-up girls" specially cut out of movie magazines.

However, Dr. Miller has shown, in an enquiry conducted on 50,000 children who attend "children's matinées" in England,

1. For children, parents are the ideal characters. They inspire special pride when they are young and handsome. Stars seem to children like parents, endowed with all the qualities of charm, understanding and elegance. Boys, especially, derive from female stars the satisfaction of their desire to have a young and beautiful mother.

that boys prefer male stars. Girls like actresses, but, like boys, place a cowboy actor at the head of their list. This preference seems paradoxical, as the same enquiry has shown a lively dislike of cowboy films, with which the children seem saturated—this is not to say that they condemn the whole category.

Types of films

Let us now review the main types of "specialized production" films and examine their chances of success with the child—his likes and dislikes.

ADVENTURE FILMS

Adventure films seem to be most appreciated, because they combine nearly all the elements we have spoken of: action, movement, open air, triumph of good over evil, the "chase", physical skill, etc. . . . The maximum interest in this type of film occurs at about 11 to 12 years.

These films correspond to the American "Western" type, which is widely shown in commercial cinemas because of its great success with the masses. We are, obviously, not referring to "gangster" or ordinary detective films.

In these films the plot is very simple. From the outset, the children know which characters are good and which are bad. More often than not, there is a heroic, "chivalrous" story that combines all the factors that please children.¹

We include, in adventure films, "nature" films like "The Overlanders" and "Lone White Sail" which, especially in France, have had an immense success with adolescents; likewise, adventure and historical films, which have greater success than might be imagined, both with boys and girls, particularly as they grow older. With boys the maximum interest is from 15 to 16 years, and with girls at about 14 years of age.

Children like to see the beauty of nature, especially nature in the wild: high snow-covered mountains, forests, rivers, the sea, polar wastes, precipices, torrents, tropical countries, jungles, etc. Children appreciate these sights especially when they are shown in a fresh, poetic and healthy way, as in the films of Swedish director Sjöström.

1. Richard Ford enumerates these as follows: "Both heroes and villains cover the country on horses—a method of transport and pursuit which has a perennial thrill for young and old. There are other conventional features, guns, revolvers, small town cafés with peculiar swing doors, buggies, big hats (a white one for the hero, please), square wooden bungalows hidden in wild rocky country, gunpowder and dust." *Children in the Cinema*, p. 113.

They have a particular liking for animal pictures and for everything dealing with animals' lives and habits. Horses are their favourites. Naturally, wild animals shown menacingly frighten them, as do all hideous animals, like spiders close-up, threatening snakes, gorillas, weird insects, etc. . . . This taste may be compared to the pleasure children derive at the Zoo from watching all sorts of strange animals.

They love to see animals taking an active part in the plot and, thanks to their intelligence, helping the hero to bring about the triumph of right.

SERIALS

These bear a relation to adventure films; they too are much appreciated by children, because they continually present the same characters, of whom the child grows fond.

However, the different episodes should not terminate with scenes that leave the child in suspense, for this may create uneasiness.

The serial has the advantage of telling a story (in the same way as adventure films), but it is usually shorter, covering only two reels.

FILMS OF FANTASY

These films stimulate the child's imagination, if they are clear and dramatically logical. A good example is "Palle Alone in the World" made by the Danish director Henning-Jensen.

Children's Entertainment Films recently made a film about a dragon. In order not to frighten the children, the dragon was made fairly small, and harmless in appearance. In addition, a social theme was introduced; the rich children of the castle fled before the dragon, whereas the young son of the servant approached it fearlessly. The young audience laughed at the craven rich children.

One remarkable success in the way of a "film fantasy" was the Russian film "The Elephant and the Skipping Rope". The little girl's dream in the Zoo is admirable. The adults are extremely likeable; they are real, live persons. They could not fail to charm children. The old grandmother is created with much imagination; she sings and skips. There is also an architect, neither young nor handsome, but a curious type, a real comic. His acting is delightfully humorous. These parts are played by very talented actors, whose acting is most natural and sensitive.

FAIRY-TALES AND LEGENDS

Children delight in fairy-tales and legends provided the details of the story are faithfully reproduced. This is also the case when fairy-stories are told by word of mouth; children do not like details to be omitted.

Sonika Bo, in discussing with the children of her club a project for filming "Tom Thumb", found that they would rather give up the idea than eliminate any episode in the story. The scene of the Ogre eating Tom Thumb's brothers frightened them little when it was heard or read; on the screen, however, it would have horrified them. It was the girls who shrank most from the idea that this scene should be included in the film.

COMIC FILMS

Comic films are more popular with children than with adolescents. They like the "gag", if it is logical. Above all, they are eager to understand why the situation and action are funny.

Their favourite comics are Laurel and Hardy, Buster Keaton and Charlie Chaplin.

Even the depiction of wickedness does not frighten them, if it is accompanied by burlesque "gagging". Laughter has a salutary effect.

Mary Field cites Dr. Julian Huxley:

"Biologically, the important feature of human laughter seems to be in its providing a release from conflict, a resolution of troublesome situations."

We might mention, as an attempt at a comic film with burlesque "The Travels of Peter Joe"—a children's "slapstick". This film in six episodes was made by Children's Entertainment Films.

PUPPETS AND MARIONETTES

Czech film directors who have specialized in this type of film note the following effects on the child's imagination:

"These experiments, undertaken in collaboration with the Institute of Educational Research at Prague, were completed when kindergarten children were invited by the authors to a showing of their film. One of the valuable lessons learnt was that every scene that is particularly 'strong' or comic erases the impression left by what has gone before. This destroys the continuity and so the educational value of the film. Such scenes are therefore eliminated, so as to preserve the unity of the action. The result, for adults, is a certain naiveté and slowing

down of dramatic interest, but for a child audience the necessary purpose is achieved."¹

Mention should also be made of the efforts of Poland, which has produced "Pawele and Awele".

LIVE CARTOONS

These are successful with children doubtless because the latter have become used to seeing them in commercial cinemas. In fact, however, such films are intended for adults. Their rhythm is too fast, their action too complicated, to be understood by children, who, moreover, miss certain of the more subtle psychological touches.

Children admit that they are generally frightened by startling close-ups of ferocious human heads and sharp-toothed animals. (Live cartoons often feature ogres and weird beasts and contain lugubrious and frightening scenes).

Children enjoy the "gags", but the unity of the story escapes them. It has however been found that live cartoons excite them powerfully, owing no doubt to the violent colours used.

Children are very responsive to cartoons with softer colours and poetic contents, such as those produced by the Russians, where the taste for the "marvellous" is fully satisfied. We think particularly of "The Little Humpbacked Horse", which seems to us a perfect picture.

Children's Entertainment Films has made some live cartoons quite different from the usual ones. The colours have been softened and the action is much slower than in the usual cartoons for adults. What is more, the character's behaviour is, so to speak, reasonable.

A very interesting experiment has been made at Mrs. Sonika Bo's "Cinderella" club. She showed, by way of exception, some "abstract" colour films by Oscar Fishinger and MacLaren. The children greatly enjoyed the colours and the synchronization of the music with the movements on the screen.

Children remain faithful to the old "Mickey Mouse", "Donald Duck", "Felix the Cat" (black and white) and "Popeye" films. They like Popeye's hoarse voice and the captivating music accompanying the film.

DOCUMENTARIES

Children enjoy travel films, provided the commentary is not too wordy and the film is not a mere succession of "post-

1. "Les Films pour Enfants", *Le Film Tchécoslovaque*, 3rd year, March 1950, No. 3.

cards", of ancient monuments with a surfeit of boring archaeological and historical details.

They like the "living world" that shows the customs of children and grown-ups in far-off lands.

Here, Children's Entertainment Films has taken a happy initiative in making a film of four 10-minute episodes, entitled "Pen Pictures from Denmark". Each episode is in the form of a letter written by a little Danish boy to his English friends.

The first episode shows the life of a Danish family—town, apartment, games and sports.

The second shows life at school and begins with some pictures on traffic rules; then comes a class of Danish pupils learning English; a class of girls is learning to saw wood, and the boys are learning to cook (here there is a comic note, in that the smaller boy's biscuit-making is none too successful).

The third episode shows life in the country. Two brothers are spending a day with their grandparents. They visit a neighbouring farm, where a little girl takes them round the property. There is contact with nature and animals and open-air work. The film closes with an accident: mischievous little Hans, to whom something is always happening, is caught by a windmill-blade and swept through the air. He escapes unhurt, though with a bad shaking.

The fourth episode describes the holidays. The family bicycles down to a sea-side camp. Each day is a new adventure: Hans learns to ride a bicycle, and to swim. He visits the port, goes sailing, and rescues a little cat from drowning.

The commentary is spoken by the same little boy. It is he who writes the letters and plays the leading part. Everything takes place in a most everyday fashion.

We have already mentioned the child's liking for nature. Films on birds are his favourites.

Children's Entertainment Films has made a series of six films, entitled "Tales of the Woodland". The plot is the same in each film. Three young children (including a charming little girl called Angela who is already quite popular in England) meet an adult who explains to them the secrets of the forest—the lives of the animals they are going to observe and discuss. Here are the titles of some of these films: "The Otter—its Life—its Habits", "Different Sorts of Nests", "How Animals Hibernate", "What are Tadpoles", "How Rabbits Live", "Mimicry in Animals".

It has been noticed that children are frightened by slow-motion, as well as by certain close-ups of insects. The enlargement brings out unsuspected fearsome details. Animal scenes that are too realistic or scientific may also shock, as in the case of fishing or fecundation scenes, especially where octopuses, sharks, crocodiles, snakes, etc. are concerned.

Children also like botanical films, but some do not understand speeded-up sequences. These technical tricks should not

be used, except in purely educational films that are accompanied by explanations.

Children detest fashion films. On the other hand, they enjoy films on industry, handicrafts and anything that teaches them how to use their hands and construct things.

In this regard, a most successful series of films has been made in England by Children's Entertainment Films. They are "shorts", entitled "How—What—Why", each one asking and answering three short questions. Their object is to stimulate the child's practical sense and imagination.

Here, for example, are the summaries of the first three numbers of "How—What—Why":

No. 1. Why does the doctor feel my pulse?

What can an elephant do with its trunk?

How do train signals work?

No. 2. What are canal-locks for?

What makes fire burn?

How do animals walk?

No. 3. How do trolley buses work?

Which horse in a merry-go-round goes fastest?

How do automatic machines work?

NEWSREELS

Children have a fair liking for newsreels, celebrities, interesting and exciting events. But they are frightened by pictures of war, bombardments, catastrophes and crimes, whose roughness startles them. We should not forget that such happenings are presented in a condensed form, with no preparation, and in rapid sequence; and that they appear to the child to be a series of unusual actions, without any preliminary justification.

Children rarely understand the events which figure in newsreels. Some newsreels excite the patriotic feelings that have been inculcated in the children. The sight of celebrities, like a sports champion, moves them in the same way as do the heroes of other films.

Richard Ford mentions that in England, before the war, the appearance of Hitler and Mussolini on the screen was greeted with whistling and catcalls. On the other hand, the appearance of the Navy or of the Royal Family is always greeted with warm applause.

We have made an enquiry among adolescents to discover their tastes in newsreels. From the many answers received we can conclude that the adolescent of 12 to 16 is mainly interested in sports and sporting contests—aviation, gliding, boating, car-racing. Nearly all wanted films on colonial life, exploring, hunting, fishing, the life of primitive peoples, and wild animals. Many are interested by scientific problems.

The answers from adolescents of 17 to 19 betray a very

definite social consciousness. Apart from a very small number who want films on jazz and be-bop, the great majority desire films about the problems of young couples starting life together, opportunities for young men, leisure activities, social movements, strikes, unemployment, the life of the American and Russian worker and the working of large factories.

Many are interested in politics, Communism, and the Russian Revolution and its consequences. Finally, some want to follow on the screen the proceedings of the French Parliament, or to receive filmed information on Oriental civilization.

CONCLUSION

The curiosity of youth is never-ending. Personal experience has led us to believe that children are very receptive to films on art, music and dancing, and that it would be a good idea to film small operas sung by children.¹

1. We draw the reader's attention to the ideas of the Children's Film Library. See in particular Appendix II, answers to questions 7-12, p. 157, and Appendix VIII, under: Reactions of children to entertainment films, p. 234. Furthermore, the Committee on Motion Pictures and Audio-Visual Instruction of the United Parents' Associations in the U.S.A., which, as has already been noted, is in favour of films for children being produced has drawn up the following standards for children's films as a guide to producers: 1. Title to represent what the film actually portrays. 2. Stories and adaptations of stories, to be written specifically for children. 3. Treatment, characterization and dialogue must be authentic and sincere in terms of what is called for by the story. 4. Characterizations and emotions must be natural and normal, not distorted. 5. Use of exaggerated dialects is to be avoided. 6. Treatment should allow for humour without recourse to the brutal and vulgar. 7. Treatment should allow for excitement without apprehension. 8. Treatment should appeal to the child's sense of beauty. 9. Treatment should appeal to the child's sense of humour. 10. Treatment should avoid double-meaning statements. 11. Treatment should avoid emphasis on adult love-making. 12. Use of stereotypes is to be avoided. 13. Treatment of stories must stress basic similarities in peoples rather than differences. 14. Treatment must be in agreement with moral and ethical values generally accepted. 15. Treatment should utilize the best artistic devices to present desirable attitudes in a favourable light. 16. Musical score must be appropriate to the treatment of the picture. 17. Length of feature films to be about 1 h. 30 mins. 18. An advisory group, which includes selected parents representation is to be consulted before production and releases.

Technical problems of production

Certain technical problems arise in connexion with the production of special films based exclusively on the tastes and aspirations of children. We now propose briefly to examine them.

Collaboration of children and adolescents on the script

There is naturally no question of asking the children to solve technical problems. The handling of cutting and dialogue is something that is beyond a child's capacity.

But many specialists feel that it is most important to plan the story with the aid of the children themselves, to obtain their opinion on the characters, plots and episodes and to appeal to their imagination.

It will be found that what they lack in capacity they make good by intuition; they will often make brilliant suggestions.

This collaboration will be of great advantage to educationists and psychologists; discussions on the compilation of a script, analyses of characters, of comic gags and action, etc., will provide them with most valuable material for study.

Naturally, the reactions of the child as an "author" will differ from his reactions as a "spectator". To get him to write a script is certainly an instructive game. But, as we have mentioned, after a certain stage script-writing can no longer be separated from the technical problems of production, which are beyond children, and at that point the collaboration must necessarily cease.

The step between the script and the film made from it is a large one, and children will have difficulty in taking it. It represents, in fact, the difference between word and image.

Cinema technique has a special terminology which is unknown to youngsters. This makes the preliminary discussions all the more difficult.

Contests for scripts are obviously very interesting; but the

child, as a necessary preliminary, should be familiar with certain technical necessities and should have a film-club background that will help him to understand artistic problems.

The conclusion is that script-writers who collaborate with children should have considerable experience of child audiences and be accustomed to observing their reactions. It is very risky to entrust scripts to authors who have not closely followed children's performances.¹

One of the methods used in Czechoslovakia is to amend the film during its production, according to the reactions of the children. Mr. Hapala, Head of the Cultural Section of Czechoslovak State Films, has written to us as follows: "During the production of any film for young audiences, we show a number of children the parts that have been completed. We see how they react to the various scenes and we listen to their remarks. After this, we very likely change some shots and even the script, so that the film may be quite comprehensible to the children. In this way the children collaborate in the production on the script."

Performance

CHILD PERFORMERS

As we have said, children want to see other children on the screen.

The problem therefore arises of finding good child actors. It has been noticed that children show great promise in their first film, but that later on they are easily inclined to over-act. It seems that between 6 and 11 the child will act more or less naturally.² It is a question of appealing not to a professional sense which he does not possess, but to his natural gifts. Having familiarized him with the plot and the episode, one has then to take advantage of his spontaneous gestures and mimicry.

It is at the first rehearsal that his spontaneity and genuineness will be greatest. If he is forced to rehearse the same scene too often, he will tire and his acting will become mechanical.

Again, the child may show great talent during a certain part of his childhood, but on growing up may lose all his gifts or undergo a physical and mental change. This pitfall is particularly dangerous in the case of serial films. The delays of production are often such that the development of the child outpaces it.

Child and adolescent audiences are very exacting. They want

1. See Appendix II, answers to questions 13, p. 160 and 23, p. 163, for the point of view of the Children's Film Library in the U.S.A.

2. It has been found that the young child is much more natural than the adolescent.

child actors to play their parts with the maximum of truthfulness and naturalness, and to have an impeccable diction.

Children who act in an original way, who are outstanding in their mimicry, drollery and general charm, are very popular with juvenile audiences. We may recall the success of the astonishing little girl in the Russian film "The Elephant and the Skipping-rope".

Mary Field remarks that boys and girls like to identify themselves with slightly older adolescents (which gives them a feeling of being stronger than they are), and also that they like to see children younger than themselves, as well as old people, towards both of whom they feel superior.¹

Laws

Unfortunately, in certain countries (especially England) very severe laws prohibit the employment of children of under 13 years of age. To use child actors of 13 to 15 a special permit is required. For this reason Children's Entertainment Films has produced many films in countries where there are no such restrictions (in Australia "Bush Christmas", in Austria "The Mysterious Poacher" and "The Lone Climber", in Africa "The Trek to Mashomba", and in Canada "The Boy Who Stopped Niagara").

In France, a general law prohibits the employment of children of under 14 years of age. It is, however, possible to make arrangements with local authorities. But it is forbidden to make children work more than five hours a day. Children must be brought to the studio by their parents. Social legislation demands that child actors be insured against possible accidents.

Another difficulty arises from the general reluctance to make children, especially the very small ones, work. One reason for this is unhealthy working conditions in dusty studios. Requirements in the case of films made out of doors are less exacting.²

ADULT PERFORMERS

One must make a clear distinction between the actor and the part he is playing. We know that children like stars. This is not a superficial taste, but rather a desire for quality. Unfortunately, the funds available for children's films do not permit the engaging of the good actors whom the children would like to see. The problem is to find actors sufficiently talented to replace them.

1. See Appendix II, answer to question 21, p. 163, for the point of view of the Children's Film Library in the U.S.A.

2. As regards the laws in the U.S.A., see Appendix II, answer to question 22, p. 163.

According to Mary Field, the qualifications required are integrity, naturalness, and an absence of "mannerism". Tall and athletic men, and attractive and graceful women, seem to have more success than people from everyday life.

We think, however, that this idea is a very limiting one and that apart from young and handsome adults and attractive older persons one is entitled to show any adult types provided they represent true human and sensitive characters.

One sometimes has to employ, of course, a certain physical type because of custom and social conventions. In England, for example, comic parts are played by fat men, and detectives by actors who are "young and handsome, gay and bright, and never stupid". It is none the less of advantage for the child to see as wide a range as possible of adult characters whose behaviour is, naturally, understandable to them without being unduly simplified.

The preferences of children for comedians with complex humour, like Buster Keaton, and their ease in understanding his subtle gags, are significant in this respect.¹

Mrs. Sonika Bo observes that children have a natural sympathy for "outcasts of fortune" and that they prefer good and generous characters. If they applaud when the villain is punished, it is not out of cruelty, as some claim, but rather because they have taken sides with the hero.

Grémillon's film "Le ciel est à nous" has had a remarkable success with adolescents, despite its lack, *a priori*, of any of the elements of success as defined by specialists. The action is based on daily life, without regard for the public's taste. Its success is no doubt due to the subject-matter; it is a film describing the life of aviators—an adventure film, no doubt, but one in which the element of fiction is practically non-existent, and which has nothing in common with the usual fantastic and extravagant story.

In this field, as with subject-matter, we feel that any rigid planning will merely result in the creation of "stereotypes", whereas the need is for revealing Man, his inner life and the development of his personality. Moreover, a character conceived on conventional lines will inevitably cause the actor to give an insincere and "exaggerated" performance.

1. See Appendix II, answer to question 20, p. 162, for the point of view of the Children's Film Library in the U.S.A.

Use of children and adolescents as technicians

Most specialists do not contemplate collaboration with children in the technical field. They believe that children are incapable of such work. We disagree. Children are interested in photography, radio and mechanics, and there is no valid reason, we think, for refusing to initiate them into film technique, should the occasion arise.

We are convinced that there can be no better exercise for adolescents than to write and produce a film, especially a documentary. Script-writing is a very effective way of getting to understand a subject thoroughly. It demands exhaustive research. Ideas have to be crystallized so that they can be converted into pictures and take their proper place in a strict production plan. This obligation to sort and arrange pictures and ideas imposes a valuable intellectual exercise.

At the moment of production the adolescent will be faced with new problems, such as choosing angles and lenses and determining the rhythm.

Some adolescents may have 16 mm. cameras and family projectors, and it would be possible, in each children's club and school, to organize teams of script-writers, directors and cameramen.

These small teams might provide really useful aid in the production of certain entertainment films whose sets and organization were not too complicated.

We should remember that some talented film directors have begun their careers as amateurs, using small cameras.¹

Direction

CHILDREN'S FILMS

In the opinion of all who make children's films, a crucial problem is that of the artistic direction. Now that the needs of this type of production are becoming known, its artistic and technical qualities must be improved by a surer taste and finer sensivity. Excellence of scenery, costumes, lighting and camera angles will greatly contribute to this improvement.

Directors of such films must return to the sources of their childhood, relive and immerse themselves in childhood memories. They should have lived with children and shared their

1. See Appendix II, answer to question 21, p. 163, for the standpoint of the Children's Film Library in the U.S.A.

work, and must have, not only a great love for them, but an extensive knowledge of their psychology.¹

Children's films should be for them a vocation, a natural inclination. The quality of their films will depend on their sensitivity.

For the talented director, the problem is all the more fascinating, because in this field everything remains to be invented or discovered. Until now, all attention has been concentrated on simply avoiding errors.

These talented directors are unfortunately difficult to find. As with the stars, their fees are too high and their technical demands too great for the budget of an entertainment film.²

Talented *young* directors generally lack enthusiasm for this type of film, which is regarded as a minor *genre* in professional circles. When they make such films, concern for their reputation leads them to introduce useless virtuosity and refinement, in the hope escaping from the narrow limits of the child audience and making their films attractive to adults.

A children's entertainment film should not be a "second-best" for young directors; they should bring all their gifts to bear upon it. In that way children's films will be able to boast of the great names of, say, Swift, Andersen and Lewis Carroll, with which children's literature is adorned.

FILMS FOR ADOLESCENTS

While we agree that certain special techniques are useful for young children, we believe, with Jean Michel, that in the case of films for adolescents the only important thing is the choice of subject.

He thinks it is visionary and pernicious to restrict a director's freedom of expression on the pretext that the film is intended primarily for youngsters. "This leads to conventional procedures which injure the artistic and thereby the human value of the film. I cannot see on what criteria such films could be based. The errors of even the best-informed adults, in this respect, are monumental." (Jean Michel.)

1. Mary Field considers that directors of these films must have fresh and spontaneous ideas and a simple technique, without looking for complications of acting or aestheticism in the scenery and lighting. Framing should be simple, action fast, and the rhythm of the production uncomplicated. She notes that male directors tend to "over-sentimentalize" the acting of little girls.
2. To quote Mrs. Henrietta Bower: "I would appeal to those immediately concerned with film production, the actors and the actresses, the technicians, etc., and to their trade unions, to consider how it can be made possible for all concerned to work at special rates to produce children's films at the lowest possible costs, since such films, with rare exceptions, are without hope of adequate box office returns." (Memorandum by the Hon. Mrs. Bower dissenting from certain findings in Section IV, Report of the Departmental Committee on Children and the Cinema, p. 87, para. 7.)

Shooting

With regard to shots, planes and camera movements, we have found that various specialists hold different opinions, all based on a serious study of children's reactions.

In order not to add to the present confusion, we shall confine ourselves to summarizing the facts that have been reported to us.

In this matter, a vast field is open for experimentation, the result of which will doubtless have a great influence on the science of the film and on progress in child psychology.¹

THE CLOSE-UP

According to Mrs. Sonika Bo, children of six to nine do not understand the close-up (for example, a head or a small object taking up the entire screen). They grasp neither its aim nor its meaning, and are frightened by close-ups of animals.

Mrs. Bo reports that a close-up of a dog's head frightened a child; he had to see the film again and, during the sequence that had alarmed him, imitated a dog's barking in order to conquer his fear. He was trying to frighten the dog as it had frightened him.

On the other hand, Mary Field is not opposed to the close-up for a somewhat older public (7 to 15 years). She thinks that close-up details interest children and are easy to understand.

Thus, in her recent production, she has increased the number of close-ups to an extent where they even exceed the number usual in films for adults.

In fact, unlike Sonika Bo, Mary Field makes no reference to monstrously enlarged faces and objects that frighten small children. What she has in mind is detailed shots that are more informative for children—the close-up, that is, used not for an aesthetic or emotional but for a realistic purpose.

According to her, violent action should never be shown as a close-up, but rather as a long-shot. Seen from a distance, the over-brutal details are toned down and are less likely to cause disturbance or fear. In the same way, a very sentimental or moving scene, shown as a close-up, may upset sensitive children.

1. See Appendix II, answer to question 14, p. 160, for the standpoint of the Children's Film Library in the U.S.A.

THE LONG-SHOT

In a long-shot, with all its various features, the child may have difficulty in distinguishing what is important in the action. If it lasts only a short time, the action may escape him altogether.

Mary Field therefore considers that certain long-shots need special treatment, so as to rid them of too many features or simultaneous actions that might distract attention from the principal incidents.¹

CAMERA MOVEMENT

Too rapid or complicated camera movements will prevent the child from understanding or completely assimilating a given scene.

Sonika Bo notes that young children (six to nine) do not understand panoramas, the rapid switch from object to object and the sweeping of the horizon by the camera. Nor do they easily understand the rapid approach and withdrawal of the travelling camera.

However, a panorama which does not make objects disappear at the edges of the screen but reveals new features and enhances the picture's beauty may increase the visual interest of a sequence.

Mary Field cites the case of a panorama in "The Mysterious Poacher" which at each showing causes a movement of admiration among the child onlookers: the camera, trained on a lake, reveals, in slow rising motion, a background of lofty mountains.

Mr. W. Sellers² has made similar experiments with primitive peoples. He reports that when an uneducated African is shown a horizontal panorama of a house, he says that "the house has run away". Shown a vertical panorama, he will say that "the house has buried itself in the ground".

EDITING

Editing involves the same precautions as camera movements; too much complexity and speed must be avoided. This is natural, since for a given editing a special filming technique will be required.

1. Mr. W. Sellers, of the "Colonial Film Unit", reports that the African sees the picture "undimensionally", scrutinizes it and examines it in all its details. He notices only the moving elements. If you want to show him a picture of houses, you must avoid a foreground of dogs or chickens, for he will see only the moving animals and disregard the stationary objects.
2. These experiments are described by Mr. John Maddison in an article, "Le Cinéma et l'information des peuples primitifs" in the *Revue internationale de filmologie*, No. 3, 4 October 1948.

The slowing down and simplification of the movement and the stability of the camera, should not become pretexts for slowing down the action or suppressing short-cuts. Children can assimilate "jumps" provided that these do not interfere with the logical continuity and verisimilitude of the story.

Specialists are agreed that lengthiness, static photography, superfluous transition and slowing down of the story provoke unfavourable reactions. Children expect rapid action.

Investigations undertaken with very young children have already led to certain conclusions. Mrs. Gratiot-Alphandéry finds that, up to the age of six, children are insensitive to the technique of cross-cutting reverse-angle shots.¹

Mr. Hapala notes that action should be developed in a continued sequence. Sequences with sudden changes of period only bewilder children.

Prudhommeau has observed "that children of under nine do not understand the *superimposition* of pictures, unless it represents a dream. Children of this age apparently understand *fade-outs* which are in effect a stopping of the action, but do not understand *fade-ins* where the superimposed pictures give an impression of simultaneity. Thus, as regards Painlevé's 'Bernard l'ermite', none of the young children examined understood the fade-ins of sea, beach and pool with which the film begins."²

In the same way, the flash-back is difficult for children of under 11 to 12 to understand.³

It is quite otherwise with adolescents, especially those who attend film-club performances and have a long-standing experience of "film language". Leaders of film clubs agree that these do not miss any subtleties. They have grown up with the cinema. They are more sensitive to its *finesse* than most adults are. They assimilate, without the least hesitation or confusion, short-cuts or jumps, allusions, suggestions and flash-backs.

In general, whether it is a case of children's, adolescents' or adults' films, the problem of editing is related to that of rhythm. Cohen-Seat has considered the connexion between "editing" and "human" rhythm. He feels that perfection in "film language" leads to "consolidation" of "mental" rhythm.

1. The technique of cross-cutting reverse-angle shots means the shooting of a single scene from two opposite angles. Two persons, for instance, facing each other are filmed separately and alternately; in the same angle one can see either two profiles, or one with his face and the other with his back to the camera. In reverse-angle shots, the camera is supposed to stand on the same spot as one of the two characters in the picture.
2. Quoted by René Zazzo in "Niveau mental et compréhension du cinéma" (*Revue internationale de filmologie*, No. 5).
3. See Appendix II, answers to questions 15 and 16, p. 161, for the point of view of the Children's Film Library in the U.S.A.

Black and white photography

Mary Field believes that:¹ "Pleasing patterns of light and shade and good picture composition give a sense of satisfaction to most children; all however appear to like bright, well-lit scenes, since these are easy to understand. Night scenes and dark pictures puzzle young audiences and frequently fail to hold their attention."

Colour

The introduction of colour is still a matter of much discussion.

Has colour a psychological effect on children and adolescents? Cohen-Seat maintains that it is impossible to answer this question. In life, colours do not interest us for their own sake—they are an integral part of objects and beings; on the screen, however, they are "superimposed", and thus remind us of painting.

The defects of present-day colour-film technique destroy the impression of reality and the effect of the plot and the setting. This obviously does not apply to films of fantasy or live cartoons, where the factor of reality is less in the foreground.

In certain cases, however, the use of processes like Agfacolor or Gevacolor, whose colours are of a softer, pastel type, may add to knowledge, as in the case of documentaries on flowers and butterflies.

In addition, Dr. Emmanuel Miller, in his comments on the "Bernstein Children's Film Questionnaire", observes that colour provokes a certain excitement in children, who are only slightly put off by exaggerated colours or colours not true to life.

Mrs. Gratiot-Alphandéry feels that the role of colour should not be underestimated, as children are by no means insensitive to it.

Too violent colours may frighten them; the case of the fire in Walt Disney's film "Bambi" has been mentioned. Certain colours are termed "shock-colours"; and even the "symbolism of colours" is being studied.

André Bureau says that young children, up to a certain age, do not remember colours; they do not distinguish between colour and black-and-white. As with adults, it is a matter of habit. To what does colour correspond in their brain? Will colour facilitate the "reading" of a picture? For Mr. Bureau, it seems that colour is not essential to understanding although

1. *Entertainment Films for Children*. Report of the CEF, 1949, p. 6.

it may help make a film less abstract than ordinary black-and-white.

In general, the question of whether colour is helpful will depend on individual cases. It should be used in so far as it adds something to the film, the subject lends itself to it, or the director employs it in an original way.¹

If well used, colours create a feeling of intense life and hold an undoubted attraction for children.

No reliable verdict as regards colour can be delivered as matters at present stand. Judgment must be suspended until the technical processes involved have been fully mastered.

Unfortunately, the excessive cost of colour precludes the making of many desirable experiments and constitutes the main obstacle to its use in entertainment films. Producers are reluctant to make a substantial investment which will not "pay off" within the usual period of time.²

Sound

DIALOGUES AND COMMENTARY

Mary Field says on this subject:³ "Contrary to the theory held by some people that children cannot look and listen at the same time, it has been found that, provided the plot of a film story is within a child's comprehension, he or she can listen to dialogue or commentary and retain a useful memory of it. At the same time, a film is essentially a 'moving picture'; children will be bored by too lengthy a dialogue, even though it be amusing.

"One must therefore include numerous sequences without dialogue. During these sequences, the children in the audience will be able to exchange impressions, comment on the film and think about what is going to happen."

Sonika Bo recommends brief dialogues in which a few words here and there, as part of the action, explain the meaning of a scene. These short dialogues (particularly interjections) will add to the realism and create an impression of life. They will help to knit scenes together when this is rendered necessary by a brusque jump or over-rapid action.

To sum up, long dialogues and commentaries baffle the child and are therefore disliked by specialists, especially when they express abstract ideas.⁴

1. As in the ballet in Powell and Pressburger's "The Red Shoes", and in the *avant-garde* films of Norman MacLaren, Oskar Fischinger and Len Lye.
2. See Appendix II, answer to question 24, p. 164, for the standpoint of the Children's Film Library in the U.S.A.
3. *Entertainment Films for Children*, Report of the CEF, 1949, p. 9.
4. See Appendix II, answer to question 18, p. 161, for the point of view of the Children's Film Library in the U.S.A.

Dialogues, especially if they are crucial for an explanation of the film, should be avoided in scenes where the action is exciting, because the voices of the actors will be overpowered by the shouts of the children.

The child should be provided with a dialogue and commentary of quality. In England, an effort has been made to eliminate slang and to give children a correct and well-spoken text.

The influence of the language spoken in films is very real. It has been noticed that working-class children often criticize the "correct" accent of the actors. However, they quickly become accustomed to it and end by appreciating it.

In certain English films, especially the series "How—What—Why" (see p. 78), one of the characters speaks directly to the audience from the screen. Here the object is to secure more active participation from the audience.¹

FOREIGN LANGUAGES

In films made abroad by Children's Entertainment Films, the actors speak their own language, and an added English commentary explains the action. (Cf. "Escape from Norway", "The Lone Climber" and "The Mysterious Poacher".)

In travel films, the language used is that of the country where the film is made. Children's reactions to a foreign language vary, depending, probably, on their education.

The use of foreign dialogues can, through the medium of entertainment, aid in the teaching of languages. Children remember foreign words more easily when they have heard them spoken in a film, because they are interested in the action and characters.²

FOREIGN VERSIONS. NARRATION AND DUBBING

In England, one of the most interesting innovations has been the introduction of a narrator in adaptations of foreign films. His voice is superimposed on the original sound-track containing the dialogue. This has been particularly successful in the adaptation of the Russian film "The Elephant and the Skipping-rope".

In any case, the use of a narrator seems preferable to dubbing. In dubbed films, the child quickly realizes that the voice heard

1. Certain types of adult voices immediately gain the child's attention.

2. See Appendix II, answer to question 19, p. 162, for the standpoint of the Children's Film Library in the U.S.A.

is not that of the actor. His intuition in this respect seems to be quicker than that of most adults.¹

Dubbing will therefore always annoy children, who are never taken in by this sort of trickery.

Finally, most English and French specialists are agreed that there should be no use of sub-titles in foreign versions of films. Reading them involves extra exertion, especially for children.

Mr. Hapala in his answer to our questionnaire writes: "For the first age-group² and part of the second, sub-titles are inadequate, as the children cannot read them. Most of the pictures with sub-titles are missed, even by the third age-group. A clear commentary is therefore preferable. We have tried three processes. The initial sound-track is lowered so that, although it can be heard, it does not overpower the voice of the commentator.

"The latter, using a microphone:

"(a) Reads the sub-titles.

"(b) Identifies himself with the spectators, and describes his own conclusion as to the film.

"(c) Interprets in several ways the incomprehensible foreign language, not by translating it word for word, nor by briefly summarizing it, but by telling the story in his own way.

"Experience has shown that synchronized films are those that are best understood by children."

It would be advantageous, during production, to foresee the difficulties raised by differences of language. If the film is for wide distribution, it would be better to replace dialogues by self-explanatory visual action and to exploit the variety and wealth of natural sound effects, as well as the suggestive power of music.

SOUND EFFECTS

Children are very sensitive to sound effects—sounds of nature, and the noises of animals and machines—provided that they are perfectly recorded. Some noises provoke surprise and maybe even fright, as in the case of a revolver-shot.

1. Mr. Cohen-Seal mentions the case of children who were able to describe what radio announcers looked like simply from hearing their voices.
2. In Czechoslovakia young cinema audiences are divided into three distinct age-groups: 1st age-group, 6 to 9; 2nd age-group, 9 to 13; 3rd age-group, 13 to 16.

MUSIC

BACKGROUND MUSIC

We need to know the results of experiments before we can assess the emotional influence of music.

Mary Field believes that music is appreciated by children provided it is closely related to the action of a film. Both eye and ear must be satisfied at the same time.

Present-day production has accustomed children to background music which accompanies and paraphrases the action of the film. When there is no such accompaniment, they may, owing to this change, be somewhat disagreeably surprised.¹

Mary Field, in her productions, is careful not to overload the sound-track with over-subtle blendings; she uses only two elements at a time, either music and sound-effects, or sound-effects and dialogue, etc.

While children enjoy music, they have difficulty in memorizing it, except in the case of a constantly repeated *leit-motiv*, or songs and themes that particularly please them.

In this respect, Virgil Thompson's music for "Louisiana Story" is particularly successful. Inspired by Normandy folk-songs, it is fresh and poetic and is of great appeal to adolescents.

The general opinion is that the music should be written specially for the film by a talented composer.

OPERAS AND OPERETTAS

In England, following on the great success of Benjamin Britten's opera for children, producers have considered filming operas and operettas. But one must recognize that, in a film, singing slows down the action and weakens the interest.

GROUP SINGING

Children's Entertainment Films has made several live cartoons in colour, based on folk-songs. The difficulty is to select a technical process that will enable the children to follow the time and the words.²

The object of these films is to get the whole audience to sing together, to create a diversion in the programme and to allow the children to use up some of their surplus energy.

It is also to promote the children's musical education and to develop their aptitude for group singing.

We shall revert to this question in the chapter on clubs, when studying the make-up of a programme.

1. See Appendix II, answer to question 18, p. 161, for the standpoint of the Children's Film Library in the U.S.A.

2. For example, if the words are projected on to the screen, a moving arrow can point them out in time to the music.

Length of films

In determining the length of films, consideration must be given to their contents, the effort of attention they demand, and the age of the audience. A long film can certainly interest children from beginning to end, but may well produce bad effects on them (over-excitement, emotional fatigue, nervous exhaustion).¹

Mr. Bureau observes that most plots of children's films cannot be extended in the same way as those of adults' films. Their length is limited by their action, which must be fast and simple.

Specialists' opinions vary as to the length of films that should be aimed at:

Children. For children of 6 to 12, Mrs. Sonika Bo is resolutely opposed to films lasting longer than 20 minutes, whatever their type. Her opinion is shared by Mr. Barrot, Cultural Director of the Fédération Française des Ciné-clubs.

Mary Field derives from her experience the following principles:

Ideal footage for: (a) nature or travel films—10 to 12 minutes; (b) films of fantasy—20 minutes; (c) serials—15 minutes; (d) adventure films—40 to 50 minutes. Let us recall that Mary Field produces films for a varied audience of between 7 to 15 years of age.

Jean Michel feels that children's performances should last no longer than an hour; other claim that two hours should be the maximum, while in Czechoslovakia the maximum length favoured is an hour and a half, including a 15-minute interval.²

Adolescents. For adolescents, there is general agreement that a performance of one and three-quarter to two hours is quite suitable, including a main film lasting about one and a quarter hours.

Format

There is also general agreement that 35 mm. are better than 16 mm. films. The former are suitable for commercial showing, and can easily be reproduced in smaller-size copies.³

1. Mrs. Gratiot-Albhandéry remarks that young children's fatigue also depends on the conditions under which they see the film. If they are seated on the ground, they can relax more easily.

2. See Appendix II, answer to question 17, p. 161, for the point of view of the Children's Film Library in the U.S.A.

3. See Appendix II, answer to question 25, p. 164, for the point of view of the Children's Film Library in the U.S.A.

Production problems raised by television

Television completely changes the nature of the display. Georges Freedland says: "In a cinema, the spectator is subject to the dictatorship exercised by the director over his mind and even over his body; he must bring the maximum of concentration to bear. He is so seated that his eye can only stray with difficulty from a screen whose size is calculated to fill his entire field of vision."

He adds that: "A television performance is watched under entirely different conditions. The receiver is placed at random in a room, and only by happy accident will the viewer's arm-chair be at a favourable angle with regard to the screen. Sound-regulation will depend on the neighbours' desires, and the necessary darkness will only be secured if no other member of the family prefers to read, embroider or engage in some other occupation demanding light. In other words, the television viewer is like the radio listener, who turns on his set at random, perhaps in the middle of a programme; and he need thus neither follow religiously a performance in the dark, nor submit to the 'dictatorship' of authors and directors. Will these latter realize that they no longer hold the public at their mercy, and will they hence adapt the form of their work to this new state of things? Since performances are made for spectators, the answer seems obvious."

And he concludes: "These elementary examples enable us to conclude that the rhythm of a film made for television will be slower and smoother than that of a film made for public showing, for the following reasons:

"Subtleties of facial expression and gesture which have become natural and habitual on the screen will no longer be distinguishable enough to allow of easy understanding of the story.

"It will no longer be possible to obtain certain dramatic effects through rapid cutting.

"The virtual disappearance of long-shots containing many simultaneous actions will slow down the rhythm, because each of these actions will have to be shown successively, by means of separate shots.

"In general, all shots that are not essential to the story or to the direct attraction of the viewer's attention will be suppressed.

"All this will result in a simplification of the 'syntax' which will adjust tele-cinematographic style to the simple workings of the human eye, which sees what is happening around it through 'dolly-shots' (when the person moves) suddenly interrupted by stationary shots or panoramas, combined with con-

stant continuity of the subject. Television will thus really be what its name indicates—vision at long distance.”¹

From a psychological point of view, Cohen-Seat remarks that the various lighting shocks on the retina, which are a feature of the cinema, are absent from the television screen. The importance of this factor of lighting shocks from the point of view of physique and energy has been demonstrated in scientific studies on the film. Cohen-Seat observes that this factor will be less in evidence in television.

Finance questions

In countries without controlled economies, it is better to leave the financing of children's entertainment films to private initiative. Specialists fear the effects of intervention by public services in this field.²

Several producers emphasize the need for a thoroughly detailed working plan. Estimates are drawn up on the same basis as those for adult films.

Cost prices vary according to films, subjects, countries and production conditions.

In England, it is between £3 and £18 for a metre of film.

In France, the figures are between 1,000,000 frs. and 2,000,000 frs. for a documentary, and between 4,000,000 frs. and 6,000,000 frs. for an hour's programme.

The absolute minimum is between 500,000 frs. and 600,000 frs. for two reels.

In general, these films can be made more cheaply than can adult films. They need a smaller team, the time spent on the set is less, the scenery is simpler and the technical refinements less costly. The high emoluments paid to famous stars, authors, directors and technicians do not have to be budgeted for. Expenses can be reduced through a rational production programme.

However without the help of a sponsor (like J. Arthur Rank in England) or of official subsidies, many producers feel that the financing of this type of film is a risky venture so long as no international market that will permit the expenditure to be recovered has been organized.

It must be admitted that so far, despite their low cost, most children's films have shown a loss, because of the restricted national markets. And because of currency complications it is difficult to place them remuneratively on foreign markets.

¹ Georges Freedland: "Essai sur la syntaxe de la télévision", *Revue du cinéma*, No. 19-20, Autumn 1949.

² See Appendix II, answer to question 28, p. 165, for the standpoint of the Children's Film Library in the U.S.A.

In general, the problem of finance is closely connected with the organization of the international market in films. This in turn depends on the volume of special performances in each country.

Many producers have resorted to a compromise solution: they make entertainment films which can also be shown as supplementary attractions on ordinary commercial programmes.

This system has been adopted by the Americans. They make films that are suitable for adults and children simultaneously. Their producers realize the tremendous numerical importance of children and adolescents in cinema audiences and cater for their tastes, though at the same time they are careful not to displease the adults. This compromise is applied as regards the choice both of subjects and of child and adult stars.¹

One important fact remains to be mentioned. Whereas the adult public changes only slowly, the "public" of children's film-clubs is renewed, on an average, once every three years.

It is thus possible to repeat the showing of films which have already been used in a previous cycle.

Adult films tend to "date" fairly early, largely owing to fashions and certain technical fads; children's films suffer less from this disadvantage. Some comic films 30 years old are still shown to children, with the same success as ever.

One may thus regard the career of a children's film as not being closed after five or six years, as it is in the case of adult films. Its average expectation of life may be set at 15 years—in the case of comic or fairy-tale films, even longer.

When enough special films have appeared on the market, all that will be necessary will be for each country to produce a few films annually, so as to maintain the stock and keep production artistically up to date.

At present, it is difficult to make children's films a paying proposition. But owing to the renewal of their public every three years producers have a fair chance of recovering their expenses, as the films may be shown repeatedly over a long period.

It therefore seems desirable to arrange for long-term credits, under which producers could pay off their debts in proportion to their box-office receipts. This solution largely depends on the intensive organization, on a permanent basis, of children's clubs in many countries, and on the abolition of all obstacles to the circulation of films. We have in mind more particularly international payments, customs and censorship.

In order to ensure an effective start, it would be helpful if governments would also reimburse producers the entertainment

1. See also Appendix II, answers to questions 29-31, p. 166.

tax levied on special children's performances, part of the tax being set aside for experimental research. Progress in children's films is bound up with the study of children's reactions and with the production of experimental films designed more particularly with a view to the observation of child audiences.

In any case, it is comforting to think that a solution to the crucial problem of financing entertainment films is on the horizon.

At the same time, certain steps should be taken by associations of owners of commercial cinemas. It would be extremely helpful if they took into consideration the importance of the juvenile public and its special needs. They could decide, with the help of all local managers, to organize special performances once or twice a week—on Thursday and Sunday afternoons, for example. This new departure might well bring profit to producers, distributors and owners alike.

Present production

Great Britain

HISTORICAL. CREATION OF THE CEF

Well before the second world war Great Britain, country of clubs and social groups, was already ripe for the experiment of specialized production.

According to Richard Ford,¹ local committees, called "Children's Cinema Councils", were organizing special performances as early as 1930—in Bath, in the Tyneside, in Battersea and in Liverpool, as well as in different parts of Scotland.

Richard Ford estimates that there were some 700 cinemas organizing as from 1936, special performances on Saturday mornings, for a total of 700,000 children. This movement developed systematically; the clubs increased in number and, according to a report made in 1947,² 1,000,000 children of school age (7 to 14 years) were attending the performances.

As early as 1930, the question was: which films should be shown? Parents, psychologists and educators all wrested with this problem.

Films were sorted and classified by the censorship, but there was a more constructive task to be done: the production of special films for children had to be encouraged. The local Council of Sheffield, after an inquiry in 1931, was already recommending:

- (1) An increase in the number of suitable films.
- (2) The organization of co-operation between cinema-owners and distributors.
- (3) The persuasion of distributors to withhold from circulation films unsuitable for children.
- (4) The organization in the city, with the co-operation of local distributors, of a children's performance on Saturday afternoons, at which only high-quality films would be shown, the charge for admission being 1s.2d.

1. *Children in the Cinema* by Richard Ford, Allen and Unwin, London, 1939.

2. *Junior Cinema Saturday Morning Club Investigation*, City Education Department, Edinburgh 1947.

(5) The bringing to the notice of the Vigilance Committee of the Corporation of any unsuitable items in the programmes. At about this time the British Film Institute, a semi-official organization subsidized by the privy Council, began its remarkable "selective" work. It classified entertainment films into four categories, as follows:

"A". Adults only.

"B". Adults and adolescents.

"C". Films which are unlikely to frighten or disturb children.

"D". Films which children will specially enjoy and which contain no frightening or disturbing elements.

These last two categories, therefore, bore especially on films for children.

The problem before us had been studied long before the war;¹ there was a clear lack of entertainment films for children. However, it was only in 1944 that specialized production was embarked upon.

The first specialized films were due to J. Arthur Rank, whose group, through the Gaumont and Odeon Clubs, covered a public of 400,000 children. In May 1944, he formed in the Gaumont-British Company a special department Children's Entertainment Films or CEF, under the direction of Miss Mary Field.

ADVISORY COUNCIL ON CHILDREN'S ENTERTAINMENT FILMS

Mary Field decided it was necessary to form a supervisory committee, the "Advisory Council on Children's Entertainment Films". In Lady Allen of Hurtwood she was fortunate in her choice of chairman.²

This committee consists of representatives of the Home Office, the Scottish Office, the Ministry of Education, the National Union of Teachers, the Association of Education Committees, the National Association for Mental Health, the British Film Institute, the Library Association, the National Association of Girls' Clubs and Mixed Clubs, the Christian Cinema Council, the National Association of Boys' Clubs, the National Federation of Women's Institutes and the National Union of Townswomen's Guilds.

From its inception, the Advisory Council had a dual function: (a) to supervise and direct production in close collaboration

1. Under the League of Nations, a large-scale enquiry, undertaken from 1934 to 1938 by the "Child Welfare Committee", resulted in the publication of reports containing information on the entertainment film. Similarly in the U.S.A., the Payne Funds financed an enquiry, sponsored by the Motion Picture Research Council and carried out by psychologists, sociologists and university teachers. This enquiry, extending over the years 1928 to 1932, resulted in a series of publications about the influence of the cinema on children and adolescents.
2. The present chairman is Mrs. E. J. Gregory.

with CEF, and (b) to maintain contact with the public at large so as to stimulate the latter's interest in CEF's activities and, by propaganda, to secure the support of the authorities.

The Advisory Council does not intervene in the organization of performances or in the work of clubs.

CONTROL OF PRODUCTION

The members of the Advisory Council meet once a month. Each meeting starts with the showing of new films which have been either produced by CEF or bought abroad and adapted in Great Britain. Miss Mary Field keeps the Council informed of technical matters connected with film art. Miss Mary Cathcart-Borer, principal script-writer of CEF reports on scripts suggested and prepares the dialogues of those accepted. Two inspectors of the Odeon and Gaumont Clubs inform the Council about children's reactions. Miss Martha McCulloch is in charge of research work.

CURRENT PRODUCTION

Once the script department has made an initial selection of scripts, the Advisory Council discusses them.

Four reading committees have been set up within the Council, and they draw up reports. The subjects accepted are notified to the chief script-writer, who draws up a shooting script which is discussed in its turn.

The reading committee makes a second report to the Advisory Council, which is responsible for the final decision, the choice of the director and producing company, the fixing of the cost, the casting and the selection of the studio and of the site where the film is to be made.

Equally strict supervision is exercised in the case of films made in other countries (Australia, New Zealand, South Africa, etc.).

COMPLETED FILMS

When a film has been completed, the Council considers whether it is in accordance with the principles that informed the choice of the script; whether the music is suited to the subject, and whether the dialogue, commentary, diction and photography are of the high standard required.

The members of the Advisory Council take no final decision until they have seen a private preview of the film and a second showing in the presence of children. In this way due care and objectivity are ensured.

LIAISON WITH THE PUBLIC

From its earliest days the Advisory Council has been concerned to interest the public in the work of CEF and to invite its criticism.

In 1946, three great conferences were organized for information purposes; they had on their agenda the showing of films and the discussion of theoretical problems.

Among those present were magistrates, educationists, sociologists, representatives of local authorities, delegates of "Film Societies", and others interested in children's leisure activities. In London 51 associations were represented, at Glasgow 55 and at Liverpool 38.

The Advisory Council has also shown its films abroad—in 1946 in Norway and Sweden and in Paris and Prague and in 1947 at Copenhagen and in the Scandinavian countries—and it has shown them at the Brussels and Venice International Festivals.

PRODUCTION

The 1948 and 1949 reports emphasize CEF's concern to suit the films to the child's understanding, without sacrificing their artistic quality.

CEF does not actually make its own films, but entrusts their production to independent companies, some 20 of which work for it. Of these only three belong to the Rank group.

CEF works with a team of 10, directed by Mary Field, with two permanent script-writers and a production manager.

The scripts, as we have seen, are prepared by the specialized department and supervised by the Advisory Council. Some directors prefer to write their own scripts, but in that case their work is subject to the same measure of supervision, which is applied at all stages of production.

Production is not confined to Great Britain; as already mentioned, certain films are produced abroad, with the assistance of technicians and young actors engaged on the spot.

Thus, in the case of "The Mysterious Poacher", which was made in Austria, the head cameraman was an Austrian, who was able to follow the development of his negative through telephone communication between Austria and the Denham laboratories.¹

CEF's intensive work has resulted in the production of many films, in which £500,000 have been invested. Mary Field informed us that the cost of a 50 minutes' fiction film, made out of doors, was between £10,000 and £20,000.

1. Mary Field, "About the Making of Films for Children", *Kinetograph Weekly*, 27 October 1949.

The titles of these films can be found in Appendix IV, p. 181. The following is a list of their types:

	1944-45	1946	1947	1948	1949	Total
Fiction	5	3	7	4	8	27
Serials	—	11	5	11	—	27
Information Films						
(Interest Films) . .	1	—	1	3	4	9
Magazines	11	11	9	17	12	60
Travel Films	—	1	6	5	5	17
Nature	—	18	—	—	9	27
Live Cartoons	1	—	4	—	2	7
Group singing	—	—	6	—	—	6

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By the end of 1949, 17 per cent of the long films and 40 per cent of the serials required for the clubs had been produced.

Mary Field predicts that, at this rate, by 1952 CEF will have made enough films, both long and short, to meet the needs of the Odeon and Gaumont Clubs.

OPINIONS ON CEF FILMS

In our questionnaire, we asked which of the special children's films were regarded as: (a) complete successes; (b) failures.

Mr. Forsythe, inspector of the Odeon and Gaumont Clubs, considers "Bush Christmas" a complete success for the following reasons:

- (1) The script is of high quality.
- (2) The principal parts are played by children.
- (3) The story takes place abroad (in Australia).
- (4) The natural scenery is beautiful.
- (5) The length of the film (60 minutes) is ideal.
- (6) The moral (children confronted with their responsibilities) is good.

"Bush Christmas". The action takes place in the Blue Mountains, New South Wales, Australia.

A group of children on horseback are riding towards their parents' farm where they are to spend the Christmas holidays. On the way, they meet two strangers to whom they boast of a mare, Lucy, which their father has just bought for a great deal of money. Next morning they find that Lucy and her colt have been stolen. They admit to their father that this loss has been caused partly by their own stupidity, and they set out to find the thieves. They cross the Warrigal chain

of mountains, and pick up the thieves' trail, but are stopped by a tremendous rainstorm. They lose their way and wander about for three days, exhausting their food supply. Their father and the police start out after them. Finally the children discover the thieves' hide-out; they find not only Lucy but many other horses that have been stolen from neighbouring farms. They free the animals with the help of their dog Kanga, but the thieves are armed and tie them up in an abandoned village. At this juncture, the father and the police arrive, save the children, recover the horses and capture the thieves.

Mr. Hutchinson praises "Circus Boy" for the following reasons:

- (1) The script is excellent.
- (2) The film is mainly acted by children.
- (3) The story is laid in a circus, a picturesque international background.
- (4) The rhythm is admirable and the action full of incident and sustained.

"Circus Boy". Young Michael is a brilliant swimmer and diver, but his timidity and "stage-fright" result in his school's team being beaten in an inter-school swimming contest. His mother, who was once a circus performer, understands his fear. Michael is invited to spend his holidays with a travelling circus, where he makes friends with two young tightrope-walkers, George and Florence, who teach him their art. Two weeks later he acts in the show as a clown.

After the holidays, Michael returns to school. He has regained confidence in himself, but he has been replaced in the swimming team by another boy. Some weeks later the circus comes to his school town. The whole school goes to see it. Michael slips into the wings and puts on his clown's costume. Just when George is about to go on, his aunt's caravan catches fire, and he is so injured in extinguishing the blaze that he faints during his tightrope act. Michael rushes to replace him, and saves the act. He does a stunt that he had never succeeded in doing before. His friends recognize him. He has proved that he no longer gets "stage-fright", and regains his place in the swimming team.

Father Lunders, director of the Catholic Centre for Film Action in Belgium (CEDOC), feels that the historical film "Trapped by the Terror", is one of the better successes of the CEF. It was shown at the International Festival at Venice.

"Trapped by the Terror". The action takes place during the French Revolution. Comte Dupois, an exile in England, comes back to France to save his wife and his son Philippe, but is discovered by the Revolutionaries. The same night they attack the château and arrest the countess. Philippe hides in the carriage which is taking his mother to Laville. He hides in the prison courtyard and learns that his father too has been taken prisoner. Philippe makes two friends, Maurice

and Marie, the children of the baker who delivers bread to the prison. They hide him at their home and promise to help him free his parents. Meanwhile, Pierre, an old servant of the Dupois family, comes to Laville disguised as a market-gardener, with the intention of saving the count and countess. He meets the three children and they draw up a plan: the old servant, with Marie disguised as an old woman, will sell vegetables in the prison and smuggle in Philippe in a sack.

Inside the prison, Philippe gets hold of the keys to the cell. He frees his parents, the count being disguised as a soldier and the countess as an old woman. Philippe leaves the prison as he entered it; Marie continues delivering bread. The escape is discovered and the fugitives are pursued to the coast, but they manage to board an English fishing-boat which saves them.

Mary Field herself also considers that "Bush Christmas" and "Circus Boy", as well as "The Mysterious Poacher", are complete successes, mainly because they enable the young audience to identify itself easily with the characters in the films and to take a keen part in the action, "physically as well as psychologically".

"The Mysterious Poacher". The story takes place in Austria. A group of city students, together with their teacher, are making a stay in the mountains, on a large lake. They meet three village children with whom they make friends. The father of one of the children is a game-keeper and has been vainly looking for a poacher who is shooting deer and selling their meat on the black market. The game-keeper is in danger of losing his job and has become an object of ridicule to the whole village.

While out walking, the children surprise the mysterious poacher and discover his hide-out. But he flees, and carries off their boat at the same time. The children cannot return to the village on foot, because of a waterfall. After a short discussion, they decide to separate into two groups: the two elder boys will cross the lake on tree-trunks and warn the game-keeper, and the others will stay at the hide-out and light a large fire to mark where they are. After many vicissitudes the plan succeeds, and the mysterious poacher is captured thanks to the children's cleverness.

Though the Rank films have been thus praised, some specialists have certain criticisms to make. Sonika Bo, in particular, criticizes them on the following grounds (she is not speaking of "Bush Christmas", which is meant for "young people" rather than for children):

- (1) Their artistic standard is not high enough.
- (2) "Burlesques" like "The Voyage of Peter Joe" (a serial); "Stage Frights", etc., excite rather than entertain children.
- (3) The plot generally contains bad examples, like theft (horse-stealing in "Bush Christmas", jewel robbery in "Jean's

Plan", theft of a diplomatic bag in "Three Bags Full") or an unpleasant character, like the little girl intriguer in "Little Ballerina".

Mary Field herself admits that "Stage Frights" is based on a rather poor plot, with bad characterization. Children themselves have passed unfavourable comment on this film.

DISTRIBUTION

CEF films receive the widest possible distribution:

- (1) These 35mm. films are distributed to 400 Odeon and Gaumont-British Clubs, as well to certain ABC and other clubs. Some of them ("Bush Christmas", "The Little Ballerina", "The Boy who Stopped Niagara") have, as we have seen, been included in commercial programmes, so that the parents can see them too. For the first time, children have been able to show "their" films to their parents.
- (2) In villages, hospitals and schools that ask for them, 16mm. copies circulate, and even in private quarters that are equipped with projectors.
- (3) For private individuals who wish to show them at home, 8mm copies are sold commercially.

France

GENERAL

In France, very few entertainment films for juvenile audiences are produced. The few experiments due to private initiative are characteristic of the dispersal of effort. The market is insufficiently organized; producers are not interested, because the matter is not for them a commercial proposition.

Mr. Basdevant, of the Information Service of the Ministry of Education, confirms the indifferent attitude of producers, but believes that this is mainly due to the general position of the French cinema, which is going through a serious crisis because of the lack of outlets for French films. These have difficulty in entering Central Europe, and virtually cannot enter the U.S.A. at all; they are thus in effect confined to France, Belgium and Switzerland. Even greater difficulties arise in the case of children's entertainment films, which are meant for a small public and need a much longer period than do ordinary commercial films in which to become paying. They could however, according to Mr. Basdevant, pay for themselves within a reasonable period, provided that: (a) special performances were organized on a larger scale. Some progress has already been made in this respect: a decree of 21 September 1949, establish-

ing in France "non commercial status" is designed to enable teachers and public educational associations to show films without being boycotted by the owners of commercial cinemas who, especially in the country, are always afraid of competition; (b) the films could be exported on a larger scale; (c) the State subsidized production, through a special fund and by tax reliefs.

It is useless to count on foreign films for the purpose of film-club programmes, because of their very high price and the import duty (it does not seem possible to gain acceptance in France for the idea of free circulation, since the introduction of foreign films injures French production).

Import quotas are limited, and distributors prefer adult films, which are a far more paying proposition.

All leaders of French *ciné-clubs* rightly complain of the great lack of entertainment films. They hope however that the spread of *ciné-clubs*, and their growing importance, will force the competent authorities to pay attention to a market which, once favoured, only needs to be organized. Meanwhile, there is no alternative but to make a careful selection from "adult" films.

"ECRAN DES JEUNES"

The "Ecran des Jeunes" is the only company in France that engages in the systematic production of entertainment films for children.

It was established on 10 March, 1947, on the initiative of Mr. J. R. Lehmann, who had previously visited England, Scandinavia and Germany for information purposes.

At first a limited company with a capital of two million francs, it has, since 24 February, 1949, become a joint stock company with a capital of 25 million francs.

As it was difficult for a commercial company to secure disinterested assistance, the "Ecran des Jeunes, constituted, at the same time, the "Association Nationale du Cinéma pour l'Enfance et la Jeunesse" (ANCEJ), designed to maintain contact with the public authorities and various youth movements.

The ANCEJ organized in May 1949, three *Journées Nationales* (National Meetings), which were attended by 150 educators of all opinions and creeds, representing 68 towns in France, as well as by representatives of the public authorities.

The "Ecran des Jeunes" covers production, distribution and exhibition.

Although "Ecran des Jeunes" performances are intended for children of 6 to 14, and the company recognizes it must take older children into account as well, its three years' production has been confined to entertainment films for young children, thus:

Seventeen marionette films, "Guignol et Barbarin". Average footage: 650m. each film.

Two fairy-tales with artificial and live actors: "Le coin des enfants", a musical legend on a theme of Debussy, and "Blanche-Neige"; both 850m.

One long film: "Bim", made in Tunisia and describing the adventures of a small donkey. Footage: 1,500m.

One fantasy film: "Jacky Jacquotte", awarded a prize at the Venice Festival.

The cost of these films varies, thus: 1947-48, "Guignol et Barbarin", 1,000,000 frs. per film of 650m.; 1947, "Jacky Jacquotte", 1,800,000 frs.; 1949, "Bim", 4,000,000 frs.

Mr. Lehmann thinks such cost may be reduced by "rationalizing" production, i.e., by having ready a programme of several films for immediately consecutive shooting.

"The outlook for the future depends on finance and the attitude adopted by the public authorities", he tells us. "Hitherto we have been financed from private capital, but it is quite clear that we cannot cover our costs. Recourse must therefore be had to subsidies. In any case, the French market is insufficient, and our films can only pay for themselves if they can rely on an international circulation. We have offered our films to the U.S.A., Belgium and the Netherlands and they have been accepted. But we are in the experimental stage and no one can be quite sure of children's reactions to such films. At any rate, we are working at a loss, and that loss amounts to millions. We can no longer continue on that basis."

SONIKA BO

Mrs. Sonika Bo has herself produced, experimentally, three entertainment films destined for her child audiences of 6 to 12. They are: "La vache donne deux choses", "Elle est chez elle", "Zanzabelle à Paris".

This latter, which was awarded a prize at Venice in 1949, is a two-reel film made by the well-known puppet and animal artist Ladislav Starevitch.

"Zanzabelle à Paris". The story of a giraffe who, wanting to travel, manages to board a plane which brings her to Paris, the city which above all others she wanted to see. She takes a walk through the capital arousing great curiosity among the people. Thanks to her long neck, Zanzabelle saves, first a child that is drowning in the Seine, and then a little girl caught in a fire. But Zanzabelle soon begins to feel lonely among human beings; she visits the Zoo. Unfortunately, she is thrown out, there being no more room in the giraffe cages. Sadly she boards the boat returning to her native Africa.

Points about this film are its high quality, its poetic character, its simplicity (which children enjoy), its good musical accompaniment, and its simple but effective dialogue.

Mrs. Sonika Bo is unable to quote us the exact cost of this

film, though it was certainly not at all high. The film cannot however be regarded as typical, since her personal free contribution to it as regards scripting and production was so large.

It has been bought by the Ministry of Foreign Affairs and will be distributed on a large scale in other countries.

FRED ORAIN

The films of Fred Orain are intended for children of from 6 to 11 years of age; they are also acted by children. We may mention: "L'aventure est au coin du bois", 550m.; "Soigne ton gauche", 350m.; "Deux petits anges", 530m.; "Ecole des facteurs", 450m.; "Enfantillages", 600m.

The cost of production per 500m. was between 1,000,000 and 1,200,000 francs. Fred Orain does not believe it possible to cut these costs, except at the expense of quality. According to him, they cannot possibly be lower than 600,000 francs.

CONCLUSION

Future prospects for children's entertainment films in France depend on finance and distribution. Co-ordination of effort on the national as on the international plane, is also a factor.

Denmark

In recent years, noteworthy efforts have been made in Denmark to launch a specialized production, thanks especially to the initiative of two excellent directors, Astrid and Bjarne Henning-Jensen.

To them we owe:

"De Pokkers Unger" (Those Blasted Kids). 1947. Produced in 35mm. for A/S Nordisk Films Kompagni and Dansk Kulturfilm. Length: 2,742m.

The film was produced for children—with an appeal to adults. It deals with a flock of children in a back-yard in Copenhagen. They are in a state of war against the caretaker, because they meet the words "It is prohibited" wherever they go. He is replaced by a more humane caretaker, who provides them with a cellar-room in the basement. There, their urge for action is not barred. One day the caretaker is suspected of burglary, and he is arrested. The children now do their utmost to catch the guilty persons, because they have gradually taken a fancy to the caretaker, and because they will lose their workshop if he does not return. The film advocates that children get a place which is their own.

"Palle Alene I Verden" (Palle Alone in the World). Awarded a prize at the Cannes Festival. Produced in 35mm. for A/S Nordisk Films Kompagni and Dansk Kulturfilm. Length: 716m.

Palle thinks the grown-ups are always barring and frustrating his plans. Then one night he dreams that he is alone in the world, and that there is nobody to prevent him from doing whatever his fancy leads him to. He goes out shopping, he goes by tram, drives a fire-service car, flies up to the moon, but little by little he realizes that it is no fun to be alone in the world. With an umbrella he descends from the sky, and wakes up on the floor beside his bed. The idea of the film is that people cannot do without each other, and that in the long run it is neither fun nor good to be alone.

The Nordisk Films Kompagni has just finished a long film, likewise directed by Bjarne and Astrid Henning-Jensen: **"Vester Havsrøge"** (North Sea Kids).

Dansk Kulturfilm has produced two shorts for children:

"Mikkel" (Reynard the Fox). 1949. Length: 652m. in 35mm. Film by Jorgen Roos and Carl Weismann.

Some people come across a small fox-cub in the wood and take it home. **"Reynard"** grows up with his family. One day they take him out into the wood again and dismiss him. **"Reynard"** does not feel at home there, and goes in search of human beings again. With another family he has a splendid time together with his play-friends, two children, two dogs and a cat. But—little by little—he feels an inner restlessness and ultimately must set off; he is not used to living in nature, however, and finds it difficult to make his way. The moral is: Let the animals of the wood stay where they are.

"Hanen Der Ikke Ville Gale" (The Cock That Could Not Crow). 1950. Directed by Nicolai Lichtenberg and Kirsten Bundgaard.

This film is meant for rather small children and describes what will happen if the cock does not crow. The human beings will sleep on in the morning. To begin with the animals think it is nice, for they can just play on. But then, as time lapses, they do not find it so nice. All attempts to persuade the cock fail. Then a small chicken bursts out of its egg, and the cock starts crowing from paternal pride. The whole farm wakes up.

The director Holger-Jensen, who is also a teacher, has made several 16mm. films: **"Forste Mand Pa Holdet"** (The Best Boy in the Team) and **"Det Ordner VI"** (We'll See To That), for the Bufo organization; **"Mistaenky"** (Suspected) for the Nordisk Kompagni; and **"Tak For Sidst"** (We're Quits Now) for Dansk Kulturfilm.

In all these silent films the parts are played by children and teachers of the secondary municipal schools of Copenhagen.

Another 16mm. film "Aerlighed Varer Laengst", was made by Knud Dah; it deals with the life and problems of children in a rural school.

Mr. Ib Koch-Olsen mentions another silent film, produced by Dansk Kulturfilm and entitled "Thanks A Lot".

It is a story about some children in some barracks in Copenhagen, and describes their joys and griefs, their friendships and teasings. The plot is built up around Lis and Mads, two of the children; each of them is granted by the school authorities, a summer vacation in the country. The "host families" live fairly near each other. The film describes the children's experiences during this vacation. A story about a bicycle plays an important part.

The Statensfilm Central, the State Film Bureau, has required copies of all these 16mm. silent films.

Although it is difficult to generalize, Mr. Ebbe Neergaard, of the Statensfilm Central, thinks the children show a clear preference for gay, and realistic films, presenting child characters in their natural surroundings, at school, etc., face to face with the problems raised by those surroundings. The children rarely belong to the upper classes, but come rather from the *petite bourgeoisie* and even from the working classes. "Palle Alene I Verden", a fantasy film, is an exception, but even here a slight social theme may be discerned.

Czechoslovakia

Much has been accomplished in Czechoslovakia which specializes mainly in live cartoons and marionette films. The Czech film industry is nationalized and has since 1945 been controlled by the Czechoslovak State Films.

Specialized production in children's films dates from 1945, and has rapidly established itself internationally. Most of the live cartoons are produced by "Les frères du trucage". The marionette films are produced by three other groups: that of Jiri Trnka, an artist who works mainly on fairy-tales (e.g., "The Emperor's Nightingale", from an Andersen story) or Czech folklore (e.g., "Spalicek" or "Une année Tchèque", a long film in six parts about the seasons); that of the artist Hermina Tyrlova ("Berceuse", "La révolte des jouets") and of the producer Borivoj Zeman (e.g., "Rêve de Noël", made with glass manikins), who both aim at great simplicity and whose films are much enjoyed by children; and finally that of Brno, which specializes in films for children of pre-school age.

During the past five years, specialized production has been responsible for 12 shorts, live cartoons and puppet films, one medium-length puppet film ("Arie Prerie"), one long puppet film ("The Emperor's Nightingale"), and two-medium length

films which are acted ("The Enchanted Balloon", and "The Pioneers' ABC").

The Czechoslovak State Films has announced the production of a fiction film, based on a fairy-tale and entitled "Punished Pride".

Two long films have already been made for children from 10 to 15: "Na Dobre Stope" (On the Right Track) and "Detiz Kovarske Ulicky" (The Children from Kovarska Street).

The production of films for children will shortly be entrusted to a special section.

These films are shown in ordinary cinemas or else in special cinemas at youth centres (Domy Pioniru).

There are several categories of children's films: (a) For children under 10; (b) for children from 10 to 15; (c) the films about Boudulinek, specially made for children from three to six.

These films have been distributed abroad on a large scale, and have had great success in Sweden, France, Belgium, Switzerland, Poland, Bulgaria, Hungary, the U.S.A. and Denmark. Some of them, especially the puppet films, have aroused particular enthusiasm; and "The Revolt of the Toys" was awarded a prize at the Brussels Festival in 1947.

A special section of Czechoslovak State Films, the "Osvetove Oddeleni" (Cultural Section for Children), carefully studies the influence of the film on the child. According to an article in *Filmovy Prehled*:¹

"Live cartoons and puppet films are better adapted to the child's mentality than are films with live actors. They recall to him his picture-books and toys. Children of three to six cannot follow pictures and dialogue or commentary at the same time. Dialogue is thus very seldom used; music underlines the action and is better than words for helping the very small children to understand the film. The characters in these films are very often animals; children like them very much and are quite ready to see them act like human beings."

The emotional side of these films is much more prominent than their "thinking" side; their poetic and even their educational trend is accordingly a special feature.

The list of Czech films is contained in Appendix IV, p. 181.

Other countries

Except in the U.S.S.R., which has been a pioneer in children's films, and in Great Britain and Czechoslovakia, where there is

1. *Filmovy Prehled*, No. 9-10, 1950, Ed. Cinéma d'Etat de Tchécoslovaquie.

regular organized production, entertainment films for children are but sporadically produced.¹

NORWAY

A Norwegian version of a Swedish film "Det Var Engang" (Once upon a Time) has been made by Norsk Opplysningsfilm. A short live puppet film "Tim Og Toffe" was shown at the Bath Festival in 1950.

POLAND

Production is beginning to become organized. The marionette film "Paweł and Aweł" had a great success at Venice in 1949.

SWEDEN

The following films have been produced:

"Tant Gron, Tant Brum Och, Tant Gradelin" (The Three Aunts), a film based on a well-known Swedish children's book by Elsa Beskow. It obtained a first prize at the Venice Festival in 1949.

"Kuckelikaka", for children from 6 to 10 years. The producer of these two films was Svensk Filmindustri, Stockholm.

"Pippi Langstrum", for children of 7 to 12.

"Samp Lappehill", for children of eight and over.

"Bernen Fran Frostmof Jallet" (The Children of the Frosten Mountains) and "Masterdetektiven Blomquist": these are two long films, lasting about an hour and a quarter each and designed for adolescents of 12 and over. The first is an adventure film, the second a detective story. They have both been bought by CEF and will be specially adapted for its English audiences.

These last four films were produced by Sandrew, of Stockholm.

No other country has supplied us with detailed information. However, the list of films shown at the Venice, Bath and Edinburgh Festivals contains various films produced in the following countries:

AUSTRALIA

"Queer Creatures".

AUSTRIA

"Spielerei" (Playhours), a musical film, based on Franz Schubert's Opus 99.

1. There is no specialized production in the U.S.A. at present.

GERMANY

"Pimpinella".
"The Snowman".

ITALY

"La Rosa Di Bagdad", live cartoon in colours; a long film made by Domeneghini,
"Marinai Senza Stelle", by De Robertis, acted by children,
"I Fratelli Dinamite",
"Una Bimba Sogna", live cartoon in colours.

NEW ZEALAND

"Maori School".

U.S.A.

"The Hare and the Tortoise",
"Stars and Stripes",
"Black Bear Twins".

We give in Appendix IV, p. 181 *et seqq.*, a very detailed list of films produced in Canada, Czechoslovakia and the U.S.S.R., especially by Sojuzmultfilm, Sojuzintorgkino, Mos-film and Sojuzdetfilm.

Financial agreements between producers and distributors

Information obtained seems to show that financial arrangements between producers and distributors of entertainment films for children are similar to those made in the case of ordinary films. The producer has his film distributed on a percentage basis, for a fixed period, or sells some or all of his rights (commercial and non-commercial, television, etc., rights) in specific territories for a lump sum, which may be paid in instalments.¹

1. For conditions in the U.S.A., see Appendix II, answers to questions 26 and 27, p. 164.

Distribution

Introduction

Before studying the problem of the distribution of children's films through clubs, we think it well to examine some of the legislative measures controlling the admission of children to cinemas, as well as the required measures of security and hygiene.

Legislation governing the admission of children and adolescents to the cinema

In England, the censor classifies films in the following three categories:

- "A" Films exclusively for adults. Children under 16 may attend if accompanied by adults.
- "H" (Horrific). These films are forbidden to children under 16.
- "U" (Universal). These films may be seen by anyone. The certificate, however, does not mean that the film is specially recommended for children.

The British censorship is working to replace category "H" by a category strictly reserved for adults, but not called "Horrific". This word has often given a questionable character to the advertising of such films. Category "A" would be maintained, as the censor prefers to allow parents liberty of choice. It is felt that the family is the best judge of the development and understanding of the individual child, and his aptitude for healthy reactions. The censor believes, in principle, that parents are able to inform themselves of the moral value of films through publicity, press criticism and the advice of cinema managers. (But how many parents take these precautions?)

Here are the recommendations of the Departmental Committee on Children and the Cinema in this respect:

Films should be classified in the following categories with the restrictions described:

- (1) A single category of films from which children should be absolutely excluded. No child should be allowed to be

present in a cinema during any part of a performance in which a film of this category is being shown. The category might be called "X".

- (2) A category of films which alone might be shown at children's cinema exhibitions. The category might be called "C". Outstanding films in this category might receive an award, which should encourage their production, and their exhibition at the ordinary cinema.
- (3) Advisory categories for all other films, to which children would have unrestricted admission. There should be two advisory categories indicating respectively whether a film is family entertainment (Advisory "U") or preferably for adults (Advisory "A").¹

In most other countries, films are classed in two categories:

- (1) Those forbidden to children under 16.²
- (2) Those which may be seen by everyone.

In Belgium, this restriction is workable, because people over 15 carry an identity card.

The age below which children are not allowed to enter a cinema in France is three, in Germany six, in Portugal and the Swiss Cantons between 12 and 18.

In Sweden, Norway, Finland, Czechoslovakia and Austria, children are not admitted after 8 p.m. unless accompanied by parents; similar restrictions exist in Portugal for children under 12, and in Luxembourg for children under 17.

Cinema houses. Special regulations

The present tendency of clubs is to give the preference to commercial houses. Children's cinema clubs in France, for example, try to enlist the support of the owner of the best cinema in the town.

This is not a negligible detail. The child is sensitive to such points and is flattered at enjoying the same privileges as adults. A commercial house also permits, under the best technical conditions, the projection of 35mm. films, whose visual and sound quality is superior to that of 16mm.

Since 1934, the International Congress of Teaching and Education has concerned itself with the problem of the security

1. Report of the Departmental Committee on Children and the Cinema, May 1950 (p. 82, par. 19).
2. This classification is applied in France, Austria, Belgium (where there is no censorship of adult films), Norway and Great Britain. In Luxembourg, the minimum age is 17; in Germany, 18; and in Portugal, 19. Holland has two categories: 14 and 18 years. These details are taken from the well documented study of Jacqueline McInrath, appearing in *Educateurs*, March-April 1950.

and hygiene of cinemas. In his article "L'enfant devant le cinéma"¹ Mr. Jean Morienval summarizes the conclusions of the "Cinema and Youth" section of this Congress:

- (1) *Hygiene*. The younger the children, the more necessary are special precautions: sufficient air and distance from the screen, arrangements for least eye fatigue, prohibition of badly worn films; suspension of performances in case of epidemics, non-admission of children to late performances.
- (2) *Security*. To prevent panic in case of accident: proper arrangement of the house, emergency exits, safe projection booths, presence of adults to maintain discipline; non-inflammable film, at least in halls not specially equipped.

In fact, there exist no general regulations applying to children's performances. In France, the organizers are allowed complete freedom. In England, however, local regulations that vary from place to place provide for certain restrictions:

- (1) *Licensing*. The ordinary local licence must be obtained, with a special licence for Saturday morning shows.
- (2) *Regulations*. Certain local regulations do not allow children to stand in the aisles, unless accompanied by an adult. Unaccompanied children under seven are sometimes not admitted. An adult must be stationed at each door during the performance. The Departmental Committee report recommends that the number of supervisory adults at a children's performance be not less than two per cent downstairs, and four per cent in the balcony, of the number of children expected when the special licence is applied for.²

Clubs³

The distribution of the entertainment film through clubs is becoming wider and wider, notably in Great Britain.

The necessity for creating these clubs is twofold:

- (1) To provide the children with suitable programmes, replacing the ordinary performances.

1. *Educateurs*, No. 26, March-April 1950.

2. Report of the Departmental Committee on Children and the Cinema, May 1950, p. 80, par. 8.

3. We have to point out that in the U.S.A. the Children's Film Library Committee is definitely opposed to the establishment of clubs for children (see Appendix II, answer to question 39, p. 167). This Committee is aiming at providing all the cinemas in the U.S.A. with a steady supply of entertainment films for special performances, intended for children from 8 to 12 years old. As for the children under eight, special performances are presumably expected to be organized either at home, or in libraries, community halls, churches, etc. The distribution system of entertainment films for children is described in Appendix II, in the answers to questions 37-51, p. 167 (see also p. 124, under: Comparing English and American programmes, and p. 126, under: Specialized Film Libraries, U.S.A.).

(2) To help solve the problem of the child and his leisure. The success of these clubs has secured the membership of numerous faithful child-members, and consequently a steady public for specialized productions. This network of clubs permits a producer to figure out accurately the size of his market, and to check the effects of his film, thanks to the reactions of a regular audience.

In various countries, such as France, entertainment film programmes are distributed through cultural organizations, without any profit-making aim in view.

These performances are open only to the children and young members who have paid a subscription.

In France, these clubs owe their growth to support from adults' clubs, and their success is such that plans are being made to group them within a national federation. Their increase in number and their activity cannot but extend the possibilities of distribution for this type of film.

An essential difference springs up when studying the structure of clubs such as Gaumont-British and Odeon, ABC, etc., in England, and that of the French ciné-clubs, such as Ciné-club de jeunes, UFOCEL, etc.

In Great Britain, powerful commercial companies run these clubs, having at their command vast circuits which enable them to choose and impose programmes for clubs. The cinema owners act as club leaders, whereas in France the club leader's activities are purely voluntary. Generally, the performances are held in commercial cinemas, rented for the purpose. The club leader bears the entire responsibility for the choice of programmes, the organization of performances, and the life of his club.

AGE-GROUPS

In Chapter I. we suggested a classification of juvenile audiences in three age-groups: (a) Children from three to six; (b) children from 7 to 12; (c) adolescents from 12 to 14, and from 14 to 20.

The clubs, however, are not able to exercise a strict control over categories. The covering of overheads necessitates securing the membership of a large public, and the risk of confining them to groups is too great.

In France, children from 6 to 10 go to Madame Sonika Bo's "Cendrillon" clubs, while the affiliated associations of the Fédération française des ciné-clubs are open to those of 11 to 16. UFOCEL, since the end of last year, has undertaken to establish two networks of clubs, one for small children, and one for youngsters, with the same age distinction as above.

Jean Michel, Head of the Ciné-club de jeunes at Valence, thinks that it would be well to spread the system of clubs to adolescents of 16 to 20 on the pattern of the university or lycée ciné-clubs.

In the U.S.A., the Children's Film Library admits children of 8 to 12 to special cinema performances.

In Czechoslovakia, juvenile spectators are divided into three separate age groups: 1st age-group, from 6 to 9; 2nd age-group, from 9 to 13; 3rd age-group, from 13 to 16.

Youngsters above 16, in Czechoslovakia, are entitled to attend all cinema performances for adults.

In England, no such age distinctions are made. The "children's cinema club" is in principle, open to boys and girls of 7 to 14 years old. But often the management admits children younger than that.

In her enquiry of 1948 for the "Departmental Committee on Children and the Cinema",¹ Joyce Ward states that 10 per cent of the child members of a cinema club are under seven. (The enquiry dealt with 2,000 children.) The Departmental Committee, in its report recommends the minimum age for admission as five.²

The enquiry by Joyce Ward reveals that the majority of members are recruited among children of 9 to 12. Only eight per cent of the boys and four per cent of the girls are over 13.

GREAT BRITAIN. CHILDREN'S CINEMA EXHIBITIONS

GENERAL

In its report on Children and the Cinema,³ the Home Office distinguishes between: (a) children's matinées; (b) children's cinema clubs. These two categories make up the "Children's Cinema Exhibitions", or cinema performances for children. Practically, the distinction is not an easy one. Certain clubs are called "Children's Matinées", others "Minors' Matinées", and neither the licensing authorities, nor the child or adult public seem to distinguish between them. The Home Office, however, recognizes two categories:

Children's Matinées. Ordinary cinema performances, at reduced price, with an audience mainly of children. They are generally given on Saturday afternoons, i.e., within the hours during which the cinema is licensed to be open. Licensing authorities are not necessarily advised of these special performances. "U" films are generally shown. Adults are admitted, but relatively few attend.

1. *Children and the Cinema*, by Joyce Ward. The Social Survey, NS 131, 1949.
2. Report of the Departmental Committee on Children and the Cinema, May 1950, p. 24, par. 76.
3. Report of the Departmental Committee on Children and the Cinema, May 1950, p. 19, par. 60.

Children's Cinema Clubs. Performances organized by commercial circuits or by independent exhibitors. They are held on Saturday mornings. It is necessary to obtain a licence and to explain the activities proposed; this facilitates control by local authorities. The characteristics of Children's Cinema Clubs are the following:

- (1) Obligatory membership of the club.
- (2) A special section of the circuit headquarters selects the films and encourages the various club activities.
- (3) The programme is mixed, including not only films, but also community singing, talks on road safety or hygiene, etc., dance or recitation competitions.
- (4) Children take an active part in the organization of their club.
- (5) Each club depends on a local committee of qualified people, who are well informed on the problems of the child and the cinema.
- (6) Exclusion of adults.

In 1948, the number of clubs and matinée projections for children was estimated at 1,644. Today this number is about 2,000, of which 37 per cent belong to the large circuits.

Attendance at these performances numbered, for 1948, about 896,000 children each week. The audiences varied from 150 to 2,000 spectators, according to the capacity of the cinema.

The Joyce Ward enquiry, *Children and the Cinema*,¹ shows that one child in five claims membership of a club.

As we have said before, most of the members are children of 9 to 12, with a majority of boys.

Children's cinema clubs are run by three principal circuits:

- (1) Odeon National Cinema Clubs and Gaumont-British Junior Clubs (Rank Group).
- (2) ABC Minor's Matinéés.
- (3) Granadier Clubs.

The Odeon and Gaumont-British Clubs are administered by The Circuits' Management Association (CMA). The ABC Minors' Matinéés were inaugurated in 1945 by Associated British Cinemas Ltd., while the Granadier Clubs belong to Granada Theatre Limited.

1. *Children and the Cinema*, Joyce Ward. The Social Survey, NS 131, April 1949.

Size of weekly audience	Number of clubs
	Odeon 241
	Gaumont 154
150,000 to 180,000	ABC 300
100,000 to 120,000	Granadier 34

The ABC and Granadier clubs show "U" films; the Odeon and Gaumont-British clubs are much stricter in their choice and use the specialized production of Children's Entertainment Films, which accounts for about 20 to 25 per cent of the programmes.

The Departmental Committee notes in its report that the quality of "U" films leaves much to be desired.

OBJECTIVES OF CLUBS IN GREAT BRITAIN

Although supported by a commercial organization, the Children's Cinema Exhibitions have a social aim. They are a compromise between a disinterested ideal and economic necessities.

The first objective of the organizers of Children's Cinema Clubs was, indeed, to keep the children occupied on Saturday mornings, as the closing of schools leaves them without supervision, especially in the working classes. The English considered it a social duty to find a remedy for this situation.

The commercial cinemas were an ideal meeting place for this young public, but they only opened at the beginning of the afternoon. Managers had to be persuaded to take the initiative in organizing morning performances for children.

Mr. Hutchinson and Mr. Forsythe, inspectors for the Rank group clubs, define the aim of their organization as follows:

- (1) To permit children of both sexes to meet socially in a cheerful atmosphere and enjoy healthy entertainment.
 - (2) To develop film culture.
 - (3) To develop in them a sense of responsibility and the team spirit as well as to teach them to become good citizens.
- This leaning towards moral and civic instruction has been freely criticized.

ODEON AND GAUMONT-BRITISH CLUBS

General Organization

The Club is directed by the cinema owner, aided by a local committee which acts as link between the owner and his public.

The committee of an Odeon Club is composed exclusively of boys and girls. They are either elected by members of the club,

or else are volunteers chosen by the director. The latter presides over the committee. In a Gaumont club, the committee is made up of four members chosen among the children, and of adults who represent the local authorities.

A central service of the Circuits Management Association (CMA) co-ordinates the activities of the several clubs, and is responsible for the choice of films. All films are previewed by this central service. The "U" certificate of the Board of Film Censors and the "C" or "D" certificate of the British Film Institute are not considered sufficient. A stricter selection is made. (The average percentage of acceptance is about 33 per cent.)

The Local Committees meet periodically, some every fortnight, others once a month. They discuss the films projected, the films they would like to see, the outside activities of the club, and send suggestions and detailed reports to the central service.

In addition to the Saturday morning film projections, other activities of the Odeon and Gaumont-British clubs are: sports (swimming, volley-ball, football, cricket, etc.), gymnastics, stamp collecting, choral singing, amateur dramatics, etc.

Sometimes sporting contests are organized amongst the different clubs, at the end of the year.

Instructions are given on traffic regulations and safety rules.

Some clubs organize visits to hospitals. The children make toys which they later distribute to the patients.

Besides programming, the manager is responsible for other administrative work: declarations to the police and licensing authorities, supervision of the performance (he may be helped by adolescent members of the club acting as monitors), publicity, club bulletin, organization of competitions (singing, dancing, musical instruments, etc.), and the various activities mentioned above.

Opening a Club

Publicity for the opening of a club may be made through trailers, handbills and advertisements in the press.

The membership form should carry the name and address of the child, his date of birth, and the signature of his parents.

Performances

Performances are given on Saturday mornings all the year round, summer included, for a total of 52 performances a year.

This is how they are managed:

Boys and girls arrive in good order, and queue at the cinema entrance.

The manager of the cinema, whom the children generally call "Uncle", opens the doors at 9.30. An enthusiastic cry greets

him. Each child has his membership card punched at the box-office. He pays for his ticket and often buys some candy or an ice cream.

According to the report of the Home Office,¹ it often happens that a membership card is not absolutely insisted upon, and that children below seven are admitted. Some cinemas sell tickets to non-members after all the members have been seated. Others form two lines at the entrance, one for members and one for non-members.

The first quarter of an hour—from 9.30 to 9.45—is spent in chattering; shouts, greetings and a continual hubbub fill the hall.

Then the manager appears on the stage. He is greeted by hurrahs and impatient but enthusiastic whistling. Spotlights at the microphone, he introduces the film. He then suggest some community singing.

The hall is dimmed, and a cinema organ or a piano, or perhaps some records, begin the music. The words are flashed on the screen. The song is taken up by everyone, often shouted rather than sung; but in any case the enthusiasm is general. In some clubs, the leader beats time and maintains a certain discipline; in others, there is a general bedlam.

The songs are either popular tunes or folksongs ²

The children then sing a "safety" song, describing the best way of crossing the street, taking all precautions. They then stand up and, this time with discipline, sing the Club song and the National Anthem. In the Odeon clubs, they repeat with the leader the club promise:

I promise to tell the truth;

to help others;

to obey my parents.

I promise to be thoughtful of old folks;

to be kind to animals, and always to play the game.

I promise to try make this country of ours a better place to live in.

1. Report of the Departmental Committee on Children and the Cinema, May 1950. H.M. Stationery Office, London (p. 23, par. 73).

2. Here is the opinion of the Home Office on community singing: "Singing. In nearly every club we visited the sole purpose of the community singing was to keep the children cheerful and well behaved while they were settling down. They sang against a back-ground of chatter and generally shouted the songs, many of which were popular songs of poor quality. We agree with those of our witnesses who deplored this travesty of singing. We found that efforts have been made, however, to produce community singing of really good quality in several of the Odeon and Gaumont-British clubs, where the help of local choir-masters or other trained musicians had been enlisted. At these clubs the songs themselves were charming and were clearly much enjoyed by the children. Some clubs had organized good choirs. Experimental films for use in the teaching of singing are produced by the Children's Entertainment Films Section of the J. Arthur Rank Organization, who have had advice from H.M. Inspectors of Music at the Ministry of Education. The films are artistic and original, and we would like to see them used at all children's cinema exhibitions where community singing is included in the programme." (Report of the Departmental Committee on Children and the Cinema, May 1950, p. 32, par. 92.)

In its report on Children and the Cinema, the Home Office has this to say on the subject [p. 33, par. 92 (c)]:

"There has been much criticism of the promise, mainly because it is repeated collectively and often garbled by all the children, and we appreciate the force of these objections. We understand that even this kind of promise can sometimes be of value: in one cinema club which we visited one of the local clergy had taught the children to repeat the promise and they did so seriously and apparently with sincerity. But, on full consideration of the evidence, the great majority of us think that it would be wise for the repetition of this collective promise to be discontinued."

It makes this recommendation: 23 (p. 82):

"Cinema clubs should concentrate on the exhibition of films and the other features of their programme should be regarded as of subordinate importance. Most of us think objection need not be taken to their being called 'clubs', but the great majority of us think that the collective promise made by members of a cinema club should be discontinued."

At last the screen lights up with an animated cartoon in colour, produced by the CEF: it is the last community song, an English folksong. To teach the words and music, the song is first given completely, illustrated by technically perfect cartoons. Then the words are flashed on the screen in large letters and—as with "Bound for the Rio Grande"—a little red ball moves to mark the rhythm.

The part of the performance devoted to community singing is now over. During this first half-hour—a free quarter-hour and a quarter-hour of singing—the children may move about in the hall. The cinematographic programme that follows is without interruption.

When the projection is finished, the manager makes announcements about club activities. The programme does not include public debates after the performance. The discussion of films and of the composition of the programme takes place entirely in the committees. The boy and girl members of these committees pass on their suggestions, requests, etc., to the manager of the cinema.

When the programme is finished, the same precautions as before are taken to protect the children against traffic accidents.

Financing

The Odeon and Gaumont-British club are forbidden by their statutes to make a profit. Where there is a surplus, after payment for film rental, opening expenses, etc., the money is turned over to the clubs' social work or devoted to the production of films.

Membership in the club is obligatory, but free.

The clubs exist entirely on the entrance fees and are not

subsidized in any way. Admission is 6d. per child; certain clubs in rich neighbourhoods charge 9d., while others, in poor quarters, charge 4d., but these cases are very few.

The tax on performances is: 3 farthings per 6d. or 12.5 per cent; 1 1/2 d. per 9d. or 16.7 per cent; 1/2 d. per 4d. or 12.5 per cent. Total cost for one performance averages £8.

An audience of 350 children is therefore necessary to cover the cost of one performance, i.e., receipts of £8, after deduction of entertainment tax.

FRANCE

THE "CENDRILLON" CLUBS

The first "Club Cendrillon", open to children of 6 to 12 years old, was established by Mrs. Sonika Bo in 1933. The movement quickly spread to all parts of the country: Neuilly, Versailles, Meudon, Suresnes, Nice, Cannes, Antibes, Lille, Lyon, Brive, Besançon, Belfort, etc.

At the International Exhibition of 1937 Mrs. Sonika Bo was awarded the Diploma of Honour of the City of Paris. The war interrupted all activity but, after the Liberation, Mrs. Sonika Bo undertook the revival of her movement. The Club Cendrillon was attached to the Direction Générale de la Cinématographie, which entitled the club to a small subsidy from that organization.

Mrs. Sonika Bo has sought to integrate her activities with social work, notably by free performances in hospitals, orphanages, etc.

She was the first to organize, at Cannes in 1946, a festival of specialized films, and to undertake lecture tours in France and abroad. Finally, in 1947, she organized, at the Venice Biennale, the first International Congress of Children's Films, to which 14 countries were invited.

Each child has a membership card for the club, and a club-badge.

In addition to the regular Thursday and Sunday performances at the Palais de Chaillot, numerous special performances are given on holidays.

Mrs. Sonika Bo takes personal charge of most of these performances. Unlike most other organizers, she allows parents to attend with their children.

THE CINÉ-CLUBS DE JEUNES

The Ciné-clubs de Jeunes are generally for spectators from 10 to 16; they are grouped in the Fédération française des ciné-clubs, and their lasting success speaks for itself.

Here are some figures:

Valence	1,200	members	10 to 16 years
Aix-en-Provence	1,600		10 to 16 years
Lille	900		10 to 16 years
Biarritz	1,000	3 categories	
			under 10 years
			10 to 15 years
			15 to 18 years
Tournon	500		10 to 16 years
Toulon	1,000		10 to 16 years
Nantes	2,000		6 to 14 years
Saint-Martin-de-France			
(Pontoise)	200		12 to 16 years
Arras	800		10 to 16 years
Comité d'Apprentissage			
du Bâtiment ¹			14 to 18 years
Jeunes du Métro ²			8 to 15 years
			(2 sections planned
			for next year)

These clubs generally give two performances a month for eight months of the year: a total of 16 performances. However, certain clubs, such as that of Aix-en-Provence, are obliged to give second performances to accommodate all their members.

Official Patronage. Financing

The Ciné-clubs de jeunes receive practically no subsidy. They live on their admission or membership fees (entrance fee: 20 to 30 francs).

They are exempt from the Government Entertainment Tax. This concession is a very natural one: rentals for a long film are between 3,000 and 6,000 francs a performance, the rent of the hall varies from 3,000 to 15,000 francs. To this must be added the operators' wages which easily total 700 francs per performance. The clubs balance their budgets only with the greatest difficulty.

Organization

The Valence Club, directed by Jean Michel, may be considered the prototype of an adolescents' club. Its essential aim is to develop the cinematographic taste of young people.

It is administered by children chosen in each school, and grouped in a Governing Body. This chooses an Executive Committee: a president, vice-president, secretary, assistant-secretary, treasurer and assistant-treasurer. Each has some special duty; meetings, the club-magazine, collection of subscriptions, etc.

1. Committee subsidized by the Syndicats patronaux du bâtiment.

2. Régie autonome des transports de la région parisienne.

This Committee meets every two weeks to discuss questions of internal discipline and the organization of performances. It is assisted by an editorial staff for the club magazine. Adults help with the typewriting and mimeographing of the magazine, but without taking any part in the activities of the club.

However, despite appearances, there is a close legal connexion between the children's ciné-club and the ciné-club for adults, of which it is an offshoot. The one functions under the control of the other, the children's treasurer under control of the adult treasurer, the secretary under control of the adult secretary, etc.

Performances

The performances take place on Sunday mornings, in the most comfortable cinema in the town.

Adolescents show the children to their seats; boys to one side; girls to the other; brothers and sisters, who do not wish to be separated, in the middle.

The performances begin with a short introduction to the film, given by one of the young members. The programme comprises a documentary or a comic film, and a long film.

The films are chosen by the Governing Body; a veto may, however, be imposed by the adult president or the secretary of the adults' club.

The performance ends with a debate directed by Jean Michel. He hopes that soon even this function will be taken over by an adolescent.

"STUDIO JEUNESSE" AT ALGIERS

Our information on this club comes from an article by Jean Legeais¹ This club caters for a public less clearly defined than that of Jean Michel, i.e., 7 to 15 years of age.

A group of parents at Algiers decided to organize special performances for children. Initially, there was no question of creating a real ciné-club. But gradually the public became both more disciplined and more enthusiastic and the success of the performances was such that a legally recognized ciné-club was formed.

Organization

The management of Studio jeunesse is entrusted to an Executive Committee of adults, which approves the choice of programmes made by the technical commissioners and the secretary. Programmes are often suggested by the children themselves.

A Governing Body of 20 adult members, all experienced

1. *Educateurs* No. 26, March-April 1950.

in the handling of children, meets at least once a year, but generally more often. It attends all pre-views.

Studio jeunesse, unlike other adolescent ciné-clubs, admits parents to the hall. Mr. Legeais finds that their presence does not in any way check juvenile spontaneity. Children accompanied by parents sit at the sides, or in the balcony, so as not to mar the view of the other children.

Annual membership is 100 francs for adults, and 50 francs for children, plus an entrance fee of 20 francs.

The Opening of the Club

The opening was publicized with handbills, through the press and radio, and by personal contacts. The handbills were distributed by the groups represented on the Governing Body, by the schools and by the children themselves.

Membership cards

The card is punched at each performance. It carries the member's name, membership number, a place for his photograph and a row of numbers to be punched.

Programmes

Studio jeunesse gives alternative programmes of shorts, and of one long film accompanied by a short.

At the beginning, the organizer used to give simple introductions to the film. Gradually, the children became disciplined and ready for discussion. However, too long or wearisome debates are still avoided, and the programme is interspersed as much as possible with songs, games, recitations, etc.

Studio jeunesse has a membership of more than 1,300.

UFOCEL AND LES CINÉ-JEUNES

The Union française des offices du cinéma éducateur laïque (UFOCEL) is a section of the French ligue de l'enseignement. Its principal domain is that of the school cinema.

It has, however, extended its activities to the entertainment cinema, working principally through secular associations. Without a real cultural aim, these associations wish above all to entertain the children. They cannot be compared to ciné-clubs. The majority of children who attend such performances are under 12 years of age and come from primary schools.

In the hope of attracting adolescents and developing the cinematographic culture of youth, UFOCEL, in December 1949, took the initiative of forming a network of Ciné-jeunes clubs. These clubs comprise pupils of secondary and technical schools,

as well as those attending primary schools, charitable institutions and rural centres. But UFOCEL regards this situation as a *pis aller*, and hopes soon to be able to divide its public into two classes: 6 to 10 years and 11 to 14 years.

In order to improve the quality of its debates, UFOCEL would like to present its programmes before smaller audiences (500 at most), even if this means increasing the number of performances.

The management of a Ciné-jeunes club is co-operative; the members of the club are helped by teachers.

Annual membership is from 50 to 100 francs, plus an admission fee of 20 to 25 francs per performance.

This movement is a recent one and we are therefore not able to give more exact information about it.

UFOCEL is conducting at its headquarters, a series of projection tests on child and adult audiences. These strictly scientific experiments are being carried out under the direction of Mrs. Gratiot-Alphandéry.

DISTRIBUTION IN CZECHOSLOVAKIA

In Czechoslovakia, where clubs, as we know them, do not exist, the distribution of films is effected within the framework of the State Cinema, as follows:

In four of the largest towns in the Republic, there are special cinemas for children, arranged entirely for juvenile audiences. The Prague Children's Cinema (*Rino mladych*) is also an experimental institute for the Czechoslovak State Cinema, in which the juvenile audience is systematically studied, and the knowledge acquired in this way guides the production of films for children.

In the other towns, at least one of the cinemas for showing 35 or 16mm. films is reserved for the arrangement of a special programme for juveniles on Saturday afternoons, or Sunday mornings and afternoons.

A mobile cinema goes to places where there are no halls, to organize an afternoon performance with a special programme for children.

Children pay a standard entrance fee of three crowns.

COMPOSITION OF PROGRAMMES

The composition of programmes is one of the major worries for club leaders.

CLUBS FOR CHILDREN OF 6 TO 12

Mrs. Sonika Bo, founder of the Clubs Cendrillon, says:

"Children can take a two hours programme provided there is neither entr'acte nor interruption between the films. Entr'actes fatigue them, interruptions unsettle their attention; they become excited and start to chatter. Each film should be no longer than 20 minutes. If the story is well constructed and contains moments of relaxation, it may, exceptionally, last 30 to 40 minutes, but this is a sort of film to be shown only once in the course of a given performance."

The ideal programme for a children's performance should be as follows, according to Mrs. Sonika Bo:

- (1) Nature documentary with animals.**
- (2) Comic film.**
- (3) Imaginative film; either fantasy, puppets, or a fairy tale.**
- (4) A pretty film, showing ballet-dancing or snow scenes, for example.**
- (5) Action film.**
- (6) Live cartoon in colours.**

Mrs. Bo prefers to begin with the documentary, i.e., the film which demands the most concentrated attention, while the mind is still fresh.

The comic film creates a diversion, while the imaginative film requires a new effort of attention. A respite is called for, to be obtained through the pretty film, with a restful musical score. The performance will continue with an action film, either a western or a comedy. The show will finish with a live cartoon in colours, in which the fairy tale world, the colour, and the animals will remind the children of their toys, and whose jokes will leave them with a final impression of gaiety and fun.

Messrs. Cady and Ravé, directors of UFOCEL, write:

"For children of 6 to 10, only shorts should be shown, although each film must be judged on its merits. 'Elephant Boy' and 'Cinderella' were well received, although long films. The total length of the programme should not exceed an hour, with an interval of 10 to 15 minutes, which should be pure relaxation, i.e., without excitement of the sale of sweets."

Mr. Hapala, Head of the Cultural Section of Czechoslovak Films, has written to us about the composition of programmes for children of 6 to 9 and 9 to 13:

"Our children's performances last for at most 100 minutes. We have noted that the attention of juvenile spectators is exhausted after a 90 minutes' projection. We give them a 10 to 15 minutes' interval, because children need to move about a bit, and it tries their patience to be left sitting for too long a stretch. The younger the child, the more limited is his capacity for perception.

"For the first age group (six to nine), the programmes which have proved most suitable are those of a total length of 1,900m. made up of shorts (300 to 500m.), live cartoons, marionettes, and those about children and animals. The variety of a programme holds the child's attention. Besides, children who begin

to feel tired before the show is over are free to leave after the end of any film on the programme, and go away with the satisfaction of having seen the story to the end.

"A programme of shorts should be made up in such a way as to avoid a succession of similar subjects, backgrounds or characters, in order not to muddle the children's impressions. Live cartoons and marionette films have a dramatic plot, demanding much concentration, and for this reason we insert between these a film about the life of children or animals.

"For the second age group (9 to 13), we have got good results from films 1,900m. long acted by children, followed by a short 'open air film' for instance, their total length amounting to about 2,200m."

CLUBS FOR ADOLESCENTS

The problem of adolescents from 11 to 16 is different from that of children. They can stand long films better, and this reduces the number of films in the programme.

Mr. Hapala continues: "For the third age group (13 to 16), we show films 2,000m. long, with actors, followed by a short, their total length amounting to about 2,300m."

J. P. Barrot, cultural adviser to the Fédération française des ciné-clubs, writes:

"Adolescents have the same faculty of attention as adults; an ideal programme for them is as follows: one or two shorts, one long film.

"The performance should last two hours, including the presentation and discussions."

Messrs. Cady and Ravé, directors of UFOCEL, say:

"We are deep in research on the composition of programmes for our new Ciné-jeunes. We believe that each performance should consist of an hour to an hour and a half of projection, in addition to presentation and discussion: one documentary, one long film. We are at present studying two formulas: one documentary developing the background of the long film and adapted to it, or one sports documentary, having no relation to the film. Experiments are in progress, but we are not yet able to communicate any results."

We think it interesting to give here in some detail the experiment of Jean Michel, president of the Ciné-club de jeunes de Valence.

During the four years of the club's existence, a series of tests have been made.

The first year, the public was made up of children from 7 to 16. Jean Michel began by giving only shorts, comics or documentaries. Although the documentaries greatly interested the spectators, he found that the comics were more often discussed. With the exception of "The Gold Rush", the films of Chaplin were difficult to understand for many children. Likewise, a

marionette film was not successful: "It was", said Jean Michel, "like a film made for the big children that men are, rather than for the little men that children are."

But many members ask for long films. He had already noticed that programmes of shorts only half pleased the older children and that the dislike for comic films came most often from the same category of spectators.

In January 1947, he decided to satisfy those wishes, despite difficulties in distribution and selection. He inaugurated a new cycle with "David Copperfield". He showed the film in English, and found that that did not bother the audience. But he cut a large portion of the film, omitting almost the entire second half. This cut was to reduce the length of the film and to allow time for discussion without unduly prolonging the performance.

After a first showing, which gave excellent results, Jean Michel gave alternate programmes of shorts, designed for children of 6 to 10, and of programmes for older children, composed of one large film and a considerable amount of documentary.

The second year, two sections were created: one for small children, the other for adolescents, which function all the year round.

Here is the programme of a performance for adolescents: one long film (complete, or condensed if too long), one or two documentaries, one comic short, or one live cartoon, with an interval. The long film was made to last for only one hour and 20 minutes.

MIXED AUDIENCES

The Children's Cinema Exhibitions in Great Britain, as well as the performances organized by l'Ecran des jeunes in France, and those of the ciné-clubs in Algiers, make no distinction between age-groups.

Children's Cinema Exhibitions: 7 to 14 years

Here is a typical programme given us by Mr. Hutchinson and Mr. Forsythe, inspectors-general of the Gaumont and Odeon clubs:

Community singing	15 minutes
One live cartoon	10 minutes
One information film	12 minutes
One serial	18 minutes
One fiction film	45 to 60 minutes

The English clubs are also experimenting in this field. The serial film, for example, used originally to be shown at the end of the programme, for commercial reasons. But it was found that the psychological effect of such an arrangement is unhealthy for the child, leaving him in a state of excitement and

suspense until the next performance. Now, the serial is given a next to last place on the programme. The live cartoon is placed first in order to put the children in a cheerful mood. There is a feeling, however, that it might be better to put it at the end of the programme; the children would then leave the performance in a contented mood.

But these are only presumptions. Mr. Hutchinson and Mr. Forsythe agree with Miss Field that the programme order should be modified gradually and carefully, as children are adverse to sudden changes.

Finally, let us quote a remark which seems to be pertinent:¹

"The provision of a balanced programme is a matter which requires more attention than it usually receives, and there is a particular need for the inclusion of one or more films specially suitable for children under the age of nine. In our visits to cinema clubs and matinées, we rarely found the whole of the programme satisfactory. Frequent defects were the complete absence of anything suitable for the younger children "

Ecran des jeunes: Children from 6 to 14

Although the performances of the Ecran des jeunes are purely commercial, we nevertheless give the opinion of Mr. Lehmann on the composition of programmes (children below six or above 14 are not excluded from the hall).

One "Guignol et Barbarin" film	18 to 20 minutes
one comic or 1 documentary (according to the nature of the large film).	20 minutes
one long film.	60 minutes

for a total of one hour and 40 minutes, interval not included. Mr. Lehmann feels it desirable to have as many intervals as possible, or at least short interruptions, provided that the child is not left to himself.

Studio jeunesse at Algiers

Mr. Jean Legeais² makes alternative use of two programmes, one of shorts, and the other composed of a short plus a long film.

Here is the composition of a programme of shorts:

One serious documentary (film of popular science, history or geography),
one entertainment documentary (preferably sport),
one comic film or one animated cartoon,
interval,

1. Report of the Committee on Children and the Cinema, May 1950 (p. 28, par. 88).
2. "Une expérience de ciné-club en Algérie: Studio Jeunesse", *Educateurs*, No. 26, March-April 1950.

one easy documentary (travel),
one comic film or live cartoon.

Mr. Legeais says that children generally prefer the programme which includes the one long film. Adult films have accustomed them to it, it satisfies better their need for "stories", and this sort of film features stars whom they already know.

But he deplors the fact that few long films are suitable for child audiences. On the other hand, shorts permit of "dosing" the programme according to the child's fatigue, of alternating serious with entertaining subjects, etc. With Sonika Bo and Jean Michel, Mr. Legeais believes that the youngest children prefer this type of programme, which demands less sustained attention and offers them more variety than one long film.

Conclusion

Let us summarize by saying that, where it is possible to give performances for different age groups:

- (1) Children under 11 will adapt themselves better to a programme of shorts.
- (2) Children from 11 to 16 will generally prefer a long film followed by a documentary or comic film.

When the age groups are not separated, it appears judicious to alternate the programmes, in order to satisfy all tastes and demands.

Before closing the subject of programmes, the notes we received from Mrs. Marjorie G. Dawson, of the Children's Film Library in the U.S.A., seem worthy of reproducing:¹

Comparison of English and American Children's Programmes

Aim. Both programmes strive to provide in motion picture theatres, programmes suitable for children.

Age Range. British, 7-15 years; American, 8-12 years. (Note: American children above the age of 12 are more sophisticated than their English cousins—there is a fairly sharp difference between the pictures enjoyed by American teenagers and younger American children.)

Format. British: Club organization with standard ritual and tying-in of other outside activities (cf. hobbies and athletics).

American: Close approximation of adult programme. Child participation and special attractions where desired locally. The club type of organization is not advocated because a club mem-

1. For further information on the composition of programmes in the U.S.A. see Appendix II, answers to questions 17, p. 161, and 55-58, p. 170.

ber's desire to build up his Movie Club numerically might put pressure upon children to attend the movies. Here in America, children go to the movies because they enjoy them, and not for any other reason. The discipline and regimentation of a club programme seem incompatible with the relaxation and enjoyment characteristic of American movie-going audiences, both adult and juvenile. Then, too, because of the many extra-curricular activities offered by American schools, the introduction of outside interests would duplicate and perhaps conflict with school programmes.

Content. British programmes include a larger number of informational shorts, with lectures by local authorities contributing a definitely educational note. American programmes stress entertainment with individual educational values implicit in the films themselves. The American programmes differ also from the British programmes in that, so far, no special feature entertainment films have been made for children. The Children's Film Library Committee feels that at present further insight is needed into the specific likes and dislikes of children, and into their psychological reactions to moving pictures before really successful children's pictures can be made. Good children's pictures must have superior writers, directors and actors. Furthermore, this Committee feels the realistic approach toward that goal lies in utilizing the resources already available in films, both new and old, and in demonstrating that strong supporting audiences can be built up for children's programmes. Producers do not yet realize that a good picture for children has a continuing and enduring value not limited to the picture's original run.

SOURCE OF PROGRAMMES

In England, clubs of the Odeon and British-Gaumont circuits receive their films through a central organization, which obtains its programmes largely from the specialized production of Children's Entertainment Films and from commercial distributors.

Other clubs obtain their films from ordinary distributors and also from CEF.

In France, clubs get their films from a distributor, from a film library such as that of Sonika Bo, from regional film libraries (UFOCEL), or from official collections, including those of foreign embassies.

SPECIALIZED FILM LIBRARIES

UNITED STATES

The Motion Picture Association of America has created a national film library, The Children's Film Library, with the purpose of putting films selected for children of 8 to 12, at the disposal of cinema managers who wish to organize special Saturday matinées.

This library was created in September 1946, with a stock of 28 old films put at its disposal through the co-operation of 10 producing companies, seven of which are members of MPAA.¹

Under the presidency of Mrs. Marjorie Granger Dawson, the Film Library is directed by a committee of 20 people, called the National Children's Film Library Committee, which is divided into film selection committees. The majority of the members are women. They represent the following local and national associations interesting themselves in the moral, educational, religious and family problems of youth:

National Associations:

American Association of University Women,
American Library Association,
American Legion Auxiliary,
National Society Daughters of the American Revolution.
National Federation of Music Clubs,
General Federation of Women's Clubs,
National Board of Review,
National Congress Parent-Teachers Association,
National Council of Jewish Women,
Protestant Motion Picture Council.

Local Associations:

Brooklyn Motion Picture Council,
Cleveland Public Libraries,
Long Island Federation of Women's Clubs,
Parents' Magazine,
Parents' Motion Picture Group of Greater New York,
Queens Motion Picture Council,
Schools Motion Picture Committee,
Staten Island Motion Picture Council,
United Daughters of the Confederacy,
Vermont School System.

The National Children's Film Library Committee is assisted by an Advisory Council, made up of child-psychologists and other specialists in the field.

The choice of films is based on the following criteria:

- (1) Films are selected for their entertainment qualities;
- (2) and also for their educational, moral and social value.

1. See the list of films in stock and recommended: Appendix IV B, p. 200.

The choice is made as follows:

- (1) Individual members of the Committee recommend the acquisition of such films, whose commercial career is very often finished.
- (2) These films are shown to and discussed by the Committee, then voted upon.¹
- (3) The films accepted are then shown to an average audience of children from 8 to 12, in order to test their entertainment qualities.
- (4) The Committee makes a final decision based on a study of the children's reactions. The method used is that of the "Wiggle Test", an outline of which is given in Appendix VIII, p. 231.²

The Committee takes into account only the interest reactions of the children during the course of the performance, and will reject even a high quality film if it bores the juvenile audience.

- (5) If single scenes provoke restlessness, or if the Committee feels that some of them are not suitable for educational, moral, social or psychological reasons, these scenes are cut with the producer's consent.

The Committee has established two classifications for those films (recent or revivals and commercially released) that have been recommended for special matinées (these films do not belong to the stock of the Children's Film Library):

- (1) Children's Programmes Recommended: this certificate is for high quality films, current or re-edited.
- (2) Children's Programmes Acceptable: this certificate is for current or re-edited films, recommended for their educational, moral or social value, but whose quality is not exceptional.

Difficulties

Some of the difficulties the Children's Film Library has met with are:

Copies: Although the negatives of films are preserved, the copies become worn out and useless. The producer often hesitates to run the risk of having a new copy printed at his own expense, because he cannot be sure that the film will be accepted by the Committee.

Technicolor copies: Producers often have a long wait before colour prints of their films are delivered, as the laboratories are over-loaded with work. It is *a fortiori* even more difficult to obtain prints of old colour-films.

Revivals: Some old films have been put back into circulation

1. See Appendix II, answers to questions 2 and 3, p. 152.

2. See Appendix II, answer to question 61, p. 171.

by their producers, and can therefore not be given to the Film Library.

FRANCE

The first children's film library in the world was that of the Clubs Cendrillon. It now consists of 800 films, some of which are gifts from Denmark, Great Britain, Poland and Czechoslovakia. This collection comprises documentaries on flowers, animals, travel, sports and newreels; live cartoons and marionette films, old and new comedies and, of course, the films produced by Mrs. Sonika Bo herself.

The films from this Library are shown in the Cendrillon Clubs and also made available to other children's cinema clubs in France and abroad.

CONCLUSIONS

Generally, clubs do not easily obtain the films they need.

In the first place, the number of specially produced films is small and their distribution is generally only assured in the producing country. It is for example, very difficult to get English, Swedish, Danish, etc. films in France.

With regard to adult films forming part of current production, we encounter the indifference of distributors who are little disposed to rent their copies to cultural organizations. They prefer to prolong a commercial career of these films in the ordinary houses. Distributors are little inclined to switch such films on to non-commercial circuits. When they consent to deal with clubs, whose contracts, based on modest sums, are not very remunerative, they refuse to have new copies printed and deliver films which, after intensive usage, are worn out and damaged.

Finally, the producer is ill-disposed towards clubs because they rent the film for only one performance, and block it for an entire week, while the delivery and checking operations are the same as for a commercial rental.

To avoid these disadvantages, some associations, such as UFOCEL, have thought of buying new copies, but their cost is very high and, as payment must be made on delivery, such purchases mean investments beyond the finances of most associations. Amortization is a slow process, as the copy can only be irregularly exploited.

Besides the difficulties of obtaining distributors' co-operation, clubs have to take censorship regulations into account.

In England, for example, they are allowed to project only films having the "U" certificate of the Board of Film Censors, and the "C" or "D" certificates of the British Film Institute. The (Universal) "U" certificate means that everyone can see these

films, but not that they are specially meant for children, while the "C" and "D" certificates of the British Film Institute mean that the films can be shown to children.

Financial agreements between distributors and cultural associations and clubs

The rental charges for specialized CEF films to Clubs is based on the following table, for one showing:

Fiction films, per film	20/- to 40/-
Live cartoons, per film	10/6
Information films, per reel	10/-
("Films of Interest"), per reel (colour)	12/6
Serials, per episode	15/-
Other films, per 2 reels	12/6
Other films, per 2 reels (colour)	15/-
Other films, per 3 reels	20/-
Other films, per 3 reels (colour)	35/-

Films obtained from commercial distributors are rented on the following terms:

Fiction films (high quality)	45/- to 50/-
Fiction films (high quality), colour	60/-
Western (old)	20/-
Live cartoons, colour	12/6
Information Films, 1 reel	7/6 to 10/-
Serials, per episode	15/-

In France, most children's ciné-clubs must go to commercial distributors for their long films. These films are generally rented outright, and the rental charge for one performance is from 3,000 to 6,000 francs for 35mm, and 2,000 to 3,000 for 16mm.

Sometimes they are rented for a percentage of the box-office receipts, generally 40 per cent, with a minimum varying with the number of performances.

L'Ecran des jeunes tells us that this minimum was fixed at 2,500 francs, for at least 35 performances.

In the United States, the Children's Film Library rents its programmes of films, specially selected for children and adolescents, at \$7.50 to \$15.

The role of the club leader and problems of cinematographic initiation

Before closing this chapter on film projections in clubs, we shall now devote some space to the methods of obtaining active participation by children and adolescents, so as to develop their cultural cinematographic taste.

Let us first study the role of the leader.

In the bulletin of the ciné-club of La jeunesse de Grenoble, Jean Planchon states:¹

"Intelligent presentation and commentary contribute to a better understanding and fuller assimilation of the film and its educational contents."

He advises giving: "interesting information on the circumstances surrounding the birth of the film shown: some data on the director, several anecdotes, and two or three technical details".

The group leader is a spectator as much as the children. But his role consists in clarifying the judgments of the child audience.

"If the commentator is to be valuable and sensitive, he must penetrate into the feelings of the spectators. He must be a sensitive spectator, but also a conscientious one. He must remember the most beautiful scenes, catch the characteristic details, unravel the symbolism, feel out the deceptions, note the inadequacies, recall lines of the dialogue; and compare all this with criticism he may have read beforehand. This demands not only an educator, but an experienced film-lover.

"The lights come on, the film is done. The leader is already in place, on the stage or near the screen. He may later move closer to the children, but it is essential that he be always in a controlling position. The clacking of the seats and the applause have died away. With a bit of patient firmness, calm is restored. A lifted arm (a gesture which the children will repeat) will help here.

"And now the commentary and discussion. How effective will they be? Wouldn't it be better to put it off for another time? Will the tired boys and girls, having already spent two hours in an overheated, badly ventilated hall, be up to the debates? Will they even listen to the commentator, emotionally stirred as they have been by the film? This is certainly a complex educational problem, for which we advance no final solution, but merely suggestions drawn from our own modicum of experience.

1. "Le Meneur de jeu dans un ciné-club d'enfants." *Educateurs*, No. 26, March-April 1950, pp. 167-69.

We ought to, if not put things in order, at least restore them to their true proportions. It is not a question of dampening enthusiasm, but rather of calming down this intense effervescence before the imagination has formed dangerous impressions from what it has seen, liable to lead to stupid actions or to what seems to be one of the greatest moral evils of the film—a sort of discouragement with everyday life, a boredom with everything but the world of fancy the screen has to offer.

"A film leaves no time for thought; it imposes its method of seeing and feeling, without its being possible to stop and think. A novel, when re-read becomes clearer, with more 'nuances'. Though it may be impossible to 'repeat' the film, the leader performs a mental operation somewhat equivalent to this. This enables him to deal with events in their proper proportions, to show that the film is more 'crowded' than daily life and that by its rhythm it speeds up the normal action of human emotion, feeling and performance.

"It is for the leader, too, to help the children 're-think' the best features of the film in the way of music, photography and human conduct, to condemn what is mediocre, and to expose the 'trick' scenes which may distract youthful minds. He should also try to familiarize the children with film technique, through a study of the various scenes and a quick analysis of close-ups, dolly-shots and other special features.

"This will be done through a conversation between the audience and the leader who will, in the main, ask lengthy questions calling for short and simple answers. Long discussions, possible with an adult audience, are here not to be expected. A word will be shouted out, ten others will follow; it is for us to turn them to account in our commentary, which should be firmly linked with the interest aroused in the young audience.

"We must not expect, in a 20 minutes' session, to teach our spectators the science of the film. It should suffice if we have helped our boys and girls to feel the film more correctly, to understand better its technical and artistic features, and thus to react healthily."

Jean Michel, a ciné-club pioneer who believes in having the children present the film themselves, has this to say:¹

"Presentation and Discussion. Presentation of a film for children differs essentially from presentation for adults. A summary of the scenario is of little use for adults; but I have found, from experience, that it is very necessary for children. I do not claim this to be an immutable rule. I am speaking of the ciné-club of Valence, which comprises 1,200 children of different backgrounds, ages and schooling. It is possible, in the summary, to draw attention to certain parts of the film; but I think one

1. "Bilan d'une expérience" (extract). *Educateurs* No. 26, March-April 1950, pp. 171-72.

should not get lost in details. The presentation is an extremely delicate matter, especially as it is done by a child. My role is confined to furnishing him or her with the necessary documentation. The ideal solution would of course be to pre-view the film before a group of children, to entrust them later with its presentation and the discussion, and to distribute a certain number of film questionnaires to them; after discussion, they could draw up a summary and the general lines of the debate, and choose the commentator. But it can be seen why this is scarcely possible. I think however, it would be practicable to work out a system of questionnaires, but without any preconceived notions and in consultation with the children themselves. Some will certainly deem it premature, not to say disadvantageous, for the presentation to be made by a child. But I consider that in this way I am forming my leaders, my cadres: I am giving them authority over their comrades, the character of the club becomes clearly defined, and I avoid falling into the role of pedagogue. When the boy or girl commentator appears, there is a hush, confidence and attention are automatically called forth, and it becomes possible, little by little, to expand the commentary, and thus help to form good taste, which is our ciné-club's main aim.

"The discussion following the projection of the films is also an important element from this point of view.

". . . Discussion immediately after a performance, is difficult. It is difficult enough in adult ciné-clubs; it is still more so amongst children. Unlike the adult, the child does not feel himself to be a spectator; he is an actor, and he 'lives' the film. Certain films leave him, not relaxed or sleepy, but physically fatigued, as if he had taken part—and all the more because he has seen them at a ciné-club where he is not afraid to 'give himself up' to them completely. Thus, like a champion exhausted after the race, he will only be able to say 'I'm very happy'. Also, the child being more sensitive to detail than to the whole, a discussion coming immediately after projection is likely to lose itself in trivialities. I do not mean there cannot be interesting discussions; but they will necessarily be limited. The ideal? If co-operation were established with teachers and professors, it would be possible on the day after the performance to assemble the children for a debate. Especially if the teachers were present at the pre-view, took part in the preliminary discussion, and held the special questionnaire to be filled in, one might have serious and useful debates. These would then fill their real function, i.e., allow the children to judge; to compare the film with others, with books, or with their experience of life; and even, on occasion, to acquire the rudiments of a 'film culture' . . ."

Henri Agel, Professeur Agrégé at the Lycée Voltaire, is predominantly concerned with this great problem of "film culture". He tells at length of the ciné-club he created at the Lycée Vol-

taire, and of the results of classroom discussions on the films shown.¹ This experiment was made with the help of youngsters of 15 to 18.

"Before going into the details of this incorporation of the cinema into secondary education, I would like to mention briefly the precise reasons that led me to undertake it. I wanted to have the students try to judge a film on their own without waiting too long; to take advantage of the malleability of young minds that could direct their attention to a new subject and submit to the guidance of an older person; to draw adolescents' attention to the aesthetic and spiritual existence of the cinema; to develop in them a rigour and exactingness which would permit them, in the future, to boycott bad films, and to promote—if one day it were in their power—the development of the seventh art. In addition, on the pedagogical level, it seemed a good idea to sharpen, by means of work initially bordering on enjoyment, the critical faculties of boys of 15 to 18. On the human level, it was perhaps another way of restoring contact between school and life, whose separation has been so often denounced by teachers themselves.

"In practice, the work is done in two parts—every two weeks, at the ciné-club, after the film; and once a month in my class, where I discuss with the students a film they have seen outside of school (especially at the Lycée Montaigne, where there are regular lecture projections reserved for boys and girls of the Paris lycées). The classroom discussions are carried out in a relatively free manner; they are mainly designed to ascertain the impression left on the students, and to get them to make a 'self-criticism' of their judgment. After an hour, ideas were altered: thus they put 'La nuit fantastique' much lower, and 'Les dernières vacances' much higher on their list than they had at the outset.

"If we had more time (these discussions can only take up minimum time in the curriculum) we might apply the procedure which, for the class of IDHEC, has given excellent results: a student gives a 20 to 25 minute talk on the film; his school-mates then discuss his method of approach: this has the advantage of providing lines along which the discussion may develop, and enabling each student to adopt a clear position on certain points.

". . . At the beginning of each year, a concise lecture on the essential laws of the 'grammar' and 'syntax' of the seventh art allows the audience better to appreciate the interest of films and to assess the cinema's extraordinary powers of expression. We particularly study the technical side of cutting, the diversity and characteristics of shots (size, framing, length, lighting), the transitions (fade-outs, montages), camera movement (panorama

1. "Le Ciné-club du lycée", *Educateurs* No. 26, March-April 1950, pp. 129-33.

and travelling camera), and the role of photography director, cutter, designer and musician. These technical co-ordinates once distinguished, we can emphasize their aesthetic and, so to speak, philosophical characteristics: intensity, intimacy, ubiquity and continuity. These 'metaphysics' of the cinema are a study in themselves and, when initiation into the cinema is organized systematically, may constitute a sort of general introduction in lycées and colleges, at the beginning of each school year.

"To be fully effective, this conscious 'dissection' of the new art should be accompanied by an analytical commentary of a reel. I have done this twice once with 'Farrebique', and once with 'Le ciel est à vous': the sound-track was cut out, and I was able to analyse all the shots, and camera movements, and to explain the framing and the lighting. This, clearly, takes up a certain time. It would obviously be better to show the reel without commentary, and then to show it again, when the surprise had worn off, with a commentary on the pictures.

"The same remark naturally applies to the showing and discussion of films. Is a poem of Ronsard's to be read only once? But the conditions are different, because during a commentary the poem is there, at our disposal, and (in principle) the students have already studied it. But what shall we say of the single, fleeting showing of a film? It is—and 10 years' experience confirms me in this opinion—almost impossible, either for adults or for children, to judge soundly a film that they have seen only once. It would therefore be necessary, ideally, to have several short reels (lasting, e.g., half an hour) and show them twice, or even three times, if need be.

"For the moment, we must be content with acting retrospectively, so to speak, on the pupils' minds and eyes: they have *looked* where they should have *seen*. Once the showing is over, they must be led to give consistency and meaning to what they have been watching. Their memories of the film must be modelled; vigour, substance and firmness must be given to those dim shapes that float in their minds. A first viewing leaves, with most young spectators, but indecisive and superficial impressions. It is only by analysing with them the composition, lighting and cutting, the dialogue of a sequence, the framing, the object of a camera movement, the purpose of the musical accompaniment, and the choice of setting, that the deeper meaning of the work becomes clear in their thoughts.

"We have shown, in the last year, 'Terre sans pain', a documentary by Louis Bunuel; 'Quatre pas dans les nuages', by Alessandro Blasetti; 'Maria Candelaria', by Emilio Fernandez; and two films of Chaplin, 'Le pèlerin' and 'La cure'. The first of these films is a short made amongst the Hurdes of the Spanish frontier, by one of the surrealist group who, with Salvador Dali, made 'Un chien andalou' and 'L'âge d'or'. At first, the students could discover only an ethnic and folklore interest in 'Terre sans pain'. Later, when shown the relation between the

pictures and the commentary, they realized that this film, in appearance objective, was a glacial indictment of contemporary civilization. Finally, on seeing again the most terrible scenes of this journey through the land of misery, hunger and human degeneracy, they felt that this film was a poem of affliction, a sort of cinematographic Goya. This was the moment to explain Louis Bunuel's connexions with the Surrealist group and his taste for the lyricism of horror, which is so strikingly expressed in this film.

"Quatre pas dans les nuages" aroused, initially, a long discussion; what had the scenario-writer and the director wanted to do? After much cross-checking and allusion to the contrasted composition of the film, and to its setting and acting, the audience was led to distinguish several themes and to realize the wealth of this film, in appearance so simple and unpretentious: the theme of escape from daily routine; the theme of the average man caught up in events that are beyond him; the theme of the double aspect, tragic and comic, of reality. This last led us to speak of the film's measured style and its nuances, with its avoidance of the burlesque and the pathetic (except in the less successful parts)—a style reflecting smiling pessimism and impregnated with a graciousness that is peculiarly Italian.

"It is in such a light that we discussed the films shown in 1948. The discussion was not always a very 'close' one; but the mere fact of raising aesthetic, social, and human questions about a film would doubtless justify sessions of this type.¹ The choice of films shown should certainly reflect a clear plan and lead to specific conclusions; if we had, for example, the film library at the avenue de Messine at our disposal, it would be easy to study, either a given artistic form, or a given theme as treated, in various ways, at different stages. For the moment, it is with the aid of films loaned by UFOCEL and of those rented from distributors that we are trying to work. This implies a certain indetermination, an inevitable limitation and, consequently, a lack of continuity in the performances. But, at the first stage in this initiation into the film, the main thing is to have, each time, a subject worthy of interest, leading to valuable exchanges of views."

Let us close this chapter by quoting the conclusions of the British Film Institute, cited in the report by the Home Office:²

"It should be emphasized in conclusion that film appreciation is not in conflict or competition with other forms of art appreciation but on the contrary can serve as a most valuable ally. The teacher or group-leader who begins by discussing films is appealing immediately to a field of mental and emotional ex-

1. The most difficult thing is to get matters started: the simplest way is to invite a sincere reaction from the spectators and, at the same time, to ask what it was that the author set out to do.

2. Report of the Departmental Committee on Children and the Cinema, May 1950, p. 75, par. 224

perience which is part of the normal everyday life of most of those in his class. Under encouragement, they will confidently launch into a discussion on the differences between a story film and a documentary film, or they will describe their feelings about music in films, and readily listen to gramophone records of film-music, both popular and serious, now on the market; or they will listen absorbedly to a talk on the different effects which a director can get by slow cutting or quick cutting. From this point, it is not in the least difficult to lead them to consider the relationship between perhaps painting and a photograph, or even between imagination and realism in literature; or they may be led on to consider the dramatic function of music in opera, or to compare quick cutting with the clipped taunts which are hurled rapidly to and fro in the quarrel scene of Shakespeare's 'Julius Caesar'. In this way they can be brought to consider forms of art which normally they would regard as quite outside their experience, and which, if approached more directly, they might feel to be dead and academic."

To the reader who wishes to investigate questions connected with initiation into the film, we recommended the special number of *Cahiers pédagogiques* of 15 June 1949 (160 rue Pierre Corneille, Lyons), which contains noteworthy studies by Messrs. Pierre Valette, Jean Woelffel (of the Lycée d'Arras)* and Henri Agel, as well as the article by Mr. B. Georgin, Professor at the Lycée Henri IV, which appeared in UFOCEL Bulletin No. 28 of December 1949.

Conclusions

In concluding, we would recall some of the general considerations examined in this study:

Films for adults have certain disadvantages so far as children are concerned (difficulties of perception and understanding; films too concentrated on the public's need for escape and amusement, and based on a false conception of the world; excessive attendance by children at cinemas, etc.), but we feel we have shown that these risks and dangers are somewhat over-exaggerated.

There are, of course, problems, such as the selection of films; the organization of performances; the moral, psychological and cultural atmosphere surrounding them; the organization of children's leisure time; the production of specialized films; the tastes and preferences of children; the role of the family; the fight against abuses of censorship; film culture and initiation; discussion of film themes, the attitude of the film industry; its structure and possible collaboration; the role of teachers, youth organizations and the State; the establishment of specialized national and international film libraries; the international circulation of films; the financing of independent producers, etc.

How are all these problems to be solved?

We have tried, in each case, to state accurately the solutions proposed by specialists.

But these solutions often depend on long investigations, which are difficult to conduct and turn to account. In the meantime, practical and immediate action is required—the organization of special performances.

This should take place in a large number of countries at the same time, so as to secure the necessary market; it should permit the accumulation of existing films that are suitable for children, and provide fresh scope for producers of new films.

The best formula would seem to be a compromise between the English and French methods, which we have studied at length in the foregoing pages. It provides for the organization of frequent and regular performances.

In England, in a large number of towns, weekly performances have become an institution; the number of clubs and special performances is estimated at 2,000, with an attendance of more than a million children a week.

In France, children's clubs are relatively few in number, and

their performances, which are generally at irregular intervals, are suspended during the summer.

In England, the clubs can satisfy the children's needs—one cinema show a week seems to suffice—whereas in France children who attend a club once a month will generally visit ordinary cinemas as well.

But the ideal solution is for children to attend, as a rule, special performances, visiting ordinary cinemas by way of exception only.¹

We should remember:

- (1) The existence of a vast juvenile public, and the undeniable attraction that the cinema holds for it; the success of the clubs and their large membership, in all cases where mistakes have not been made.
- (2) In certain countries, the need felt by commercial circuits and independent exhibitors to organize special performances, and the success of these performances when the attempt to organize them has not been too isolated.
- (3) Efforts to select suitable films for children from among old films and "cinema classics"; we publish in Appendix IV B a series of titles already chosen in France (page 212) and the U.S.A. (page 200). Film libraries, even, have been established.
- (4) In several countries, certain successes in the production of special films for children (especially in Denmark, Great Britain, Sweden and the U.S.S.R.).
- (5) Despite these encouraging signs, the film industry has displayed a cautious attitude towards films for children; its suspicion and lack of enthusiasm are doubtless explained by the financial risks inherent in an inadequately organized market.

We realize that our suggestions, which are personal ones, may seem Utopian and difficult to carry out. They demand of the film industry a great individual effort and real international co-operation, two requirements which, in many other fields, have never been met. It might be well to try to formulate them and study their advantages and disadvantages.

We suggest an international congress of cinema owners, which would draw up plans for an agreement to be applied simultaneously in a large number of countries; this agreement would aim at generalizing regular special performances for children and adolescents. These performances could take place on school holidays. We believe that many cinema owners are

1. But, as Jean Morienval says: "Admittedly, the child will always be surrounded by the tumultuous life of the screen, by shows he will be tempted to see. Despite prohibitions and close supervision, it will be difficult to prevent him from seeing them. The child exists in the world, and the world is what it is. But the taste he will have progressively acquired from a cinema which brings out the best in him may serve as a useful defence. In any case, he will have been 'forearmed'." *Educateurs*, No. 26, March-April 1950, p. 122.

completely unaware of the possibilities in this direction. They would doubtless be astonished to learn what is being done in other countries, and more astonished still to learn of the existence of specialized production.

In the course of this congress, the owners should enlist the aid of specialists, whose role would be to give them information and show them the films that seemed to them most representative.

The practical measures to be taken would be as follows:

- (1) The importation into each country of the special films produced in Great Britain, France, Sweden, Denmark, Czechoslovakia, U.S.S.R., Italy, etc.
- (2) The printing of new copies of old films suitable for child audiences. Distributors could acquire new rights from the producers who hold the vast majority of the negatives.

We believe that enough films have been produced to meet all needs, at least for the first few years.

The showing of these revivals would not injure new films, because the performances would be reserved exclusively for child audiences. It would have the advantage of introducing the child to the history of the cinema.

In addition, the opening of vast outlets organized on similar principles in many countries of the world would encourage the production of specialized films, on an economic basis.

The organization of regular performances, and a steady supply of new films, would guarantee owners a reliable child public. Experience shows that this public is steadily and fairly quickly renewed.

If the decision were general and taken simultaneously, in many countries, the public would quickly accustom itself to the idea that the first performance on Thursday and Sunday, for instance, was reserved for children, and it would learn to go to the cinema after 4 o'clock. Many parents and adults might be tempted by the children's performances, where they would see charming films, interesting documentaries, live cartoons, etc. But should it be thought undesirable to mix children and parents the latter could be placed in the balcony seats.

We should remember the case of a London cinema which, by announcing a programme of children's films, was sold out for three weeks.

The application of such a decision should be preceded in each country by a campaign, on "National Days", on behalf of children's films, with the support of parents' committees, teachers' associations and youth organizations. It would be accompanied by the showing of a selection of the best films. A sort of "entertainment film festival" should be organized, so as to arouse the interest of the press and public opinion.

These festivals would easily obtain government support, owing to the increase of interest in children and children's activities throughout the world.

The undertaking is a long-term one of great scope and its success will depend on the programmes given. We have already emphasized this point. It will be to the owners' interest to seek and be guided by advice from film historians and specialists, in the choice both of old films and film classics and of new productions.

From this point of view, there might be a national committee whose business it would be not so much to follow the precepts of the censor and reject certain films as to rehabilitate those which up to now have been ruled out by unjustified fears. This committee would also see that social, moral and human problems were generously represented in the films selected. Its only restrictive activity would be directed towards ensuring that no one type of film monopolized the performances, so that the principle of "the widest possible information" would be observed.

If these steps as regards film selection are to be effective, these principles must also be adopted at the local level. For the owners they are, obviously, something new. It will therefore be to the owners' interests to enlist the co-operation of the club leaders, who know all about child audiences and how to organize performances (choice of programmes, discussions, film culture, active co-operation by the children, pauses for relaxation, etc.). It would be desirable to end the cinema owners' isolation, to bring them closer to the public, and to enable them to fulfil the social and cultural mission incumbent upon them.

Once all this is achieved, parents and educators will have ever-growing confidence in the cinema, because the effect upon them will be, so to speak, psychological: good films exist, but there is insufficient realization that they can constitute anything but easy entertainment. The Cinema must acquire its "letters patent of nobility", as the Theatre and Music have achieved theirs; organization on these lines will give it the prestige it lacks, in an atmosphere of general confidence.

So many problems will arise that it is impossible to foresee them all. Each country and each community will have to find its own solutions.¹

Likewise, certain dangers must be avoided—such as, in the choice of programmes, authoritarian rulings by a central committee with over-wide powers.

Great freedom must be left to the local cinema and its committee of children, adolescents, parents and educators. Specialized distributors should not use the methods employed for adult films and make "blind bookings" or "block bookings", thus imposing series of programmes on the owner. And the all too human tendency to consider only material, commercial and competitive factors must be combated.

If the decisions taken by owners' associations have as their

1. Especially as regards age groups.

sole object the increase of box-office receipts, the whole undertaking will be distorted. We are sure, however, that, if the owner conforms to the basic idea and genuinely seeks to promote it, he will find in it a new source of profit. The experiment must be tried wholeheartedly, and there should be no temporizing with financial fears and their routine considerations. Some may regard our confidence here as naive and ill-founded, but we believe that present difficulties have been considerably exaggerated. Many cinema owners are themselves parents and have the destiny of young people close at heart.

It would also be well that the heads of national associations should exercise strict supervision over their members, and try to teach those who may be found wanting. In many cases, mistakes are made in good faith and are due solely to ignorance, lack of education, indifference, or purely business considerations.

To sum up, the success of such a decision will depend on its international character, its simultaneous adoption in many countries, and its free and voluntary acceptance by all the owners in the country concerned.

Only so can this solution prove effective, for isolated action by a few owners will always encounter insurmountable difficulties.

We repeat that we have been unable to incorporate in the main body of this study and its conclusions the very interesting answers supplied by Mrs. Marjorie G. Dawson, of the Children's Film Library in the U.S.A., as these only reached us at the moment of going to press. We think our conclusions are, on the whole, corroborated by Mrs. Dawson's answers which we print in full in Appendix II p. 151.

Appendices

Questionnaire used for the preparation of the present report

A. THE PUBLIC

- (1) How are the age-groups of juvenile audiences determined in your country?
- (2) What are the criteria for deeming an entertainment film to be specially designed for juvenile audiences?
- (3) In the case of films for adults, what are the factors determining whether each film can or cannot be shown to juvenile audiences?
- (4) Have you, in your country, drawn up a list of films made for adults which would be suitable for juvenile audiences?

B. THE NEEDS OF THAT PUBLIC

- (5) Why should special films be produced for juvenile audiences?
- (6) Do you consider that special showings should be arranged for juvenile audiences? Why?

PRODUCTION PROBLEMS

A. SUBJECTS

- (7) What criteria should we set ourselves when making films for juvenile audiences? Or is the object of a recreational film simply to entertain?
- (8) Do you think that the subjects of recreational films for juveniles must carry a moral message or present moral conflicts? Why?
- (9) What in your view are the types of film and subject specially suitable for juvenile audiences: plays (adventures and short scenarios), serials, tales and legends, fantasy, comedy, marionettes, cartoons, documentaries, newsreels, etc? Why?
- (10) What in your view are the types of film and subject appealing to juvenile audiences? Why?
- (11) At what age do juvenile audiences in your country enjoy slap-stick comedy?
- (12) Have you noted any difference between the tastes of boys and girls?
- (13) Do you consider it would be advantageous to associate

children and adolescents in the drafting of scenarios?
How should this be done?

B. FILMING TECHNIQUE

- (14) What are your views on camera technique in films for children? Should it follow special rules applicable only to films of this type?
- (15) Are there any techniques which children do not understand?
- (16) Are these limitations of technique liable to be detrimental to the smoothness or quality of the result? Or may it lead to new developments?
- (17) What do you consider should be the length of films for juvenile audiences? Why?
- (18) What use should be made of sound and speech in films for juvenile audiences? For instance, what are your views on commentaries, dialogue, music, sound effects, etc.?
- (19) What procedure do you recommend to adapt such films for showing abroad: sub-titles, interpolated texts, or dubbing? (Commentary or dialogue?)
- (20) What type of adults are liked by juvenile audiences, in films made for them?
- (21) Do you think it desirable to use children or young people in such films either as technicians or as actors?
- (22) Are there any laws prohibiting the employment of children in this way?
- (23) Have you already made the experiment of asking children and adolescents for their ideas on the making of films for their special use?
- (24) Is the use of colour photography desirable or not in films for juvenile audiences?
- (25) What size do you recommend for such films? (16mm. or 35mm.) and why?

C. DISTRIBUTION

- (26) How should distribution abroad be organized? Through the trade? Or through other channels, and if so, how? What is the present position, and what are the difficulties?
- (27) Is it possible to secure exemption from customs duties? What is the rate of duty in your country? Is any reduction or exemption granted to recreational films for juvenile audiences?

D. FINANCE

- (28) What are your views on the financing of recreational films for juvenile audiences? By private investment? Or by grant?

- (29) Can you give us production costs for a few specimen films?
- (30) How can such costs be kept down?
- (31) How can they be recovered? (Distribution on a national or on an international scale.)

E. PRESENT POSITION AND FUTURE PROSPECTS

- (32) How many recreational films for juvenile audiences have been produced so far and over what period in your country? What titles?
- (33) Have you shown any of your films in other countries, and if so, what was the result?
- (34) What is the present position regarding production in your country?
- (35) What are the future prospects?
- (36) In the immediate future what would you like to see done by way of recreational films for juvenile audiences, having regard to the present position and possibilities of production?

EXHIBITION PROBLEMS

- (37) What method of exhibiting recreational films for juvenile audiences in your country strikes you as most satisfactory from the children's point of view? (Commercial cinemas—special performances—schools—clubs.)
- (38) What should be the role of educational establishments? Is it desirable to show recreational films in schools?
- (39) What should be the role of clubs?
- (40) How should a recreational film club for juvenile audiences be organized? Is official support desirable or do you prefer voluntary organization?
- (41) How are cinema clubs financed? By subscription—sale of tickets—or grants?
- (42) If by grant, who is the donor and what is the total of such grants?
- (43) How many clubs are there in your country? What is the total membership? What is the number of shows per year? What is the total annual attendance by subscribing members? What is the age of those attending?
- (44) What is the average price of admission per performance?
- (45) What is the attitude of the Excise Authorities regarding entertainment tax? What percentage of the average admission price is represented by entertainment tax?
- (46) In your opinion, should part of this entertainment tax be used for making more recreational films for juvenile audiences?

ORIGIN OF FILMS

- (47) How do you obtain films? Are there specialized film libraries or specialized distributors?
- (48) Is the stock of existing films adequate for requirements?
- (49) What are: Cost of hiring a film? Cost of renting the premises? Cost of hiring projectors? Wages? (Operators, ushers, organizers, etc.)
- (50) Do you make a profit or are you working at a loss? In either case, how much per year?
- (51) What are the financial arrangements between producers and distributors? Lump sum or percentage on the receipts?
- (52) What are the financial arrangements between distributors or producers and the clubs?
Where purchase is the rule, what is the price?
Where hiring is the rule, do you pay a lump sum or a percentage on the receipts?
Can you give us figures for a few typical cases?

ORGANIZATION OF PERFORMANCES

- (53) Are there special regulations in your country concerning the organization of cine-clubs for juvenile spectators? (Such as: number of children admitted to showing, number of adults per child, etc.)
- (54) Is there a predominance of one social class among your audiences?
- (55) What part should be played by the juvenile audiences themselves in the organization of their clubs or of performances?
- (56) What do you consider the ideal type of recreational programme for juvenile audiences? How should the programme be made up and how long should it be?
How many films do you show at each performance?
- (57) Do you, in your clubs, show foreign films that have been made for children?
If so, from which countries?
- (58) Are you in favour of intervals?
- (59) To your knowledge, are there any records of tests and experiments to assess eye-fatigue for different age-groups?
If so, what are they?
- (60) What size of film do you prefer? (35mm. or 16mm.) Why?
- (61) How do you judge whether a programme has pleased the audience?
Do you question them verbally? Or ask for their impressions in writing?
Have you made any special investigations or experiments in this connexion?

- (62) Do you admit parents to performances?
- (63) Do children understand films at the first showing?
- (64) What are the reactions and attitude of teachers and parents towards special performances for juvenile audiences?
- (65) Have you experimented showing silent films to juvenile audiences?

SPECIAL LAWS

- (66) Have you a compulsory censorship of films?
- (67) If so, has any one member of the Censorship Bureau any knowledge of juvenile audiences' psychology?
- (68) If so, do you have any difficulties with the censorship, and what?
- (69) What is the charge for censorship? Are these charges remitted or reduced on recreational films for juvenile audiences?
- (70) What are your views on the laws enforced in a number of countries prohibiting the admission of minors to cinemas or to showings of certain films? (e.g., the Swiss system, the Belgian system.)

TELEVISION

- (71) What are the points of resemblance or the differences between films and television programmes for juvenile audiences?

INFLUENCE

- (72) What in your view is the influence of the cinema on juveniles from the point of general training? Psychologically and physiologically? Socially?
- (73) What is its influence from the point of view of film appreciation?
- (74) What steps do you take in your country to develop film appreciation amongst children and young people?
- (75) Do you consider that recreational films for juvenile audiences are a good medium of international understanding amongst young people? If so, what are the important aspects to bear in mind?

PERSONAL OPINIONS

- (76) Can you name some recreational films specially made for juvenile audiences which you consider to have been:
- (a) Complete successes? Why?
 - (b) Failures? Why?

BIBLIOGRAPHY AND DOCUMENTATION

- (77) Please indicate names of books, reviews, monographs, etc., which to your knowledge warrant examination in connexion with an enquiry of this type.
- (78) Can you attach to your reply photographs or documents on recreational films for juvenile audiences?

Answer to questionnaire

by Mrs. Marjorie G. Dawson, Director
Children's Film Library (U.S.A.)

INTRODUCTION

The following information is based on the intensive experience of the National Children's Film Library Committee, United States of America, 1946-1949. The Committee represents 20 national organizations and state or local groups concerned with the welfare of children. Its members serve in a voluntary capacity.

The purpose of the National Children's Film Library Committee is to assure an adequate supply of recreational films for theatrical showing on special children's programmes throughout the United States. Its purpose, techniques and procedures were adopted *in toto* by the Canadian Children's Film Library in 1948.

This report, therefore, will deal with 35mm. subjects for general audience patronage, distributed for the most part by member companies of the Motion Picture Association of America and selected as suitable for child audiences by the National Children's Film Library Committee.

At the outset, it should be clearly stated that, as a result of experience, the National Children's Film Library Committee *does not advocate the making of recreational films especially for American children above the age of eight* (see Section B, Questions 5-6).

During a three-year period the Committee has previewed some 400 feature films evaluating them according to their educational, social, religious and/or moral significance as suitable for audiences composed exclusively of children between the ages of 8 and 12. Of these films 175 were rated as Acceptable, while 79 were Recommended for special children's programmes. Recommended films automatically enter the Children's Film Library upon conclusion of their general release and thus build up a reservoir of wholesome entertainment films for children. In addition, approximately 360 short subjects have been approved for child audiences.

RECREATIONAL FILMS FOR JUVENILE AUDIENCES

A. THE PUBLIC

- (1) How are the age-groups of juvenile audiences determined in your country?

The National Children's Film Library Committee is the only body of recognized standing operating in the area of recreational films for juvenile audiences in the theatres of America. The Committee does not encourage the regular attendance of children below the age of eight at commercial theatres.

The juvenile audience refers to children between the ages of 8 and 12 years. "Young people" refers to teenagers 12 to 18 years of age. The work of the Children's Film Library Committee is almost exclusively concerned with children of the 8 to 12 year group. Chronological age has been adopted as a general indication of audience suitability, since there are no practical methods of determining the mental age or emotional maturity of the mass child-audience. Parental control of attendance is emphasized for children who are emotionally immature.

- (2) What are the criteria for deeming an entertainment film to be specially designed for juvenile audiences?
- (3) In the case of films for adults, what are the factors determining whether each film can or cannot be shown to juvenile audiences?

The suitability of recreational films for juvenile audiences is determined by the National Children's Film Library Committee on the basis of the picture's social, educational, moral and entertainment values. The Committee seeks positive and constructive emphasis along these lines. Not all of these values may be stressed in any one picture, but the presence of negative values in any area would automatically debar the film. For example:

- (a) *Social Values.* Because the entertainment films deal with people and thus offer vicarious life experiences to the child audience, the human relationships and social situations presented must show the working out of democratic ideals. This does not mean that anti-social behaviour must never be portrayed; it does mean that socially acceptable patterns of conduct should emerge as desirable and right.

Characterizations must be honest and believable, their motivations psychologically sound. Characters representing minority groups within this country or nationals of foreign countries must be presented as individuals rather than as stereotypes; for example, the Negro, the Jew, the Italian.

The portrayal of economic difference is acceptable, but emphasis upon snobbery or caste distinctions is unac-

ceptable. There must be no evidence of intolerance for any social group within the United States.

Family relationships should be presented in such a way as to reinforce a child's sense of security. Except in unusual circumstances, cruelty of parents to a child is not admissible, nor is the death of a parent, particularly a mother, since this vicarious experience may arouse real apprehension and anxiety on the personal level in the children composing the audience.

The presentation of socially acceptable manners and customs are of positive value.

- (b) *Educational Values.* Educational values of the entertainment motion picture are so numerous as to defy listing. In practically every film made there are valuable educational lessons that may be drawn. In general, however, educational values fall into two categories, historical and contemporary.

(i) *Historical Values.* Presentation of manners, customs, ideas and ideals at different periods in the world's history and in different countries of the world. Through actual participation the children may live vicariously in any part of the world of the past. Authenticity of presentation is required as to historical or geographical facts in addition to the atmosphere or spiritual attitude of the time and place.

(ii) *Contemporary Values.* Basically every child is eager to "grow up" and is interested in the process of growing up. He is curious about the world which lies about him and the experiences which await him just around the corner. He is, therefore, tremendously interested in the adult world of which he is a small but potential part. Through motion pictures the child has glimpses of that adult world. He sees how people live and act; he sees the consequences of those actions; he learns as he sees. He learns the manners and customs, not only of present-day America, but of other countries far beyond the possible realm of his immediate experience.

Authentic reproductions or actual settings bring him vivid impressions of the differing terrain within his own country and in foreign lands. The achievements of modern science become familiar to him; the stories of literature become living, breathing actualities. In all of these areas honesty and authenticity are *sine qua non* in pictures considered suitable for children.

- (c) *Moral Values.* In the case of moral values the existence of the Production Code Administration has greatly facilitated the work of the Committee. American pictures conform to the principle that "crime doesn't pay" and that "sin will not be rewarded".

In the 8 to 12 range, children possess a strongly developed moral sense with a sharp distinction between good and

bad. They expect the forces of good to be triumphant and they must never be disappointed.

The Committee is, therefore, extremely careful that ethical and moral values, as presented to this age range, shall be clear-cut and definite. A sympathetic villain is taboo. Wrong must not be made to appear right, even temporarily.

In all instances the picture must conform to the acceptable moral standards prevalent in America today.

- (d) *Entertainment Values.* Naturally, the subject matter must be appropriate to the range of children's interest at this level. In the Committee's actual experience with child audiences, this range of interest has proved to be much wider than parents and educators had imagined.

Films judged suitable for children's audiences must pass the acid test for entertainment value by the children themselves. All Recommended films in current release and all permanent Library films are, therefore, tested for entertainment value on unselected audiences of children between the ages of 8 and 12 (see Appendix VIII, p. 231). If a film bores the children, it is *ipso facto* unsuitable entertainment (for specific child audience reactions, see Appendix VIII, p. 234).

In addition to boredom, there are two other factors which would render a film unsuitable for children: (i) undue brutality and violence; (ii) the presence of scenes which could be imitated to their harm by children in play.

The prime prerequisite for children's entertainment films is a *clear, well-told story with plenty of action and a minimum of dialogue.*

- (4) Have you, in your country, drawn up a list of films made for adults which would be suitable for juvenile audiences? See Appendix IV B, p. 200.

B. THE NEEDS OF THAT PUBLIC

- (5) Why should special films be produced for juvenile audiences?
- (a) There is a great need in America for 16mm. feature films and short subjects for *non-theatrical* showing to children under the age of eight. Special 16mm. films are needed for these younger children, because of their interest-level and of their limited attention-span.
- This younger audience should not be exposed, unaccompanied, to theatrical programmes, because too many ingredients of the motion picture experience are frightening or bewildering to children in this age group. The strangeness and loudness of the sounds from the sound track are often, of themselves, frightening to small children. Several

experiences are needed before the child realizes that he is essentially secure and that visual and auditory images are portraying a story for his entertainment.

Another important factor is that the line differentiating reality and make-believe is not firmly established very much before the age of eight. Children tend to confuse the make-believe world of the screen with their own world of reality. The more imaginative the child, the greater is this sense of bewilderment.

- (b) In the opinion of the National Children's Film Library Committee, it is not desirable that special films be produced for American children, 8 to 12. On purely theoretical grounds it is *not true* that children need special pictures in the same way that they need special clothes, special toys and special books. Much faulty thinking arises from this loose analogy between books and motion pictures.

Because books must be *read*, there is a need for simply-written books for children under 12. Children's books are needed because lack of vocabulary and of *experience that lends meanings to words* interposes an insuperable barrier between the child and the story.

In the motion pictures no such barriers exist. The child experiences the story-content directly through his senses. He lives the story vicariously.

Incidentally, in no publishing field is there greater mortality than in the area of contemporary children's books. The classics for children were, for the most part, *never written for children*—the great heritage of myth, folklore, fairy-tale and fantasy was transmitted by adults to adults. *Tom Sawyer, Huckleberry Finn, Captains Courageous, Little Women, David Copperfield, Oliver Twist, Robinson Crusoe, Swiss Family Robinson*—most of the classics of children's literature were written for adults. Yet, the children have always made these tales their own. And of those books written especially for children, the few that survive have appealed almost equally to adults.

After all, the child does not live in a "special" world. He lives in an adult world and, from the age of eight on, he is accustoming himself to living in that world.

When pictures are deliberately drained of adult backgrounds and implications, the world they create is an unreal one. It is narrowed, emasculated and distorted by over-simplification. Thus, to the American child, it does not ring true.

We emphasize here the word "American" for our children have already had wide experience with non-juvenile films. Pictures specially made for them are not popular and are considered dull by the children themselves. Inescapably, an air of condescension characterizes films—and books—made especially for children.

Top writers, producers, directors and actors can create films with the necessary integrity, honesty and simplicity needed for children. But, a book or a film with these qualities possesses the same appeal for adults!

In our experience with regard to films, there is a definite area in which the tastes of adults and children happily coincide. Such films appeal to the universal audience—the young in heart of all ages. These are the subjects which we believe to be the most desirable for the entertainment and incidental education of our children through recreation.

6. Do you consider that special showings should be arranged for juvenile audiences? Why?

For the audience under eight years of age, special motion picture showings, i.e., programmes, should be arranged in homes, libraries, churches, community halls, etc.

- (a) For children in the 8 to 12 age range the desirability of special programmes depends largely upon local conditions. Sometimes such programmes are desirable; sometimes they are not.

In considering this question from the broadcast point of view, and bearing in mind the number of films that can be enjoyed by adults and children together, it is sociologically valuable for children and adults to share a recreational experience particularly as members of a family group.

In highly organized urban societies there is little opportunity for the sharing of experience by adults and children together, especially in the field of recreation (cf. Recreation Report, National Conference on Family Life, Washington, 1948). From the family point of view, therefore, the ideal recreational situation with respect to motion pictures is the joint attendance at suitable films by the family as a whole.

In this connexion, experience has shown that many fine pictures, whose entertainment value is too mature to permit their recommendation for use on special children's programmes, are nevertheless understood and enjoyed by children who see them with their parents in an audience of children and grown-ups.

Therefore, whenever possible, American managers of neighbourhood theatres are encouraged to book into their theatres films suitable for the entire family over the weekends. Under these circumstances no special programme for children is advocated.

- (b) If, however, the exhibitor is accustomed to cater for adult audiences over the weekend, it is desirable to have special motion picture programmes for children, except in those theatres which are situated in busy down-town sections of large cities.

Frequently a combination of (a) and (b) is followed by a theatre manager. On those weekends when his programme is adapted to family entertainment conditions, he will run no children's programme. At other times if his bookings are not suitable for younger audiences, he will hold a special children's programme on Saturday or Sunday. Some exhibitors cater especially to the teen-age audience by showing pictures selected for that age-range on Friday nights.

PRODUCTION PROBLEMS

A. SUBJECTS

- (7) What criteria should we set ourselves when making films for juvenile audiences? Or is the object of a recreational film simply to entertain?

Since the Children's Film Library Committee is concerned solely with the 8 to 12 year audience and since the Committee does not recommend the making of special films for this audience, the first part of question 7 is omitted. The criteria for "selecting" films suitable for children have already been discussed (see answer to question 3).

We should like to comment, however, on the implications of the second part of that question "Or is the object of a recreational film simply to entertain?" The words used here reflect a very narrow concept of the verb "to entertain". Many stimuli may, in the words of Webster's Dictionary, "engage" our "attention agreeably". A film may both arouse and satisfy our curiosity, in which case we shall be entertained.

In fact, here in America, our concept of entertainment has been in many instances synonymous with the word interest, which includes the broadening of horizons by many types of vicarious experience. Short subjects of tunny fishing, mountain climbing, development of plastics, the plight of dispossessed children, current fashions, etc., possess definite educational value but also hold the interest and, therefore, have real entertainment value.

Again reverting to the wording of question 7 as quoted, we take exception to the note of condescension implicit in the phrase "simply to entertain". Naturally the object of recreational films must be that of entertainment. A bored audience is an unresponsive audience and, regardless of the various appeals which a film may exert, it is unsuccessful if an audience is not "entertained".

Particularly at this time entertainment films possess undeniably therapeutic values in affording momentary relief from the strains and stresses which confront people everywhere in the world today. To escape from such tensions for an hour or

two refreshes the personality and gives strength to cope with real life problems as well as the perspective by which to view them. There should be no denigration of the "escape" value of the entertainment film.

- (8) Do you think that the subjects of recreational films for juveniles must carry a moral message or present moral conflicts? Why?

The question of a "moral message" or "moral conflicts" must be determined entirely by the subject matter of the films. In any films that recreate life situations, there will necessarily be a certain moral atmosphere recognized as valid by the particular culture of which the film is a product. Since conflict between good and evil has been the essence of drama from time immemorial, there will naturally be moral conflicts in motion pictures for children of the 8 to 12 group. These conflicts must be resolved in a way that will enable the children to evaluate clearly the differentiation between right and wrong. In other words, virtue must triumph. Immoral actions if presented must be defined as such.

In some pictures there will be considerable emphasis on moral conflict. In others, there will be little or none. The answer to this question depends upon the kind of film and the way in which the subject is presented [see also the answer to question 3 under (c)].

- (9) What in your view are the types of film and subject specially suitable for juvenile audiences: plays (adventures and short scenarios), serials, tales and legends, fantasy, comedy, marionettes, cartoons, documentaries, newsreels, etc.? Why?

Anyone who has not had an extended experience in observing the reaction of children to motion pictures will be amazed at the catholicity of their tastes. I question, particularly, the use of the word "suitable" in the question. Who is here to be the judge: the parents? The educators? Or the children themselves? In our experience there is, even yet, little coincidence, by and large, between what parents and educators consider "suitable" and what the children themselves pay attention to.

As a general rule, children of the 8 to 12 age group particularly enjoy westerns, comedies and adventure stories.

Westerns, in particular, with their emphasis upon simple but continuous action, upon colour, life and movement, with their black and white, clearly defined moral values, and with their minimal use of dialogue, seem to elicit a genuinely enthusiastic response from the children. They love the riding and the shooting, the way in which the hero always resolves his difficulties and the way in which the bad men always meet their just

deserts. Since the conflict in these films usually revolves around some obvious and understandable motive, such as the tracking down of a cattle thief or the possession of a gold mine, these films have a simplicity which makes them very easy for the child-audience to follow.

Serials hold definite appeal, but so far the Children's Film Library Committee has not made a sustained study of the examples available.

Humorous cartoons in the short subject field occupy the leading position. Children, like adults, love to laugh, and the engagingly impossible action of the cartoon comedy, together with its emphasis upon the unexpected and the incongruous, delight the child audience. The 8 to 12 group thoroughly enjoys comedies whose emphasis is on comic situation and action rather than on witty repartee. Slap-stick, farce, and burlesque are intensely appealing.

This is not to say that the children themselves would prefer an undiluted diet of these types. In general the films most suitable for children in the National Children's Film Library of America are those which present action-filled stories of real and believable people. Genuinely moving emotional drama, such as "Hills of Home" and "The Biscuit Eater", finds them truly responsive. But they love adventure, too, where the emphasis is always on a good and stirring tale well told.

From the negative side, passionate love is taboo in any film selected for the child audience. The reactions here range from boredom to acute discomfort and in library films such scenes are deleted. The child audience finds long-winded sentences dealing with abstractions boring to a degree. They will respond to the appeals of patriotism, altruism, unselfishness, loyalty, consideration, kindnesses, etc.—all the abstract virtues—provided these things are not talked about, but are *shown* or *acted out* in the film. *Children hate to be preached at.*

Parents and educators on the other hand tend to rate as highly suitable films that carry an obvious and highly verbalized moral or educational message. Here they part company sharply from the opinion of the children.

"Verbal gags" tend to go over the heads of the audience, since the medium makes its primary appeal to the eye rather than to the ear. Fantasy and legend have not proven too popular with this age group, except via the cartoon technique. Exceptions, of course, are noted in pictures of unusual artistry, such as the "Wizard of Oz". Marionettes are enjoyed in brief snatches via short subject presentations.

Documentaries and newsreels hold their attention provided the subject and its treatment meet the criteria outlined above. Unfortunately, many of the American newsreels seem to deal with visiting politicians or eminent statesmen discussing contemporary issues in polysyllables. Naturally, this type of material is neither understood nor appreciated by the children.

- (10) What in your view are the types of film and subject appealing to juvenile audiences? Why?

This question is already answered in question 9 with respect to the 8 to 12 audience. Children below the age of eight enjoy theatrical showings of cartoons, nature stories, fairy tales, home life stories about children their own age and slightly older.

- (11) At what age do juvenile audiences in your country enjoy slap-stick comedy?

In our experience children from the age of eight up thoroughly enjoy slap-stick comedy.

- (12) Have you noted any difference between the tastes of boys and girls?

With respect to the motion picture tastes of boys and girls, differences do exist. And it is the taste of the boys that must be considered, since American boys are quite uninhibited in their expression of movie likes and dislikes.

When boys of 8 to 12 are uninterested in a picture, there will be no opportunity for girls of the same age to enjoy it even if they should desire to do so. The sound track is silenced in the derisive male uproar.

On the whole boys enjoy more violent forms of action than do the girls, in whom sympathy seems to arise at a slightly earlier age, due to the earlier emotional maturing of girls in the pre-puberty period.

- (13) Do you consider it would be advantageous to associate children and adolescents in the drafting of scenarios? How should this be done?

Since one of the greatest of motion picture appeals lies in the presentation of new experiences for the growing child, the association of children and adults in the drafting of scenarios is definitely contra-indicated. The films that children enjoy most are those made by expert writers, producers, actors, etc. The medium is much too complex to offer creative opportunities for children 8 to 12 with respect to recreational films designed for a wide audience. The reactions of children to already completed films should, however, be carefully studied, as affording guidance in the making of successful films.

B. FILMING TECHNIQUE

- (14) What are your views on camera technique in films for children? Should it follow special rules applicable only to films of this type?

There should be no distinction between the camera techniques employed for children and those for adults. Such techniques should be determined by the kind of subject.

- (15) Are there any techniques which children do not understand?**

Although it is surprising how nimbly the vivid imagination of the children keeps pace with the story as it unfolds on the screen, they are, at times, confused by flashbacks which alter the clear chronological flow of a story. Any tampering with time has to be done with great skill or it will be confusing to the child audience. Usually the only camera techniques which are confusing to children are those which are equally bewildering to their elders.

- (16) Are these limitations of technique liable to be detrimental to the smoothness or quality of the result? Or may it lead to new developments?**

The necessity for clarity of presentation really serves as a valuable discipline in the making of narrative pictures.

- (17) What do you consider should be the length of films for juvenile audiences? Why?**

For children below the age of eight, 16mm. films should range from 10 to 20 minutes with a maximum of 30 minutes because of the brevity of their attention span. For older children no arbitrary strictures as to length need apply.

In American theatres children very frequently spend from three to five hours at a single sitting. Naturally the Committee does not consider this situation ideal, since they feel that programmes for children, 8 to 12, should range from a two-hour minimum to a three-hour maximum.

The fact remains, however, that children are capable of sustaining attention for long periods of time provided the films are interesting and entertaining. The length of the feature film, therefore, would depend upon the time needed to work out the story clearly and entertainingly, usually 60 to 90 minutes.

Short subject of one or two reels in length (i.e., 10 or 20 minutes) should be used to build up the programme centring around the feature presentation. It is the double bill situation here in America which leads to the lengthy shows cited above.

- (18) What use should be made of sound and speech in films for juvenile audiences? For instance, what are your views on commentaries, dialogue, music, sound effects, etc.?**

In our experience musical background is extremely important to the child audience. Their response to a change in tempo, a change in theme, a change in mood is instantaneous and quite irrespective of the visual material appearing on the screen. In instances where the children's attention is flagging, for example, a change in the music will snap them instantly to attention before that change is echoed visually upon the screen.

Sound effects are equally important and add a great deal to the children's enjoyment.

Commentaries as a general rule should be avoided. The film itself should tell the story. The children will tolerate brief snatches of commentary in a feature film and will accept a commentary in the newsreel or short subject, which, however, should involve frequent change of scenes and subject and preferably a change in the personality of the commentator to avoid loss of interest.

- (19) What procedure do you recommend to adapt such films for showing abroad: sub-titles, interpolated texts, or dubbing? (Commentary or dialogue?)**

In this area more experience is necessary before any conclusion could be drawn with respect to the American audience. American children have a preconceived prejudice against any films in a foreign tongue. Even a British accent gives rise to the question "Why do they talk so funny?" American children lack the contact with foreign languages which is a much larger part of the experience of European children.

The introduction of foreign films to American children is going to be a long, slow process involving education, so that that which is strange and different will not be rejected. So far no foreign films with dubbed-in sound have been shown to American children.

The few foreign films with English sub-titles have not been too well received according to general report. It is difficult for children to deflect their attention from the action in order to read the sub-titles. The Children's Film Library Committee would be most interested to test foreign films with dubbed-in dialogue.

- (20) What type of adults are liked by juvenile audiences, in films made for them?**

Children below the age of eight enjoy seeing adults in comic or parental roles. There must be sympathy and kindness in the portrayal of the characters. Villains are frightening to children in this age range.

For children eight years and over any and all adult types are enjoyed depending upon the story line which must, of course, be within range of their comprehension. Serious studies of

deranged or psychopathic personalities, for example, would automatically be debarred by the stipulation regarding the story.

- (21) Do you think it desirable to use children or young people in such films either as technicians or as actors?

It is *not* desirable to use children 8 to 12 as technicians in the making of recreational films for any age level. Production should rest in the highly skilled hands of professionals. Naturally, children themselves learn much by participating in all phases of the production of films made in schools or clubs.

With regard to acting, *everybody*, adults and children alike, enjoys seeing children in appropriate roles. Acting and direction must be sincere and convey the conviction of reality. Stage moppets, mouthing inappropriate dialogue and self-consciously acting in ways that bear no relation to the real life attitudes and actions of children, are more unacceptable to children than they are to adults.

A case in point is the uproar of protest that greeted Freddie Bartholomew's portrayal of "Little Lord Fauntleroy", whose politeness and saccharine sentimentality was actively resented by the 8 to 12 audience. Child roles, *per se*, are not enough to hold the children's audience.

In every instance it is the story that counts. If children are necessary and appropriate to the story, the child audience identifies closely with them. But American children would much rather see an all-adult cast in an excellent story than child stars in poor vehicles.

- (22) Are there any laws prohibiting the employment of children in this way?

In the United States the laws affecting the employment of children as actors in motion pictures vary from state to state. In California and in New York, the two main sources of such employment, the laws restrict the number of working hours for minors, enforce state educational requirements and stipulate that salaries above living expenses be paid into trust funds for the children's future benefit.

- (23) Have you already made the experiment of asking children and adolescents for their ideas on the making of films for their special use?

In discussions following the showing of entertainment films to children 8 to 12, their opinions have been asked concerning the kinds of films which they would like to see. The American children unanimously reject the idea of films made "especially for them". They like to see what they consider to be "grown up" pictures. Their ideas concerning the kinds of pictures they enjoy

most are naturally limited by their own motion picture experience. *What they have not seen they cannot know.* Therefore, in our opinion, there is little to be gained from participation by children in the production of films for their enjoyment.

- (24) In the use of colour photography desirable or not in films for juvenile audiences?

Over the last three years American children have become rapidly habituated to the all-colour film. From the first, colour has added enormously to their enjoyment. At the present time, they will still accept black and white subjects, but the use of colour alone will raise the acceptability average of a picture as charted on the "Wiggle Test" (see Appendix VIII, p. 231).

- (25) What size do you recommend for such films (16mm. or 35mm.) and why?

For children below the age of eight specially made 16mm. films are recommended, since they can be shown in homes, schools, churches, libraries, etc., where the environment itself helps to contribute to the sense of security necessary for the younger children.

Films suitable for the 8 to 12 age range fall into the 35mm. category in America, since they are regular theatrical productions. America differs from other countries in that our children are accustomed to seeking their entertainment at the local motion picture theatres.

When 16mm. entertainment films are shown under school or other auspices, the children attend such showings, but continue to patronize their local theatres in addition thereto. Diversity of opinion exists with respect to the desirability of showing recreational films for children eight and over in the schools.

A consensus is growing, however, to the effect that the school and the theatre can co-operate via organized children's programmes in bringing to the local child audience appropriate entertainment features.

Ideally, a separation should exist in the opinion of many state superintendents of education between theatrical motion picture entertainment and the educational work carried on by the schools, the former to supplement and extend the purposes of the latter by bringing to the local theatre films which will tie in directly with curriculum content and, thereby, relieve the schools from entry into the entertainment field.

C. DISTRIBUTION

- (26) How should distribution abroad be organized? Through the trade? Or through other channels, and if so, how? What is the present position, and what are the difficulties?

- (a) Adequate distribution channels at present exist through the trade for the acquisition of any Library picture or any Recommended film in current release for showing to special children's audiences. Although these pictures are made only in 35mm. for American distribution, they are available in 16mm. for use abroad. The chief difficulty would be the working out of a suitable purchase price to meet the rental situation appropriate to the child audience in any given country. Such negotiations would have to be arranged with the distributors of such pictures. No precedent has as yet been created with respect to films reserved exclusively for showing on special children's programmes in any foreign country except Canada.
 - (b) Distribution of foreign films in America:
Again no precedent exists. Distribution would have to be effected through the regular channels. Chief difficulty would be the fact that American distributors currently release films for children's programmes on a non-profit basis as a public service. Of the three industry branches—production, distribution, and exhibition—only the last recoups its expenses in connexion with the presentation of films on special children's programmes. There would, therefore, be little possibility of profit for foreign producers in this undertaking.
- (27) Is it possible to secure exemption from customs duties? What is the rate of duty in your country? Is any reduction or exemption granted to recreational films for juvenile audiences?
- (a) No effort has been made to secure exemption from customs duties in the matter of importing films especially for children since this situation has not as yet arisen.
 - (b) The rate of duty on foreign films entering America is 1/2c. per foot.

D. FINANCE

- (28) What are your views on the financing of recreational films for juvenile audiences? By private investment? Or by grant?

Films for theatrical showing to juvenile audiences should continue to be financed by private investment through the regular producers of entertainment films. If such financing were undertaken by educational institutions or by Governmental grants, the costs required to maintain the quality products desired would be prohibitive.

Especially is this true in view of the fact that the art of the cinema is improving so rapidly that a library of children's films

must be constantly changing, with earlier subjects replaced by better examples as these latter become available.

(29) Can you give us production costs for a few specimen films?

Production costs for Library films range from \$3,520,961 for the MGM technicolor production, "National Velvet", to \$119,000 for the Universal production, "The Mighty Treve". (The latter production was made in 1937. According to present production costs this picture could not be duplicated for less than \$250,000.)

(30) How can such costs be kept down?

(31) How can they be recovered? (Distribution on a national or on an international scale.)

One of the great strengths of the American plan for the provision of films for juvenile audiences is that, by drawing on selected films, the question of costs and recovery of production costs need not be considered. According to this system the provision of films for the children is divorced from any consideration of production costs with the result that the entire programme is a valuable public service made available by the industry to the children of the land.

PRESENT POSITION AND FUTURE PROSPECTS

(32) How many recreational films for juvenile audiences have been produced so far and over what period in your country? What titles?

Of the films constituting the Children's Film Library or all those in current release selected as Approved or Recommended for the children, none have ever been made especially for children. Nor does the Children's Film Library Committee desire that entertainment films shall be made especially for children, 8 to 12. Titles of films selected for showing to juvenile audiences may be found in the attached booklet and supplement (see Appendix IV B, p. 200).

(33) Have you shown any of your films in other countries and if so, what was the result?

Many of the subjects approved for children have been shown in the course of their distribution in other countries. Reports from our foreign managers indicate that these films are equally popular with children abroad as with American children.

(35) What are the future prospects?

From present indications the number and quality of films designed for general family patronage, from which those suitable for child audiences are drawn, seems to be on the increase.

EXHIBITION PROBLEMS

- (37) What method of exhibiting recreational films for juvenile audiences in your country strikes you as most satisfactory from the children's point of view? (Commercial cinemas—special performances—schools—clubs.)

As a result of experience, it is the considered opinion of the Children's Film Library Committee that the exhibition of recreational films for juvenile audiences should take place in the regular theatres. Here in America, approximately 12,000,000 juveniles attend the motion picture theatres each week, primarily at the early showing on Saturday afternoon. It is our aim to display suitable entertainment for this audience in the theatres of their choice and at the time at which they usually attend. This means that by far the largest number of children's programmes are held in the neighbourhood theatres in residential areas. Special performances, except in certain instances, result in the children attending such performances *in addition* to the regular motion picture programme in their locality.

- (38) What should be the role of educational establishments? Is it desirable to show recreational films in schools?

This latter finding also applies to recreational film programmes given in schools. Such programmes, because of school equipment, have to draw upon 16mm. subjects which in this country are inferior in number and quality to the 35mm. commercial films. Furthermore, the schools are increasingly taking the stand that the proper place for entertainment is in the theatres rather than in the schools.

Each local programme shown to children, however, endeavours to co-operate with the local school to the fullest possible extent. Booking in pictures that will supplement and correlate with the school curricula thereby adds colour, variety and interest to the school studies. Many definite patterns of such co-operation have been established with special showings of appropriate pictures being arranged for the school children.

- (39) What should be the role of clubs?

The Children's Film Library Committee is definitely opposed to the formation of cinema clubs for two reasons:

- (a) They feel that no pressure of any sort should be exerted upon children to attend entertainment motion pictures.

Implicit in the club idea is the competition between the groups whereby each child desires to help his club to become the biggest and best.

- (b) The very valuable function of clubs as developed under the English programme competes with the extracurricular activities programme maintained under the American public school system (see also page 124, under Comparison of English and American Children's Programmes).**

- (40) How should a recreational film club for juvenile audiences be organized? Is official support desirable or do you prefer voluntary organization?**

Special children's programmes (*not film clubs*) should be organized on the local level in accordance with local conditions, sponsored by interested community groups in co-operation with the local exhibitor.

- (41) How are cinema clubs financed; by subscription—sale of tickets—or grants?**

In the United States all programmes are based on voluntary organization. Special children's programmes (*not clubs*) are financed by the regular box office admission price for children and/or by pre-selling of a series of subscription tickets through the parent-teacher organizations of nearby schools.

- (43) How many clubs are there in your country? What is the total membership? What is the number of shows per year? What is the total annual attendance by subscribing members? What is the age of those attending?**

There are a few isolated cinema clubs operating in a small minority as organized by local exhibitors for promotional purposes. Because of their small number, figures are not available regarding membership or numbers of shows for these clubs.

- (44) What is the average price of admission per performance?**

The average price of admission for special children's programmes varies from 10c. to 25c.

- (45) What is the attitude of the excise authorities regarding entertainment tax? What percentage of the average admission price is represented by entertainment tax?**

No special exemptions from admission taxes have been sought on behalf of special children's programmes. Twenty per cent of the average admission price goes to entertainment taxes.

- (46) In your opinion, should part of this entertainment tax be used for making more recreational films for juvenile audiences?

No. See *supra*.

ORIGIN OF FILMS

- (47) How do you obtain films? Are there specialized film libraries or specialized distributors?

Films for juvenile audiences, 8 to 12, are *selected* by the Children's Film Library Committee from current releases. Prints of all recommended films are retained in each exchange area, upon conclusion of the pictures' general release, as Library subjects. These features are then available at reduced rentals for showing by any exhibitor on special children's programmes. Library films and selected films in current release are obtained by the individual exhibitor directly from his regular distributor. Example: MGM films from the MGM exchange, RKO films from the RKO exchange, etc.

- (48) Is the stock of existing films adequate for requirements?

No. Additional films are badly needed for the Children's Film Library, but the policy of the Library Committee is to build slowly and carefully this reservoir of films for children's entertainment.

- (49) What are: Costs of hiring a film? Costs of renting the premises? Costs of hiring projectors? Wages? (Operators, ushers, organizers, etc.)

Library films rent from \$7.50 to \$15.00 per single showing. Selected current releases are booked in for week-end showing at the regular rates and may then be used for special children's programmes. Operating costs vary with the size and standards of the theatre.

- (50) Do you make a profit or are you working at a loss? In either case, how much per year?

As explained above, neither producers nor distributors make any profit on the use of films for special children's programmes. Exhibitors clear their expenses but make little or no profit.

- (51) What are the financial arrangements between producers and distributors? Lump sum or percentage on the receipts?

Financial arrangements vary according to the picture.

ORGANIZATION OF PERFORMANCES

- (53) Are there special regulations in your country concerning the organization of ciné clubs for juvenile spectators? (Such as: number of children admitted to showing, number of adults per child, etc.)**

No.

- (54) Is there a predominance of one social class among your audiences?**

In the child audience the middle majority comprising the upper-lower and lower-middle social class predominates.

- (55) What part should be played by the juvenile audiences themselves in the organization of their clubs or of performances?**

In the organization of special children's programmes it is highly desirable that a children's committee be appointed to assist in the selection of the films for their programmes. In addition, the children occasionally participate in such programmes via the presentation of radio quizzes plays, choral singing, etc.

- (56) What do you consider the ideal type of recreational programme for juvenile audiences? How should the programme be made up and how long should it be? How many films do you show at each performance?**

In the experience of the Children's Film Library Committee, the ideal recreational programme for child audiences, 8 to 12, consists of a single, specially-selected feature together with two short subjects and two comedy cartoons. A programme of this type averages two hours in length. Practically, however, the average length of a children's programme is three hours and it usually includes two feature-length presentations.

- (57) Do you, in your club show foreign films that have been made for children? If so, from which countries?**

No. See 19.

- (58) Are you in favour of intervals?**

No.

(60) What size of film do you prefer (35mm. or 16mm.)? Why?

For community showing to children below the age of eight, 16mm. For theatrical showing for children eight and over, 35mm. This distinction applies to American conditions regarding type of equipment used.

(61) How do you judge whether a programme has pleased the audience? Do you question them verbally? Or ask for their impressions in writing? Have you made any special investigations or experiments in this connexion?

Each film is tested on the child audience via the Wiggle Test (see Appendix VIII, p. 231). In our experience, verbal questioning is not only useless but actually misleading, in that the children tend to make the socially acceptable response, i.e., the one which they think would earn them the praise of grown-up teachers or parents. The same stricture applies to written responses (cf. the Bernstein Report, 1947 wherein questionnaire responses indicated that children "preferred" historical pictures whereas their favourite stars were Gene Autry and Roy Rogers).

The Wiggle Test was specially devised to record the entertainment value of a motion picture for a child's audience. The Children's Film Library Committee pioneered the technique of photographing by infra-red the completely unconscious reactions of children as they were watching a given scene or scenes. These behaviour reactions afford the most valid objective evidence as to the children's reactions to a motion picture.

(62) Do you admit parents to performances?

Parents may accompany children to special children's programmes upon payment of the regular adult admission price.

(63) Do children understand films at the first showing?

By and large, yes.

(64) What are the reactions and attitude of teachers and parents towards special performances for children?

Highly favourable.

(65) Have you experimented showing silent films to juvenile audiences?

Yes. The results were disastrous. Silent films no longer possess entertainment value for any juvenile audience that is seeking entertainment.

SPECIAL LAWS

(66) Have you a compulsory censorship of films?

Six out of the 48 United States have censorship laws. In addition, certain municipalities have passed local censorship ordinances.

(67) If so, has any one member of the censorship bureau any knowledge of juvenile audiences' psychology?

These censorship boards are largely political in character. They exercise no special supervision as to the child audience. The Children's Film Library Committee is assisted by an advisory group representing experts in the field of child psychology and mental hygiene. The services of these experts are available whenever the Committee feels the need for their advice.

(68) If so, do you have any difficulties with the censorship, and what?

The pictures selected for the Library and those recommended in current release have never been censored by state or municipal boards. The Children's Film Library Committee, however, has the right to delete from Library subjects any scene or scenes which in their opinion are undesirable for the child audience. Such deletions have in the past centred on: sequences that were boring; scenes of imitable violence since such scenes could be reproduced to their own harm by children in dramatic play; stereotypes or minority groups.

(69) What is the charge of censorship? Are these charges remitted or reduced on recreational films for juvenile audiences?

State and municipal censorship charges vary considerably. Such charges are levied at the time of the picture's original release and hence do not affect the cost of their showing on special children's programmes.

INFLUENCE

(72-74) I have and am now gathering material on these topics for publication in a forthcoming book.

(75) Do you consider that recreational films for juvenile audiences are a good medium of international understanding amongst young people? If so, what are the important aspects to bear in mind?

I do consider that recreational films constitute one of the most important media for international understanding amongst young people. This too, is much too important a topic to discuss in brief.

List of specialists and associations

The names marked with an asterisk are those of persons who were good enough to answer our questionnaire.

We have not been able to draw up a complete and exact list, and apologize in advance for any omissions that may have occurred.

AUSTRALIA

Professor N. H. ROSENTHAL, B.A., B.Sc., Director, Audio Visual Department, Melbourne University, Melbourne.

AUSTRIA

Professor Dr. A. HUBL, Direktor, Bundesstaatliche Hauptstelle für Lichtbild und Bildungsfilm, Sesengasse 3, Wien IX.

BELGIUM

Rev. Père LUNDERS, and Abbé ROGER,* Office catholique du cinéma, 4, rue de l'Orme, Brussels.

Mr. Denis MALOENS,* Director, Ciné-club des jeunesses de l'écran, Palais des beaux-arts, 10, rue Royale, Brussels.

CANADA

National Film Board of Canada, Sovereign Buildings, Bank Street, Ottawa, Mr. L. W. CHATWIN, Director of Distribution.

CZECHOSLOVAKIA

Mr. Zdenek HAPALA,* Chef de la section culturelle du cinéma d'Etat de Tchécoslovaquie, Narodni Trida 28, Prague II.

DENMARK

Mr. Ebbe NEERGARD,* Managing Director, Statens Film Central, Dahlerupsgade 1, Copenhagen.

Mr. J. KOCH-OLSEN,* Managing Director, Dansk Kulturfilm, Krystalgade 15 b 2, Copenhagen.

Mr. Torben ERIKSEN, President, Borns Under Holdnings og Films Organization, Vendersgade 29, Copenhagen.

FRANCE

SPECIALISTS

Mr. BASDEVANT,* Chef du service de l'information, direction de la jeunesse et des sports, Ministère de l'éducation nationale, rue de Châteaudun, Paris.

Mr. Sonika Bo,* Directrice des ciné-clubs "Cendrillon", 7, avenue de Messine, Paris-8°.

Mr. J. P. BARROT,* Directeur culturel de la Fédération française des ciné-clubs, 2, rue de l'Elysée, Paris-8°.

Mr. André BUREAU,* Centre de recherches sur le cinéma pour enfants, 66, rue de Rennes, Paris.

Mr. CADY,* Directeur de l'Ufocel, 3, rue Récamier, Paris-7°.

Mr. Gilbert COHEN-SEAT,* Administrateur de l'institut de filmologie de l'Université de Paris, 17, rue de la Sorbonne, Paris-5°.

Mr. Georges FREEDLAND, Télévision française, rue Cognacq-Jay, Paris-7°.

Mrs. GRATIOT-ALPHANDÉRY,* Institut de psychologie, 41, rue Gay-Lussac, Paris-5°.

Mr. Maurice HILERO, 48, rue Laborde, Paris-8°.

Mr. LEHMANN,* Directeur de l'écran des jeunes, 1, rue de Stockholm, Paris-8°.

Mr. Jean MICHEL,* Président du Ciné-club de jeunes de Valence, 5, rue Emile-Augier, Valence.

Dr. LE MOAL, 66, rue Claude-Bernard, Paris-5°.

Mr. Fred ORAIN,* Producteur, 44, Champs-Élysées, Paris-8°.

Mr. A. RAVE,* Directeur adjoint de l'Ufocel, 3, rue Récamier, Paris-7°.

Professor Henri WALLON, Professeur au Collège de France, Paris.

Mr. René ZAZZO, Directeur adjoint à l'Ecole des hautes études, Paris.

ASSOCIATIONS AND NATIONAL FEDERATIONS

Centrale catholique du cinéma (CCC), 129, rue du Faubourg-Saint-Honoré, Paris-8°.

Fédération loisirs et culture cinématographiques, 155, boulevard Haussmann, Paris-8°.

IDHEC, Institut des hautes études cinématographiques, 92, Champs-Élysées, Paris-8°.

Centre audio-visuel de l'école normale supérieure de Saint-Cloud, Saint-Cloud.

UFOCEL, Union française des offices du cinéma éducateur lai-

que, section de la Ligue de l'enseignement, 3, rue Récamier, Paris-7^e.

Comité français CIDALC.

Fédération des ciné-clubs; Directeur culturel: Mr. J. P. BARROT, 2, rue de l'Elysée, Paris-8.

Institut de filmologie, 17, rue de la Sorbonne, Paris-5^e. (A group under the direction of Professor Wallon has undertaken the study of problems peculiar to child psychology.)

Direction générale de la jeunesse et des sports, 34, rue de Châteaudun, Paris.

CIC, Jeunesses cinématographiques, 5, rue des Beaux-Arts, Paris. (Branch of "Travail et Culture".)

Fédération des maisons de jeunes et de culture, 57, avenue de Neuilly, Neuilly-sur-Seine.

CFCJ, Comité français du cinéma pour la jeunesse, 24, rue de Babylone, Paris.

Cinémathèque Sonika Bo, 7, avenue de Messine, Paris. (Mrs. Sonika Bo is also directress of the "Cendrillon" clubs.)

ANCEJ, Association nationale du cinéma pour l'enfance et la jeunesse, 1, rue de Stockholm, Paris.

Eclaireurs de France, 66, rue de la Chaussée-d'Antin, Paris.

Film et famille, 7, rue de Washington, Paris. (Movement of spectators.)

Ecran des jeunes, 1, rue de Stockholm, Paris.

Centre de recherches du cinéma pour enfants, 66, rue de Rennes, Paris.

Ciné-club de jeunes de Nantes.*

Ciné-club de jeunes de Tournon.*

Ciné-club de jeunes de Valence.*

GERMANY

C. Buckland SMITH, Film Section Information Services, Hamburg-Mohlenhof, 63 HQ, CGC, BOAR 3.

Eberhard MEISCHNER,* Film-Club München E.V., Maximiliansplatz 17, München 2.

Klaus HOSEMANN,* Weiherhofstrasse 14, Fribourg I. BR.

Heinz BELLER,* Zonal Film Library, Film Section, Mohlenhof, Hamburg.

Christlicher Jugendfilm,* Frideland 4, Goettingen.

Fremdsprachenschule Vorbeck,* Gengenbach i. bad. Schwarzwald.

Herr WEBER,* Reorientation Film Programme, Tegernseer Landstr. 210; München.

Diözesen Filmstelle,* Kunigundastr. 5, Essen.

Volkshochschule,* Dinkelsbuehl, Bayern.

Josefsheim, Abt. Lehrlingskasse,* Bigge-Ruhr.

Jugendrotkreuz des Deutschen Roten Kreuzes,* (Mr. SEESMANN), Mornewegstrasse 75, Darmstadt.

Durchgangslagers Poggenhagen, Fluechtlingsjugendlager,* Arbeitsoinsatz u. Betreuung, Poggenhagen ueber Wunstorf-Land, b/ Hannover.

Staatliche Landesbildstelle,* Rothenbaumchaussee 19, Hamburg. Stadtbildstelle,* Gauss-Str. 16, Braunschweig.

Landesbildstelle Niedersachsen,* Gellertstr. 53, Hannover.

Deutsches Institut fuer Filmkunde,* bei der Freiwilligen Selbstkontrolle der deutschen Filmwirthschaft, Wiesbaden-Biebrich, Schloss.

Deutsche Pfadfinder,* Schlitz Hessen (U.S. Zone).

Ev. Jugendpfarramtes, Stalburgstr. 38, Frankfurt/Main.

German Youth Centre, 28 Henkestrasse, Erlangen, Bayern.

"Die Bruecke", Gr. Strasse 12, Flensburg.

Jugend und Film, Professor Dr. M. KEILHACKER, Pädagogisches Seminar der Universität, München.

Jugendfilm-Verleih G.m.b.H., Anhalterstrasse 7, Berlin, S.W. II. Schongerfilm, Inning am Ammersee, Bayern.

INDIA

Mr. Krishna GOPAL,* 6, Tagore Road, Santa Cruz, Bombay 23.

Mr. K. KASIPATI, Old ADC's Quarters, Government House, Mount Road, Madras.

Miss P. F. PATUCK,* Principal, The J.-B. Petit High School, 5, Napier Road, Fort, Bombay I.

Mr. Paul ZILS, Documentary Unit, Chambers de Luxe, 29, Marine Drive, Bombay.

ISRAEL

Mr. B. BEN-YISHAI, M.A., Supervisor Hadassah/Guggenheimer, Recreational Projects, P.O.B. 1078, Jerusalem.

Dr. Hans KUHN, 4, Gardenstr., Haifa.

Mr. J. RABINOWICZ, Cinema for Children and Youth, P.O.B. 986, Haifa.

ITALY

Mrs. Flavio PAULON, La Biennale di Venezia, Mostro Internazionale d'Arte Cinematografica, Venezia.

Mr. Enrico FULCHIGNONI, Professor of Psychology at University of Rome, Unesco, 19, avenue Kléber, Paris-16°.

JAMAICA

Miss Kathleen ROBINS, Organizing Secretary, Kingston and St.

**Andrew Youth Council, 40 Duke Street, Kingston, Jamaica,
B.W.I.**

JAPAN

**Japanese Film Exchange Incorporated, 5, Ginza Nishi 8-chome,
Cho-Ku, Tokyo.**

NETHERLANDS

**Stichting Instituut Film en Jeugd,* Heerenweg II, Wassenaar.
Secretary: Mej. L. H. GALLOIS, Stadhouderslaan 146, The
Hague.**

**Utrechste Stichting Jeugdfilm, Wethouder van Onderwijs en
Jeugdzorg, Gemeente Bestuur van Utrecht.**

**Mr. J. G. J. BOSMAN,* Director of Nederlandsche Bioscoop Bond,
2, Jan Luyken Straat, Amsterdam.**

**Mr. D. VAN STAVEREN, Former Director of the Bureau for Film-
censorship Laan van Nieuw Oost-Indie 140, The Hague.**

POLAND

**Mr. Georges TOEPLITZ, Ecole des hautes études cinématographi-
ques, Targowa 61, Lodz.**

SWEDEN

Mrs. Ingrid ARVIDSSON, Bellmansgatan 6, Stockholm.

**Mr. Gunnar KLACKENBERG, Chief of the State Bureau of Film
Censorship, Kungsgatan 38, Stockholm.**

**Mr. Majken RUDIN, Aroseniusvagen 37, Angby. (Secretary of the
Children's Film Jury.)**

SWITZERLAND

Mr. Auguste KERN, Innere Margareten Strasse 19, Basle.

UNITED KINGDOM

**Miss Mary FIELD, British Board of Film Censors. 3 Soho Square,
London W.1.**

Mr. F. L. HAIGH, Home Office, Whitehall, London.

Lady ALLEN OF HURTWOOD,* Former President of the Advisory

Council on Children's Entertainment Films, Unicef, 43, avenue du Maréchal-Fayolle, Paris.
Children's Entertainment Films, G-B Instructional, Ltd.,* Imperial Studios, Elstree Way, Boreham Wood, Herts.
Advisory Council on Children's Entertainment Films,* 6, Vigo Street, London, W.1.
Northern Counties Children's Cinema Council, 138, Holystone Crescent, Newcastle-on-Tyne 7. Honorary Secretary: Mr. F. R. GRIFFIN.
British Film Institute, 164, Shaftesbury Avenue, London W.C.2., Director: Mr. Dennis FORMAN.
British Film Academy, 117, Piccadilly, London W.1. Director: Mr. Roger MANVELL.
British Board of Film Censors,* 3, Soho Square, London W.1. Secretary: Mr. A. T. L. WATKINS.
Circuits Management Association, Ltd.,* New Gallery House, Regent Street, London. Joint Controllers: Mr. Grafton HUTCHINSON and Mr. E. G. FORSYTH.
Gaumont British Equipment,* Miss PICKERTON. Representative for 35mm. distribution. Mr. BARTON and Mr. KING, representatives for 16mm. distribution.

UNITED STATES

Dr. Edgar DALE, Vice-President of Ohio State University, 13, Page Hall, Columbus, Ohio.
Mrs. Marjorie G. DAWSON,* Director of Children's Film Library Committee, The Motion Picture Association of America, 28 West 44th Street, New York City 18.
Mr. John FLORY, Chairman of the Television Research Committee of the Screen Directors Guild, 7th Avenue, 55th Street, New York City.
Miss Katharin F. LENROOT, Director of the Children's Bureau, Federal Security Agency, Washington 25, D.C.
Mrs. Esther SPEYER, Advisor, Committee on Motion Pictures and Visual Instruction of the United Parents Associations, 289, Fourth Avenue, New York, N. Y.
Mr. Charles UNDERHILL, Director of Television Programmes, The Columbia Broadcasting System, 485 Madison Avenue, New York 22.

URUGUAY

Departamento de Cine Arte, Servicio Oficial de Diffusion Radio Electrica, SODRE, Ministerio de Instruccion Publica, Mercedes 823, Montevideo.

INTERNATIONAL FEDERATIONS

Association internationale du film pour enfants, Bureau central:
7, avenue de Messine, Paris. **President: Mrs. Sonika Bo.**
Bureau international catholique de l'enfance, Office catholique
international du cinéma, 12, rue de l'Orme, Brussels.
Association internationale de filmologie, Université de Paris, 17,
rue de la Sorbonne, Paris.

List of films produced specially for juvenile audiences

As at 1 April 1950 ¹

AUSTRIA

Schneeweißchen und Rosenrot. Puppet film adapted from Grimm, obtained a special mention at the Children's Film Festival in Venice, 1950. 16mm. sound.

Producer: Bundesstaatliche Hauptstelle für Lichtbild und Bildungsfilm, Vienna.

BELGIUM

Le crabe aux pinces d'or. Puppet film made in the C1. Misonne studios, drawn from a story from the paper "Tintin" and inspired by Hergé drawings. 1,360m. 50 mins.

Producer: W. Bouchery.

CANADA

Family Tree, colour cartoon, tells the story of the growth of Canada. 16mm.

Producer: National Film Board.

Look After Your Teeth, colour cartoon, for very small children. Emphasizes the necessity of looking after the teeth. Won a prize at the Children's Film Festival in Venice, 1950, category of films for children of less than 8 years.

Cadet Rousselle, 1947, marionette film in colour; English, 8 mins., obtained a special mention at the Children's Film Festival in Venice, 1949.

Subject: Illustration of the French song "Cadet Rousselle".
A Singing Christmas (Chantons Noël), 1948, French, 10 mins.

Subject: Illustration of four French Christmas Carols sung in chorus: "La guignolée" (Punch and Judy), "Les anges de nos campagnes" (The angels of our countryside), "La visite du jour de l'an" (New Year's Day visit), "D'où viens-tu bergère" (Where art thou from, Shepherdess?).

Folk Songs, 1943-44, series of six shorts, French, illustrating old popular songs:

1. As documentation in the field of recreational films for children has never been centralized, we have been unable to draw up a complete and strictly accurate list. We therefore apologize for any errors or omissions.

- (1) "En roulant ma boule" (Rolling along), white silhouette effects against black background; and "A la claire fontaine" (At the clear fountain) live cartoon, charcoal and pastels. 10 mins.
- (2) "Envoyons d'l'avant nos gens" (Let our people get ahead), animated puppets; "Auprès de ma blonde" (I know my love), animated cartoon, in gouache, 9 mins.
- (3) "Là-bas sur ces montagnes" (On those mountains yonder), photographed drawings in an old setting; "Meunier, tu dors" (Miller, thou art sleeping), marionette film, paper silhouettes with interchangeable limbs, 6 mins.
- (4) "Filez, filez mon navire" (Fair speed, fair sailing), live cartoon; charcoal; "J'ai tant dansé, j'ai tant sauté" (I danced and hopped so much), live cartoon on celluloid, Walt Disney technique, 12 mins.
- (5) "Et moi je m'enfouiyais" (So I vanished), Alexeiev technique; "C'est l'aviron" (Row, row your boat), live cartoon, single background, 10 mins.
- (6) "Là-haut dans ces montagnes" (High up on those mountains), illustrated song, sketches; "C'est l'aviron" (Row, row your boat), a boat moving on the water to the rhythm of a melody in a strange and faraway countryside.

Christmas Carols, 1947, marionette and cartoon film, in colour, 10 mins.

Subject: singing of English carols: "O' come all ye faithful", "Good King Wenceslas", "Joy to the World", "What Child is this", "Silent Night".

Fiddle-de-Dee, 1947, musical film without commentary, in colour, shown at the Bath Festival, 1950, 4 mins.

Canada has produced a whole series of short films of the *Cadet Rousselle* and *Fiddle-de-Dee* type, for example, *Red Birches*, *Hen-Hop*.

Let's All Sing Together, 1944-45, series of six English shorts, illustrating popular songs.

- (1) "Four Gentlemen", "Daisy, Daisy", "Old McDonald had a Farm", "Home on the Range", "Alouette"; live cartoon, 9 mins.
- (2) "Oh Susanna", "Carry on", "Short'nin' Bread", "Pack up your Troubles", short with actors, 8 mins.
- (3) "The Daring Young Man on the Flying Trapeze", "Put on your old grey Bonnet", "The More we are Together", "Carry on"; illustrated strip based on the old well-worn magic lantern technique, 9 mins.
- (4) "En roulant ma boule" (Rolling along), "Clementine", "My Wild Irish Rose", "I've got sixpence"; paper silhouettes, 9 mins.
- (5) "Row, row your boat", "All through the night", "Waltzing Mathilda"; the film teaches the public part-singing, 9 mins.

- (6) "I got a robe", "Men of the Soil", "Frère Jacques", "Oh! No, John, No!", "Give yourself a pat on the back"; live cartoon, 9 mins.

The More We Are Together

- (2) "Billy boy", "What shall we do with the Drunken Sailor", "Marching through Georgia"; live cartoon in colour; 1944, 8 mins.
- (3) "Loch Lomond", "Come to the Fair"; live cartoon in colour, 1948, 10 mins.
- (4) "Here we go round the Mulberry Bush", "Rock-a-bye Baby", "One More River to Cross"; marionette film in colour, 1947, 8 mins.

Le grand voyage d'André (Andrew's Long Voyage), live cartoon in colour, 16mm., 10 mins. This film was sponsored by the Ministry of National Health and Social Welfare, and is entertaining rather than educational.

Subject: Going a-roaming, little Andrew searches for the kind of provisions that contain the five nutritive elements essential to a well-balanced diet.

It's Fun To Sing, 1948, a short black and white. English and French, 12 mins.

Subject: The story of 60 working girls in Toronto, singing in chorus under the direction of Dr. Leslie Bell. They end by achieving well-deserved success, and become professionals. Very popular with the public, they are in great demand on the radio and television.

CZECHOSLOVAKIA

LIVE CARTOONS

Wedding in the Coral Sea (Svatba V Koralovem Mori), 1944, live cartoon in colour, 298m., 10 mins; even the very small children can understand this film. The technique is similar to that of Walt Disney.

Producer: Collective Production of Live Cartoons, Prague.

Scenario: Marriage of two little fish in the Coral Sea. An octopus abducts the young bride, but the bridegroom, with the help of all his fellow-fish, succeeds in liberating her.

CZECHOSLOVAK STATE FILMS

The Old Man and the Beetroot (Zasadil Dedek Repu), first live cartoon produced by the nationalized Czech film industry, colour, 284m., 10 mins.

Directors: Les Frères du Truquage ("The Faking Brothers").

Scenario: An old man plants a beetroot which grows so large that he cannot pull it up. The whole family comes to help, as well as the cat and the dog. Finally, a tiny mouse,

- joining the pulling party, wins the day, all the others falling back on each other.
- The Animals and the Brigands* (Zviratka a Petrovsti), 1946, live cartoon in colour, 235m., 9 mins.
- Director: Jiri Trnka.
- Scenario: The story of three brigands who at night, in the forest, are scared by three domestic animals: a goat, a cat and a cock. At daybreak, the brigands realize there was nothing to be frightened of.
- All Aboard* (Hotovo-jeden!), 1947, live cartoon in colour, 287m., 10 mins., combines live cartoon and photographic background.
- Artistic Director: Jaroslav Kandl.
- Direction: E. Hofman.
- Scenario: Funny story of a tram in Prague.
- The Fox and the Jug* (Liska A Dzban), 1947, live cartoon in colour, 241m., 9 mins.
- Artistic Director: J. Trnka.
- Scenario: Based on an old Czech fable.
- The Water-Spirit in the Mill* (Vodnik ve Mlyně), 1947, live cartoon, 283m., 10 mins.
- Artistic Director: Karel Strebl.
- Scenario: Each night the Water-Spirit turns Master of the Mill, and causes dreadful damage. The miller despairs of stopping him. A travelling apprentice helps him to get rid of the Spirit.
- The Naughty Bunny* (Neposlusny Zajicek), 1947, live cartoon in colour, 240m., 9 mins.
- Artistic Direction: (not mentioned).
- Scenario: Rabbits preparing Easter eggs. No dialogue or commentary.
- Why Birds Alight on Telegraph Wires* (Proc Sedaji Ptaci na Telegrafni), live cartoon in colour, 311m., 11 mins.
- Artistic Director: Z. Seydl.
- Scenario: The film is a tribute to Mahatma Gandhi's pacifism.
- The Double-Bass Gives the Tune* (Basa Tvrdi Muziku), 1948, live cartoon, 271m., 10 mins.
- Artistic Director: Seidl.
- Scenario: Quarrel between a double-bass and an orchestra.
- The Champion* (Zavodnik), 1948, live cartoon in colour, 262m., 10 mins.
- Artistic Director: Kamil Lhotak.
- Scenario: A baby in a very old and ugly pram is outside a shop waiting for its mother, who is buying a new pram. After a series of incidents, the ugly old pram runs away of itself and joins in a motor race, of which it proves the winner.
- Our Ivan* (Ivanku nas), 1948, live cartoon, 261m.
- Scenario: The story of Ivan, a little school boy, who destroys his school equipment.

Lenora, live cartoon in colour, 350m.

Scenario: The story of a lazy little girl. Can be understood from the pictures alone. No dialogue or commentary.

Little Tales (Rikalda), inspired by counting-game rhymes, 1949, in colour, 220m., 8 mins.

Director: Hofman.

Artistic Direction: Josef Lada.

Scenario: Recounts little stories of animals, based on the above rhymes.

A.B.C., 1950, live cartoon in colour, 306m., 10-11 mins., very witty, but unsuitable for very small children.

Direction: Les Trois Frères du Truquage.

Director: E. Hofman.

Artistic Direction: Kamil Lhotak.

Scenario: In a nursery, the toys, the letters of a book and its illustration of a Princess are attacked by a vacuum cleaner. The toys want to prevent the Princess from vanishing. The letters manage to detach the cleaner's electric plug and the cleaner's soul flies away in the form of a kite.

In Preparation

Films from books by Josef Capek, the Czech writer and painter:
O Peiskovi a Kocicce (Story of a dog and a cat).

Direction: Hofman.

O Nespokojenem Stolecku (Story of an unhappy table).

Direction: Jiri Brdecka.

Scenario: Karel Zeman.

LIVE PUPPET FILMS

The Czech Year (Spalicek), 1948, in colour, about 2,000m.; international prize for the best puppet film at the 1948 Venice Festival.

This film is in 6 parts: "Carnival", "Spring", "Legend of St. Prokop", "Pilgrimage", "The Village Festival", "Bethlehem". It is inspired by national songs and customs. The important part is the music, taken from popular Czech songs sung by children.

Director Jiri Trnka.

The Nightingale and the Emperor (Cisaruv Slavik), 1949, in colour, 1,981m., 1 h. 12 mins.; the beginning and the end of the film are played by real actors; the rest is a marionette show.

Artistic Direction: J. Trnka.

Scenario: Based on Andersen's fairy-tale.

Pioneers' A.B.C. (Pionyrska Abeceda), 1949, black and white, 704m., 26 mins.; acted by children.

Director: Karel Baroch.

Scenario: During the night, the letters of a poet's typewriter try to write a song.

***The Animals in the Flood* (Krocek), 1947, black and white, 90m., 9 mins.**

Scenario: A number of animals are working together in a garden, when suddenly there is a flood. The animals help each other. One, however, refuses to join with the others and tries to build a little boat for himself. He gets drowned, while all the others manage to save themselves.

***Ferda the Ant*, 1944, black and white, 280m., about 9 mins.**

Director: Zeman.

Scenario: Same theme of collective work. One ant takes a fancy to a fly, who gets itself into a spider's-web, but is saved by other animals (snails, etc.).

***Misha the Bear* (Misa Kulicka), 1947, in colour, 286m., 10 mins.**

Director: Karel Baroch.

Scenario: Theme: love of animals. After many adventures, Misha the Bear is befriended by a peasant.

***Lullaby* (Ukolébavka), 1948, black and white, 280m., 7 mins.**

Director: H. Tyrlova.

Scenario: Doll dances to amuse a child.

***Christmas Dream* (Vanocni Sen), 1944, black and white, 300m., 10 mins.; 1 actor with puppets. Awarded a prize at the 1946 Venice Festival.**

Director: Karel Zeman.

Scenario: One Xmas night, a little girl dreams that all her toys are alive.

***The Toys' Revolt* (Vzpoura Hracek), 1947, black and white, 410m., 15 mins.; 2 actors and puppets. Awarded a prize at the 1947 Brussels Festival.**

Director: H. Tyrlova.

Scenario: Anti-Fascist film. An artist is creating dolls and while so doing, for fun, caricatures Hitler. The Gestapo comes to arrest him. But the dolls resist the Gestapo successfully.

***Prairie Air* (Arie Prerie), 1950, in colour, 580m., 21 mins.**

Director: Jiri Trnka.

Scenario: Parody of a Western. A cowboy saves a beautiful girl who has fallen into the hands of a bandit.

***Budulinek and the Foxes*, black and white; 300m.**

Directors: Anna Vesela and Vaclav Zykmund.

Scenario: Based on a popular tale made into a nursery rhyme by the well-known Czech poet Frantisek Halas.

In Preparation

***Prince Bayaya*, in colour, about 2,000m.; opera; a children's tale.**

Director: J. Trnka.

***The Little Trains* (Dva Vlacky), a short.**

***The Treasure* (Poklad), a sequence of three different types of fairy-tale, in 3 parts.**

***Miniature Story* (Miniaturni Pribeh), story of a woolly puppet and a handkerchief. A short.**

Greedy Budulinek (Mlsny Budulinek).

Directors: V. Zikmund and Mrs. J. Vesela.

Budulinek and the Bad Chiseller (Budulinek a Zly Ptacnik).

Directors: V. Zikmund and Mrs J. Vesela.

DENMARK

NORDISK FILM KOMPAGNI PRODUCTIONS

De Pokkers Unger (Those Blasted Kids), 1947, in collaboration with Dansk Kultur Film, played by actors, 35mm., 2,742m.

Directors: Bjarne and Astrid Henning-Jensen.

Palle Alene I Verden (Palle alone in the world), 1949, fantasy, played by actors, 35mm., 716m.

Vesteryavs Dreng (Children of the North Sea), full length.

DANSK KULTUR FILM

Aerlighed Varer Laengst (Honesty is the best policy), 1950, film acted by children, 16mm.

Director: Knud Dahl.

Det Ordner Vi (We'll see to that), 1946, silent film acted by children, 16mm.

Director: Holger Jensen.

Forste Mand Pa Holdet (The Best Boy in the Team), 1945, silent film acted by children, 16mm.

Director: Holger Jensen.

Hanen Der Ikke Ville Galle (The Cock that would not Crow), a short.

Directors: Nicolais Lichtenberg and Kirsten Bundgaard.

Mikkel (The Fox), 1949, a short, 652m., 35mm.

Directors: Jorgen Roos and Carl Weismann.

Tak For Sidst, The adventures of four Copenhagen children, on holiday at a farm. 16mm.

Director: Holger Jensen.

FRANCE

ÉCRAN DES JEUNES

Antoine, chef de bande. Fiction, story about scouting, 16mm. sound, 1,200m, 1 h. 20 mins.

Bim, le petit âne (Bim, the little donkey), adventures of a little donkey. Eastern tale style, 1,500m.

Fleur de Fougères. Colour puppet film. Fairy tale. First prize for cartoon and puppet films, Venice 1950.

Guignol et Barbarin (Guignol and Barbarin), series of 17 live puppet films. Puppet-show technique, average length: 650m.

Jacky, Jacquotte et les sortilèges, fantasy, with trick photography, acted by children. Silver Medal, Venice, 1948. Relates the adventures of two naughty children who find a magic stone, which allows them to grow smaller or taller, as they wish.

Le Briquet magique (1944). A Zaubovitch puppet film adapted from an Anderson fairy tale.

Le coin des enfants (The Children's Corner), a story on the theme of Debussy, with models and real actors, 650m.

Tim et Tom à la campagne. A short film.

SONIKA BO PRODUCTIONS

Elle est chez elle (She is at home), 1 reel.

La vache donne deux choses (The Cow gives two things), 1 reel.

Zanzabelle à Paris (Zanzabelle in Paris), live puppets, 1 reel; first prize at the 1949 Venice Festival, Category of Films for Children of 7 to 11 years. Shown at the 1949 Edinburgh Festival and at the 1950 Bath Festival.

Director: L. Starevitch.

Subject: The story of a giraffe who wants to travel and manages to board a plane bound for Paris. Zanzabelle's adventures in the city.

FRED ORAIN PRODUCTIONS

Deux petits anges (Two Little Angels), played by actors, 530m.

Ecole des facteurs (School for Postmen), played by actors, 450m.

Enfantillages (Baby Tricks), in course of production, played by actors, about 600m.

L'Aventure est au coin du bois (Adventure is round the wood), played by actors, 550m.

Soigne ton gauche (Look to your left hook), played by actors, 350m.

LES GÉMAUX PRODUCTIONS

Le petit soldat (The Little Soldier), live cartoon in colour, shown at the 1949 Edinburgh Festival.

Director: Grimault.

Scenario: Jacques Prévert.

Music: Kosma.

GERMANY

Franzel im Schnee, Prize at the Children's Film Festival in Venice, 1950, category of films for children of 8 to 11 years, 13 mins.

Kalif Storch, cartoon, black and white.

Producer: Burg-film.

Pimpinella, silent film, special mention at the Children's Film Festival in Venice, 1949.

The Snowman, live cartoon shown at the Bath Festival, 1950.

Unsterblicher Eulenspiegel. Fiction, poetic narrative.

Producer: Nord Film.

ITALY

I Fratelli Dynamite, live cartoon in colour, shown at the 1950 Bath Festival.

Director: Domeneghini.

Micetto Cacciatore, Silver Medal, Venice 1948.

La Rosa di Bagdad, full length live cartoon in colour. Obtained the first prize at the Children's Film Festival at Venice, 1949.

Director: Domeneghini.

L'Altra Maria, fiction, 30 mins. A stepmother gradually wins the affection of her husband's little daughter.

Producer: Sepaflm.

Director: M. Padovini.

Le Avventure di Pinocchio, black and white cartoon, 1 hour.

Marinai Senza Stelle, film played by actors, mostly children.

First prize at the 1949 Children's Film Festival, Venice; category: films for adolescents of 11 to 15 years.

Director: De Robertis.

Una Bimba Sogna, live cartoon in colour, shown at the 1949 Edinburgh Festival. Adventures of a little girl and her friend, the mushroom, in the insect world.

Il Piccolo Sceriffo. Adventures taken from the serial in a children's weekly.

Producer: Secit.

Director: V. Sala.

JAPAN

For further information and details of the following films application may be made to the Educational Film Exchange Inc., 5 Ginza Nishi, 8-Chome, Tokyo, Japan.

Osaru no Cameraman (The Monkey Cameraman), 11 mins. A Nippon Eiga Sha production.

Tsuri Tengu (Complete Angler), 13 mins. A Harry production.

Suteneko Tora-Chan (Tora, the Cast-away Cat), 28 mins. A Toho Education Film production.

Nonki Kikanshi (Carefree Locomotive Driver), 15 mins. A Toho Education Film production.

Kaeru to Kitsune (Frog and Fox), 13 mins. A Toho Education Film production.

Muku No Kino Hanashi (Story of a Big Tree), 27 mins. A Toho Education Film production.
Dobutsu Dai-Yakyu-Sen (Animal Baseball), 13 mins. A Toho Education Film production.
Kitsune to Kotori (Fox and Little Bird), 15 mins. A Kindai Eiga Sha production.
Nonki Ekiicho (Carefree Station Master), 22 mins. A Nippon Doga Sha production.
Tora-Chan to Hanayome (Tora and the Bride), 23 mins. A Nippon Doga Sha production.
Kodomo Gurafu (Children's Graphic News), 12 mins. A Nippon Eiga Sha production, Nos. 1-7.
Tsuru to Kodomo Tachi (Crane and Children), 53 mins. A Toho Educational Film production.
Tanima no Shojo (Damsel of the Valley), 67 mins. A Toho Education Film production.
Meitantei Hiroshi-Kun (Hiroshi, the Super-Sleuth), 47 mins. A Toho Education Film production.
Kuki no Nakunaru Hi (The Day Air Ceases to Exist), 67 mins. A Nippon Eiga Sha production.
Kieta Koushi (The Calf that Disappeared), 50 mins. A Toho Education Film production.
Suishoyama no Shonen (Boys in Crystal Hill), 53 mins. A Toho Education Film production.
Oh, Kono Ikkyu (Ah, This One Pitch), 58 mins. A Toho Education Film production.
Uma (*The Horse*), revised edition, 53 mins. A Toho Co., Ltd. production.
Nagasaki No Ko (Child of Nagasaki), 23 mins. Taiyo Eiga production.
Hachinosu No Kodomo Tachi (Children of the Beehive).
Kaze No Ko (Child of the Wind).
Te No Tsunagu Ko Ra (Children Holding Hands).

NORWAY

Det Var Engang, Norwegian version of a Swedish film.
 Producer: Norsk Opplysningsfilm.
Tim Og Toffe, live puppet film, black and white, 10 mins.; shown at the 1950 Bath Festival.
 Producer: Norsk Film A/S.

POLAND

Pawele and Awele, live puppet film, shown at the 1949 Venice Festival.

SPAIN

Cencicienta. Full length colour cartoon. Obtained a special mention at the Children's Film Festival in Venice, 1950.

Producer: Estelafilm.

Director: J. Benet-Morel.

SWEDEN

Barnen Fran Frostmof Jallet (Children of the Frosted Mountains), played by actors, 1 h. 15 mins., shown at the 1950 Bath Festival.

Producer: Schamyl Bauman.

Director: Rolf Husberg.

Distributor: Sandrew Bauman Film.

Subject: Adventures of some orphans (children of the same family), travelling in North Sweden. Time: end of last century.

City Rhythms.

Director: Sucksdorff.

Eagles' Ravine.

Director: Sucksdorff.

Kajan Gar Till Sjoss (The Jackdaw goes to Sea).

Producer: Schamyl Bauman.

Director: Rolf Husberg.

Distributor: Sandrew Bauman Film.

Kuckelikaka, for children of 6 to 10 years.

Producer: Svensk Filmindustri.

Master Detective Blomquist, played by actors, 1 h. 15 mins.

Producer: Schamyl Bauman.

Director: Rolf Husberg.

Distributor: Sandrew Bauman Film.

Subject: From the very popular Swedish book by Astrid Lindgren. Thriller.

Pippi Langstrum, for children of 7 to 12 years.

Samp Lappehill, for children of 8 and over.

Tant Gron, Tant Brum och Tant Gradelin (The Three Aunts), obtained the first prize at the Children's Film Festival at Venice, 1949.

Producer: Svensk Filmindustri.

Subject: From the book by Elsa Beskow.

SWITZERLAND

Le bon cœur de Elobi, colour cartoon.

Producer: Pinscheures, Berne.

Time of your Life, colour, 16mm. sound, 22 mins. American children on holiday in Switzerland.

Producer: F. F. Dahinden.

UNITED KINGDOM

"CHILDREN'S ENTERTAINMENT FILMS" GB INSTRUCTIONAL (CEF) ¹

FULL-LENGTH FILMS

- (1) Adventures.
Bush Christmas, 77 mins.; *Clue of the Missing Scene*, 50 mins.; *Jean's Plan*, 32 mins.; *Last Load*, 54 mins.; *Secret Tunnel*, Gold Medal, 7 to 16 years, Venice, 1948, 50 mins.; *Mysterious Poacher*, prize, 11 to 15 years, Venice, 1950, shown at the 1950 Bath Festival, 49 mins.; *Under the Frozen Falls*, 44 mins.
- (2) Achievement.
Circus Boy, 50 mins.; *Fortune Lane*, Silver Medal, 7 to 16 years, Venice, 1948, 57 mins.; *Little Ballerina*, 60 mins.; *Lone Climber*, 59 mins.; *Trek to Mashomba*, 56 mins.
- (3) Historical Background.
Trapped by the Terror, special mention at the 1949 Children's Festival in Venice, 55 mins.
- (4) Fantasy.
The Boy Who Stopped Niagara, 33 mins.; *Dragon of Pendragon Castle*, 1st prize for full-length films, Venice, 1950, shown at the 1950 Bath Festival, 52 mins.; *The Magic Chalks*, 1st prize for short films, Venice, 1950, 9 mins.; *Greedy Boy*, silver medal category of children 7 to 16 years, Venice, 1948, 482m., 15 mins.
- (5) School Story.
Looking for Trouble, the adventures of a little girl in a school in occupied Germany who finds it difficult to adapt herself to her new surroundings, 46 mins.
- (6) Foreign Adaptation.
Children of the Frosted Mountain, 60 mins.; *Elephant and the Skipping Rope*, 34 mins.; *Master Detective Blomquist*, 60 mins.
- (7) Slapstick.
Stage Frights, 34 mins.

SHORT STORIES

Basuto Boy, 15 mins.; *Escape from Norway*, 31 mins.; *Here We Come Gathering*, 22 mins.; *Sports Day*, 24 mins.; *Tom's Ride*, 11 mins.; *Trouble at Townsend*, 21 mins.

1. For all supplementary details concerning the names of directors, distributors and scenarios, see CEF Index.

SERIALS

- (1) Slapstick.
Voyage of Peter Joe (6 episodes) 22-27 mins.; *Three Bags Full* (3 episodes), shown at the 1949 Edinburgh Festival, 18-19 mins.
- (2) Adventures.
Dusty Bates (5 episodes), 21-26 mins.; *Mystery of the Snakeskin Belt*, made in South Africa (8 episodes), 15-18 mins.; *Riders of the New Forest* (5 episodes), special mention at the Children's Film Festival in Venice, 1949, 13-19 mins.

TRAVEL

Czechoslovakia, 18 mins.; *Man in Green* (Canada), 14 mins.; *Message from Alberta* (Canada), 9 mins.; *Pen Pictures from Denmark* (4 parts), shown at the 1950 Bath Festival, 8-10 mins.; *Pen Pictures from Rhodesia* (5 parts), 6-10 mins.; *Peter and Pat in Lapland*, 16 mins.; *Poland*, 17 mins.; *Portuguese Harvest* (Portugal), 10 mins.; *Valley of the Sun* (Portugal), shown at the 1950 Bath Festival, 8 mins.

NATURE

Rabbits! Rabbits!, 278m, 10 mins.; *Sally Sparrow*, 9 mins.; *Secrets of Life* (12) (children's versions), 6-8 mins.; *Tales of the Woodland* (6), 10-11 mins.; *With Uncle Bill at the Zoo*, 11-12 mins.

INTEREST

Beating the Weather, 7 mins.; *Feeding on the Farm*, 9 mins.; *How, What and Why* (3 parts), 11-12 mins.; *Log of a Form Master*, 10 mins.; *Storm at Sea*, 10 mins.; *Tale of a Trawler*, 9 mins.

MAGAZINES

Our Club Magazine, Nos. 1 to 53, each about 9 mins.; *Our World Magazine*, Nos. 1 and 2, each about 9 mins.; (No. 1 shown at the 1950 Bath Festival).

CARTOONS

Robbie Finds a Gun, black and white, 9 mins.; *Squirrel War*, colour, 3 episodes, 10-12 mins.; *The Fox and the Crow*, black and white, 9 mins.; *The Lion*, colour cartoon for 8-year-olds. *Who Robbed the Robins*, colour, 9 mins.

COMMUNITY SINGING

Bound for the Rio Grande, 10 mins.; *Dashing Away with the Smoothing Iron*, shown at the 1949 Edinburgh Festival, 7 mins.; *Heave Away my Johnny*, 9 mins.; *Oh! No, John, No!* shown at the 1950 Bath Festival, 7 mins.; *One More River*, first prize at the Children's Film Festival at Venice, 1949; category: films for children up to 7. Shown at the 1949 Edinburgh Festival, 9 mins.; *Raggle Taggle Gypsies*, 9 mins.

UNION OF SOVIET SOCIALIST REPUBLICS

(Russian titles transcribed according to the system adopted by the Library of Congress.)

LIVE CARTOONS (Producer: Sojuzmultifilm)

The Little Humpbacked Horse (Konëk Gorbunok), in colour, "talkie", 35mm., 50 mins., 3 reels; Shown at the 1950 Bath Festival. There is a copy in 16mm. A live puppet film has been produced on the same subject.

Directors: I. Vano and J. Snezko-Blochaja.

Scenario: Based on a tale by Ierchov. An old man had three sons: the eldest intelligent, the younger one average, and the last a bit simple-minded. One day their cornfields are devastated. Fortunately, little Ivan manages to capture the white fairy horse that did the damage. The horse, to regain its freedom, presents Ivan with two other magnificent horses and one little humpbacked horse. Before leaving, the fairy horse warns Ivan never to part with the little humpbacked horse, which will be his friend and help him in difficult times. After several adventures, Ivan is appointed equerry to the Tzar. But the former equerry swears revenge on Ivan. He persuades the Tzar to send Ivan in quest of the firebird and the beautiful maiden. Thanks to his little humpbacked horse, Ivan returns with his mission successfully fulfilled. But the equerry now persuades the Tzar to plunge Ivan into a cauldron of boiling water, as a "rejuvenating" remedy. The little humpbacked horse helps Ivan through all these trials, and Ivan is transformed into a handsome young prince, beloved by the beautiful maiden. The old Tzar, envious and seeking to regain his youth, also jumps into the boiling cauldron, but dies in it. Ivan becomes Tzar, and marries the beautiful maiden.

The First Lesson (Pervyj Urok), in colour, sound film, 269m., 10 mins.; shown at the 1950 Bath Festival.

Director: L. Bredis.

Scenario: A big bear is giving three little bears a lesson on bees. He sketches a bee on the blackboard, but the little bears

cannot recognize it. Suddenly, a real bee flies in, absorbing their attention. The little bears chase the bee and steal the honey from the hive. The bees beat them back and the bears return shamefacedly to school. The master says: "Let this be a lesson to you. Next time you will not leave school without my permission."

Quartet (Kvartët), 1948, in colour, 296m., 10 mins.; shown at the 1950 Bath Festival.

Director: Aleksandr Ivanov.

Scenario: Well-known Russian fairy-tale. A bear, a donkey, a goat and a monkey are so much impressed by the beautiful song of a nightingale that they decide to form a quartet. The bear takes the accordion, the monkey a saxophone, the goat a trombone, and the donkey a xylophone. They set up a hideous noise. Disgusted, they walk through the forest and come upon the Music Conservatory. There they learn to play properly, so much so that the nightingale joins them; the quartet has become a quintet.

Grey Neck (Sereja Sejka), in colour, 528m., 19 mins.; shown at the 1950 Bath Festival.

Directors: L. Almarik and V. Polkovnikov.

Scenario: A little duck, "Grey Neck", is bitten in the wing by a fox, and cannot join its comrades on their flight to warmer lands. After spending the winter with the rabbits, it learns to fly again. In the spring, still pursued by the fox, it lures the latter on to an ice-floe, which gradually melts and drowns the persecutor. Grey Neck joyfully greets his family on their return from the warmer lands.

The Restful Glade (Tikhaja Poljana), in colour, 332m., 12 mins.

Directors: B. Deskin and G. Filipov.

Scenario: Three little bears are taking a holiday in the country. They play football, and this braces them up and gives them fresh energy for work.

The Peacock's Tail (Pavlinnyj Khvost), in colour, 300m., 11 mins.

Directors: L. Almarik and Polkovnikov.

Scenario: A very elegant bear decides to adorn himself with a peacock's tail, but everything goes wrong when some hunters take him for a real peacock. Thanks to the other animals of the forest, he gets himself out of the scrape.

The Eagle's Feather (Orlinnoe Pero), in colour, 235m., 9 mins.

Director: D. Bobricenko.

Scenario: The story of a little rabbit that becomes a hero.

The Tale of a Soldier (Skazka o Soldate), in colour, 580m., 21 mins.; shown at the 1949 Edinburgh Festival.

Directors: V. and Z. Brumberg.

Scenario: Story of a soldier who frees from demons a whole kingdom, lying beyond nine mountains and ten rivers. The king, however, does not keep his promises. The soldier makes him disappear in a lake and enables the people to start a new and happier life.

***Spring Melody* (Melodija Vesny), 1946, in colour, 336m., 12 mins.**

Director: D. Bobricenko. Music: Cajkovskij.

Scenario: Awakening of nature after its long winter sleep.

***Melody of Happiness* (Pesen'ka Radosti), 1946, in colour, 550m., 20 mins.**

Director: M. Poscenko.

Scenario: Story of a little girl who, with the help of Misha the bear, and a rabbit, saves a little red bird that is imprisoned in the realm of the great polar night magician.

***The Fox and the Thrush* (Lisa i Drozd), in colour, 368m., 14 mins.**

Director: Aleksandr Ivanov.

Scenario: Story of a bad fox and a wily thrush. Thanks to its intelligence, the thrush banishes the fox's influence from the realm of the forest.

***The Elephant and the Ants* (Slon i Murovej), in colour, 287m., 11 mins.**

Directors: V. Dezkin and G. Filipov.

Scenario: Based on an old Daghestan tale. The animals are celebrating the wedding of their friend the fox. The elephant mars the merry-making, seeking to be admired as the strongest of them all. But the ant gives him a lesson and shows him that brains are more valuable than physical strength.

***The Gay Kitchen Garden* (Vesëlyj Ogorod), 1947, in colour, 311m., 11 mins.; shown at the 1949 Edinburgh Festival.**

Director: Valdimir Sutezey.

Scenario: Two little gardeners, Vania and Masha, and their dog Bobby, have as their friend the Scarecrow, thanks to whom their garden yields a fine crop.

Musical background: children's chorus.

***The Popping Eyes of Fear* (U Strakha Bol'syja Glaza), in colour, 304m., 11 mins.**

Directors: Olga Khodatozeva and P. Nosov.

Scenario: Story of a fox who scares all the animals because of the fearful tales he tells about his friend the cat.

***The Seven-Coloured Flower* (Svetik, semisvetik), 1948, in colour, 592m., 22 mins.; awarded a prize for the best live cartoon, Prague, 1949.**

Director: M. Sesanovskij.

Scenario: Little Genia has received a magic flower, each petal of which permits the fulfilment of a wish. While the first wishes are trifling, the last petal is put to good use, since it helps Genia's little comrade to recover his lost health. So Genia receives a new magic flower.

***The Vanished Epistle* (Propovskaja Gramota), 1,193m., 44 mins.; excellent for children as well as adults.**

Directors: V. and Z. Brumberg.

Scenario: Based on a tale by Gogol. The film shows the charm of the Ukrainian countryside and the character of the Ukrainians, who always preserve their sense of humour.

***Mashenka's Concert* (Masenkin Koncert), 1949, in colour, 265m., 10 mins.**

Director: G. Pozin.

Scenario: Mashenka receives on her birthday a cake, a ball and a black doll. Her mother takes her to the concert for the first time. That night, she dreams that her doll is sad and that she plays some music to comfort it. Waking up in the morning, she finds the little black doll's face has changed: while Mashenka was asleep, her mother has repainted it. The doll is smiling and the little girl is happy.

***New Year's Night* (Novogodnjaja noc'), recent, in colour, 278m., 10 mins.**

Director: Olga Khodatozeva.

Scenario: A New Year's fairy-tale.

***The Ski Champion* (Cempion Lyz), recent, in colour, 270m., 10 mins:**

Director: A. Ivanov.

Scenario: Modern fairy-tale. Ski contest for animals.

LIVE PUPPET FILMS

***The New Gulliver* (Novyj Gulliver), black and white, 2,105m., 1 actor and 2,000 puppets, 1 h. 17 mins.**

Producer: Sojuzintorgkine.

Director: Aleksandr Ptusko.

Scenario: Based on Jonathan Swift's novel.

***The Golden Key* (Zolotoj Kljucik), 1939, black and white, 2,384m., partly marionette film, partly acted, 1 h. 27 mins.; for children and adults.**

Director: Aleksandr Ptusko.

Scenario: Based on Collodio's "Pinocchio".

***What shall I do in the World?* (Kem Byt'), in colour, 290m., 11 mins.**

Scenario: Based on a poem by Vladimir Majakovskij. Two children play at imagining the adventures of various workmen exercising their craft: joiner, engineer, sailor, etc. They find that each calling is better than the last but that each has its importance in society.

***Tale of an Old Oak* (Skazka Starogo Duba), in colour, 285m., 11 mins.**

Scenario: Makarek, a naughty little boy, has put to flight all the trees and birds from his grandmother's garden. He is very unhappy about it, and makes up for it so well that order is restored.

***The Cuckoo and the Starling* (Kukuska i Skvorec), 1949, in colour, 293m., 11 mins.**

Directors: L. Almarik and V. Polkovnikov.

Scenario: Mr. and Mrs. Starling have built their nest, which is soon filled with five little starlings. Mrs. Cuckoo comes to pay them a visit of congratulation and tells them how

marvellous life is without any family responsibilities. On her way back she is attacked by a kite, which carries her off to his nest. The kite seeks to do the same to the starling, but the whole family fights him and so are saved.

Fedja Zajcev, 1948, in colour, 582m., 21 mins.

Directors: The Sisters V. and Z. Brumberg.

Scenario: Story of a little schoolboy who is always telling lies. One night he dreams that all his toys have left him because they know of his lying. Next day he confesses his misdeeds and is left with a clear conscience.

FILMS PLAYED BY ACTORS

The Little Humpbacked Horse (Koněk Gorbunok), acted by adults, 1 h. 28 mins.

Director: Aleksandr Ru.

Scenario: Children's tale based on folklore themes. (See Live Cartoons.)

The Weeping Princess, acted by adults, 1 h. 10 mins.

Director: Aleksandr Ru.

Scenario: Based on a tale by Pushkin. Story of a pike that was saved by Jemelka, a poor young peasant. The pike now fulfils all Jemelka's wishes. Miracles are wrought: sledges proceed without horses, buckets of water carry themselves about, and trees are felled without axes. King Pea's daughter is always weeping. Jemelka succeeds in making her laugh; she falls in love with him, and he abducts her. The King, who adores his daughter, sends a whole army after them, but the pike's magic prevents the army from finding them. The pike's last present to the bride and bridegroom is a wooden house. "And now you have to work miracles for yourself," he tells Jemelka. The village lads and lasses welcome the princess.

Cinderella, acted by adults, 1 h. 27 mins.

Directors: Nadja Koceverova and Mikhail Sapiro.

The Immortal Kascej (Kascej Bessmertnyj), 1 h. 29 mins.

Director: I. Savsenko.

Scenario: Based on Jules Verne.

Captain Grant's Children (Deti Kapitana Granta), 1937, 1 h. 30 mins.

Producer: Mosfilm.

Directors: V. Vajnstok and D. Gutman.

Scenario: Based on Jules Verne.

A Captain of Fifteen (Pjatnadcati Letnij Kapitan), 1945, 1 h. 24 mins.

Producer: Sojuzdetfilm.

Director: V. Zuravlëv.

Scenario: Based on Jules Verne.

White Fang (Belyj Klyk), 1946, 1 h. 29 mins.

Producer: Moscow "Order of the Russian State" Studio.

- Director: A. Zguridi.
 Scenario: Based on Jack London.
A Brave School-Girl (Pervoklasnica), 1948, 1 h. 20 mins., acted by the same little girl who took the leading part in "The Elephant and the Skipping Rope" (see Great Britain).
 Producer: Sojuzdetfilm.
 Directors: R. Ilja Trez and A. Zak.
There was once a Little Girl (Zila Byla Devcenka), 1944, 1 h. 16 mins.
 Producer: Sojuzdetfilm.
 Director: V. Sukhobokov.
 Scenario: Story of a little girl starving in Leningrad (Second World War).
Son of the Regiment (Syn Polka), 1946, 1 h. 23 mins.
 Producer: Sojuzdetfilm.
 Director: Valentin Kataëv.
 Scenario: Episode of the Second World War.
A Sail Yonder (Beleet Parus Odinokij), 1937, 1 h. 29 mins.
 Producer: Sojuzdetfilm.
 Director: V. Legozin.
 Scenario: Based on Valentin Kataëv.
Maxime Gorki's Youth (Detstvo Maxima Gor'kogo), 1938, 1 h. 41 mins.
 Producer: Sojuzdetfilm.
 Director: Mark Donskoj.
 Scenario: Based on Maxime Gorki's Memoirs.

UNITED STATES OF AMERICA

- Brotherhood of Man**, colour cartoon, a call for solidarity and unity amongst peoples. Other films in this series are available.
Junior Rodeo, a children's rodeo and prize distribution, 16mm., 9 mins.
 Producer: Encyclopaedia Britannica.

Films for adults

suitable for special performances for children

UNITED STATES

We give below the list of films published in the catalogue of the Children's Film Library, 1948, and in the September 1948-September 1949 supplement.¹ They are classified in three categories:

- (1) Films forming part of the Children's Film Library. All pictures selected must represent high entertainment value for children of 8 to 12 according to the Wiggle Test.² All pictures selected must be approved by the National Children's Film Library Committee from the standpoint of educational, moral and social value. They are films of former years which are out of circulation.
- (2) CPR: Children's Programmes Recommended. Films in current or recent release especially recommended for family patronage and for child audiences. They possess high interest value for the children according to the Wiggle Test. These films are not part of the Children's Film Library. They will automatically enter the library upon conclusion of their general release.
- (3) CPA: Children's Programmes Acceptable. CPA films are current releases suitable for family patronage and for special children's programmes. They have not been "Wiggle Tested" on child audiences.
- (4) Selected shorts for children's programmes. This list has been compiled by Mrs. Marjorie Hamilton, Director, School Motion Picture Committee of the National Board of Review.

I. ORIGINAL CHILDREN'S FILM LIBRARY TITLES

<i>Astor Pictures</i>	Blondie brings up Baby (67 minutes)
Swiss Family Robinson (93 minutes)	Five Little Peppers and How They Grew (60 minutes)
<i>Columbia</i>	Five Little Peppers in Trouble (63 minutes)
Adventures of Rusty (65 minutes)	Junior Army (69 minutes)

1. *The Children's Film Library and Special Children's Programmes, 1948.* In this brochure short summaries are given for each film. It is obtainable from the Community Relations Department, The Motion Picture Association, 28 West 44th Street, New York 18, N.Y.
2. See Appendix VIII (p. 23).

Return of Rusty (64 minutes)
Sergeant Mike (60 minutes)
Son of Davy Crockett, The (59 minutes)

Eagle Lion

Adventures of Gallant Bess (99 minutes)
Last of the Mohicans (94 minutes)
Mickey (87 minutes)
Northwest Stampede (75 minutes)

M-G-M

Adventures of Huckleberry Finn, The (90 minutes)
Boys' Ranch (97 minutes)
Canterville Ghost, The (95 minutes)
Christmas Carol, A (69 minutes)
Human Comedy, The (119 minutes)
National Velvet (122 minutes)
Stablemates (89 minutes)
Young Tom Edison (82 minutes)

Monogram

Barefoot Boy (63 minutes)
Hoosier Schoolboy, The (62 minutes)
Kidnapped (81 minutes)

Paramount

Alice in Wonderland (90 minutes)
Biscuit Eater, The (81 minutes)
Geronimo (89 minutes)
Henry Aldrich, Boy Scout (66 minutes)
If I were King (100 minutes)
Little Miss Marker (80 minutes)
Mrs. Wiggs of the Cabbage Patch (80 minutes)

RKO-Radio

Anne of Green Gables (79 minutes)
Anne of Windy Poplars (88 minutes)
Dog of Flanders (72 minutes)
Mother Carey's Chickens (82 minutes)
Two Thoroughbreds (61 minutes)
Up in Arms (103 minutes)

20th Century-Fox

Black Beauty (76 minutes)
Little Old New York (150 minutes)
Poor Little Rich Girl (72 minutes)
Rebecca of Sunnybrook Farm (80 minutes)
Story of Alexander Graham Bell (97 minutes)
Wild Beauty (60 minutes)
Young Mr. Lincoln (100 minutes)

United Artists

Kit Carson (95 minutes)
Knickerbocker Holiday (85 minutes)
Song of the Open Road (93 minutes)
Three is a Family (80 minutes)

Republic

Bill and Co (61 minutes)
Sis Hopkins (98 minutes)
Young Buffalo Bill (59 minutes)

Universal

Feudin', Fussin', and a-Fightin (78 minutes)
Mighty Treve, The (70 minutes)
Overlanders. The (British-Ealing) (90 minutes)

Sandy Gets Her Man (66 minutes)

Underpup, The (88 minutes)

Warner Brothers

Green Pastures (90 minutes)

Midsummer Night's Dream, A (132 minutes)

Penrod and Sam (64 minutes)

Prince and the Pauper, The (60 minutes)

Sea Hawk, The (127 minutes)

II. CPR PICTURES (CHILDREN'S PROGRAMMES RECOMMENDED)

Columbia

Black Arrow, The

Bandit of Sherwood Forest, The

Jolson Story, The

Rusty leads the Way

Fox

Anna and the King of Siam

Deep Waters

Down to the Sea in Ships

Give my Regards to Broadway

Green Grass of Wyoming

Make Mine Music

Miracle on 34th Street

My Friend Flicka

Sand

Smoky

State Fair

Sunday Dinner for a Soldier

Three Girls in Blue

Thunderhead

Thunder in the Valley

M-G-M

Anchors Aweigh

Bad Bascomb

Captains Courageous

Courage of Lassie, The

David Copperfield

Gallant Bess

Green Years, The

Hills of Home

Lassie Come Home

Lost Angel

Meet me in St. Louis

Music for Millions

National Velvet

Secret Garden

See here, Private Hargrove

Stratton Story, The

Take me out to the Ball Game

Treasure Island

Wizard of Oz

Yearling, The

Monogram

The Babe Ruth Story

Paramount

Going My Way

O.S.S.

Perils of Pauline, The

Welcome Stranger

J. Arthur Rank

Bush Christmas

Republic

My Pal Trigger

RKO

Bells of St. Mary's

Boy with Green Hair

Fantasia (Disney)

Farmer's Daughter, The

Fun and Fancy Free (Disney)

Green Promise, The

My Pal Wolf

Melody Time (Disney)

Pinocchio (Disney)

Princess and the Pirate, The

Savage Splendor

Secret Life of Walter Mitty, The

Sinbad the Sailor

So dear to my Heart (Disney)

Song of the South (Disney)

Tarzan and the Mermaids

Three Caballeros, The

Wonder Man (Goldwyn)

Universal-International
Red Canyon
So goes my Love

Song of Scheherazade
Wild Beauty

III. CPA PICTURES (CHILDREN'S PROGRAMMES ACCEPTABLE)

Columbia
Arizona
Blazing Trail, The
Blondie's Big Deal
Blondie's Secret
Challenge of the Range
Cowboy and the Indians, The
Desert Horseman
Desert Vigilantes
Eldorado Pass
Fighting Frontiersman
Gallant Blade, The
Gallant Journey
Galloping Thunder
Hey Rookie
Horsemen of the Sierras
Laramie
Last of the Redmen, The
Loaded Pistols
My Dog Rusty
Personality Kid
Prince of Thieves, The
Relentless
Return of Monte Cristo, The
Riders of the Whistling Pine
Rim of the Canyon
Roaring Rangers
Roll on Texas Moon
Secret of St. Ives, The
South of Death Valley
Swordsman, The
Two-Fisted Stranger

Films Classic
Spirit of West Point, The

Fox
Canadian Pacific
Captain Eddy
Crash Dive
It shouldn't Happen to a Dog
Margie
Mother Wore Tights
Night Wind

Scudda-Hoo, Scudda-Hay
Sitting Pretty
Wake Up and Dream
Where Do We Go From Here

M-G-M
Andy Hardy's Blonde Trouble
Cynthia
Fiesta
Good News
It Happened in Brooklyn
Kissing Bandit, The
Living in a Big Way
My Brother Talks to Horses
Nothing but Trouble
On an Island with You
Southern Yankee, A
Sun Comes Up, The
This Time for Keeps
Three Musketeers, The
Two Sisters from Boston

Monogram
Bomba the Jungle Boy
Dude goes West, The
Gentleman Jo Palooka
Ginger
Haunted Mine

MPSA
Movie Crazy

Paramount
Henry Aldrich gets Glamour
Henry Aldrich Swings It
Connecticut Yankee, The
Paleface, The
Plainsman, The
Road to Rio
Shaggy
Unconquered
Variety Girl
Virginian, The
Whispering Smith

Republic

Along the Oregon Trail
 Death Valley Gunfighters
 Driftwood
 Grand Canyon Trail
 Home in Oklahoma
 In old Oklahoma
 Last Bandit, The
 Law of the Golden West
 Man from Rainbow Valley
 My Pal Trigger
 Plunderers, The
 Quick on the Trigger
 Rustlers of Devil's Canyon
 Sheriff of Wichita
 South of Rio
 Susanna Pass
 Twilight on Rio Grande
 Under Nevada Skies
 Wyoming
 Wyoming Bandit

RKO

Big Sombrero, The
 I Remember Mama
 Indian Agent
 Kid from Brooklyn, The
 Make Mine Music (Disney)
 Mysterious Desperado
 Rustlers, The
 Stagecoach Kid
 Step lively
 Tarzan and the Amazons
 Tarzan's Desert Mystery
 Tarzan's Magic Fountain

Tarzan Triumphs

Tycoon
 Wanderer of the Wasteland

United Artists

Africa Screams
 Borrowed Trouble
 Daring Caballero, The
 False Colours (Sherman)
 False Paradise
 Just William's Luck
 Love Happy
 Kansan, The (Sherman)
 The Story of Dan Patch

Universal

Buck Privates Come Home
 Chip off the Old Block
 Here Come the Co-eds
 Hit the Ice
 Little Miss Big
 Mexican Hayride
 O'Flynn, The
 Patrick the Great
 Pirates of Monterey, The
 Time of Their Lives
 Wistful Widow of Wagon Gap

Warner Bros

Cloak and Dagger
 Destination Tokyo
 God is my Co-pilot
 My Wild Irish Rose
 Two Guys from Texas

Although "Westerns" are not listed by title among the films acceptable for children, such series as the following are usually acceptable for children's programmes:

Hop-along Cassidy

Johnny Mack Brown
 Jimmy Wakeley
 Buster Crabbe (in Western roles)

George O'Brien

Gene Autrey
 Roy Rogers
 Charles Starrett (The Durango Kid)

Tarzan pictures where available are also popular with children.

**IV. LIST OF SELECTED SHORTS AND CARTOONS
FOR CHILDREN'S PROGRAMMES**

1945 Selected Shorts

Alaskan Grandeur (Fox)	Land of 10,000 Lakes (Fox)
Annapolis (RKO)	Lost Lake, The (Fox)
Athlete of the Year (RKO)	Magic Stone, The (Col.)
Athletic Items (RKO)	Memories of Columbus (Fox)
Author in Babyland (Univ.)	New Americans (RKO)
Bands Across the Sea (Vita.)	Nine Hundred, The (Vita.)
Barbershop Ballads (Vita.)	Nostradamus IV (M-G-M)
Bear Facts (Univ.)	Nova Scotia (Fox)
Birds and Beasts were there, The (Vita.)	Paddle Your Own (Para.)
Black Gold and Cactus (Fox)	Pledge to Bataan (Vita.)
Blue Winners (Para.)	Popular Science J 4-4, J 4-5 (Para.)
Bountiful Alaska (Fox)	Popular Science J 5-1 (Para.)
Campus Mermaid (Para.)	Puck Chasers (Col.)
Canine-Feline Capers (Para.)	Queer Birds (Univ.)
City of Paradox (Fox)	Running the Team (Para.)
Community Sing (Col.)	Safety Sleuth (M-G-M)
Congo (Vita.)	Seeing El Salvador (M-G-M)
Court Craft (RKO)	Seesaw and the Shoes, The (M-G-M)
Doctor of Paintings (Univ.)	Silver Springs Swimcapades (Vita.)
Fan Fare (Para.)	Ski Aces (Fox)
Five Star Bowlers (RKO)	Story of a Dog (Vita.)
Flicker Flashbacks—2 (RKO)	Ski Gull (RKO)
Game Bag, The (Para.)	Track and Field Quiz (M-G-M)
Girls Preferred (Fox)	Unusual Occupations L 4-4, L 4-5 (Para.)
Glamour in Sports (Vita.)	Village of the Past (Univ.)
Good Dog (Para.)	Water Babies (Vita.)
Harbor Goes to France, A (Col.)	West Point Winners (RKO)
Hi-Ho Rodeo (Col.)	What a Picnic! (Para.)
Hollywood Scout (M-G-M)	White Rhapsody (Para.)
House I Live In, The (RKO)	Wingmen of Tomorrow (Univ.)
It Happened in Springfield (Vita.)	Your National Gallery (Univ.)
It Looks Like Rain (M-G-M)	
Jungle Capers (Univ.)	
Lady Fights Back, A (M-G-M)	

1945 Selected Cartoons

African Diary (RKO)	Dear Old Switzerland (Fox)
Barney Bear's Polar Pest	Dippy Diplomat (Univ.)
Californy 'er Bust (RKO)	Dog Watch (RKO)
Canine Casanova (RKO)	Gabriel Church Kitten (Para.)
Canine Patrol (RKO)	Hare Trigger (Vita.)

Hockey Homicide (RKO)
In Dutch (RKO)
Jasper Tell (Para.)
Jasper's Minstrels (Para.)
Legend of Coyote Rock (RKO)
Lulu's Birthday Party (Para.)
Magicalulu (Para.)
Mighty Mouse and the Kil-
kenny Cats (Fox)
Mighty Mouse in Gypsy Life
(Fox)

Mouse Trouble (M-G-M)
The Eyes Have it (RKO)
The Fox and the Duck (Fox)
The Port of Missing Mice
(Fox)
Puttin' on the Dog (M-G-M)
Raiding the Raiders (Fox)
She-Sick Sailor (Para.)
Smoky Joe (Fox)
Tops in the Big Top (Para.)

1946 Selected Shorts

All Aboard (Vita.)
All Star Musical Review (Vita.
2 rls.) 12-14
Along the Rainbow Trails
(Fox)
Answer Man, The (Univ.)
Arcaro Up (RKO)
Badminton (M-G-M)
Ben Hogan (RKO) 12-14
Birds Make Sport (Para.)
Cadet Cagers (Col.) 12-14
Cradle of Liberty (Fox)
Desi Arnaz and Orchestra
(Vita.) 12-14
Diving Aces (Col.)
Dominion of Sports (Vita.)
Down Singapore Way (Vita.
2 rls.)
Enrico Madriguera and Or-
chestra (Vita.) 12-14
Fala at Hyde Park (M-G-M)
Flicker Flashbacks (RKO)
Football Fanfare (Fox)
Football Thrills 1944 (M-G-M)
12-14
Frontier Frolics (Univ.)
Glimpses of Guatemala (M-
G-M)
Golden Hunch, The (M-G-M)
Great American Mug, The (M-
G-M) 12-14
Great Lakes (RKO 2 rls.)
Hawaiian Memories (Vita. 2
rls.)
Here Comes the Circus (Fox)

Highway Mania (RKO 2 rls.)
12-14
Land of the Mayas (M-G-M)
Lazy Hunter, The (Vita.)
Let's go Camping (Vita.)
Looking at London (M-G-M)
Louisiana in Springtime (Fox)
Magic on a Stick (M-G-M)
Man from Missouri, The (Fox)
12-14
March of Time (Fox 2 rls.):
18 Million Orphans; Justice
comes to Germany 12-14;
Challenge to Hollywood 12-
14; Life with Baby; To-
morrow's Mexico 12-14; New
France 12-14; Atomic Power
12-14
Mermaids' Paradise (Col.)
Michigan Ski-Doodle (Vita.)
Mission Trail, The (M-G-M)
Mr. Chimp on Vacation (Univ.)
Mr. Chimp to the Rescue
(Univ.)
Musical Masterpieces (M-G-M)
Naughty Nanette (Para. 2 rls.)
Nine Hundred, The (Vita.)
Okay for Sound (Vita. 2 rls)
12-14
Operation Holiday (Univ.)
Panama (RKO 2 rls.)
People on Paper (M-G-M)
Pins and Cushions (Fox)
Popular Science J5-4, 5, 6
(Para.)

Port of New York (RKO 2 rls.)
 Puck Chasers (Col.)
 Purity Squad (M-G-M 2 rls.)
 12-14
 Ranch in White (Vita.)
 Report on Japan (RKO 2 rls.)
 12-14
 Rhythm on Blades (Para.)
 Riding Hannefords (Vita.)
 Skating Lady (RKO)
 Ski Master (RKO)
 Stairway to Light (M-G-M) 12-
 14
 Star-Spangled City (Vita.)
 Steeplechasers (RKO)

Story of a Dog (Vita.)
 Street of Shadows (RKO 2 rls.)
 12-14
 TVA (This is America) (RKO
 2 rls.)
 Testing the Experts (Para.)
 Tiny Terrors of Timberland
 (Univ. 2 rls.)
 Two Million Rooms (RKO 2
 rls.) 12-14
 Visiting Vera Cruz (M-G-M)
 Where Time Stands Still (M-
 G-M)
 White House (RKO 2 rls.)
 Winning Basketball (RKO)

1946 Selected Cartoons

Bath Day (RKO)
 Double Dribble (RKO)
 Bouble Dribble (RKO)
 Eager Beaver
 Holiday for Shoestrings (Vita.)
 Lighthouse Keeping (RKO)
 Mighty Mouse in Svengali's
 Cat (Fox)
 Mighty Mouse in Winning the
 West (Fox)

Mouse in Manhattan (M-G-M)
 Of Thee I sing (Vita.)
 Rhapsody Rabbit (Vita.)
 Pluto's Housewarming (RKO)
 Silent Tweetment (Col.)
 Squatter's Rights (RKO)
 The Exterminator (Fox)
 The Reckless Driver (Univ.)

1947 Selected Shorts

A Boy and his Dog (Vita.)
 Adventures in South America
 (Vita.)
 Answer Man 6 (Univ.)
 Babes and Broncs (Univ.)
 Beauty for Sale (RKO) 12-14
 Best in Show (Col.)
 Bikini (M-G-M)
 Calling on Costa Rica (M-G-M)
 Cape of Good Hope (Fox)
 Campus Boom (RKO) 12-14
 College Climbers (RKO)
 Cue Tricks (Col.)
 Day at Hollywood Park (Vita.)
 Diamond Demon (M-G-M)
 Diamond Gals (Para.)
 Dive-Hi Champs (Para.)
 Equestrian Quiz (M-G-M)

Everybody Talks about it
 (Para.)
 Fantasy of Siam (Fox)
 Flying Sportsman in Jamaica
 (Vita.)
 Football Thrills 9 (M-G-M)
 Forgotten Island (RKO) 12-14
 Girls and Gags (Fox)
 Goofy Golf (Col.)
 Hail Notre Dame (RKO)
 Harness Racing (Vita.)
 Hi-Li (Col.)
 Historic Capetown (Fox)
 I am an Alcoholic (RKO) 12-
 14
 Iced Lightning (Para.)
 Ice Skippers (RKO)
 Jitterumba (Univ.)

Jumping Jacks (Para.)	Red Fury (Univ.)
Let's Go Swimming (Vita.)	Royalty of the Range (Fox)
Let's Sing a College Song	Rubber River (Vita.)
(Univ.)	Saddle Up (Vita.)
Like Father, Like Son (Para.)	San Francisco (RKO)
Making the Varsity (Para.)	Screen Snapshots No. 3 (Col.)
March of Time (13th series):	Ski Champion (RKO)
Nos. 3-6, 8-10, 12 (Fox) 12-14	Style of the Stars (Fox)
Melody of Youth (Vita.)	Tanbark Champion (Fox)
Men of Tomorrow (Vita.)	Ten Pin Magic (Col.)
Nation is Born (RKO)	Tennis Town (Vita.)
Northern Ramparts (RKO)	Tennis Wizards (Col.)
Our Old Car (M-G-M)	The Big Party (RKO)
Patio Museum (Univ.)	The Last Bomb (Vita.) 12-14
Pelican Pranks (Univ.)	Toccata and Fugue (UA)
Play and Plenty (Univ.)	Traffic with the Devil (M-G-M)
Playing by Ear (M-G-M)	12-14
Polo (Col.)	Try and Catch Me (Para.)
Popular Science J6-2-6 (Para.)	Under White Sails (Para.)
Queens of the Court (Para.)	Unusual Occupations L6 1-2
Race Horses are Born (Para.)	(Para.)
Racing Sleuth (RKO)	Volley-Oop! (Col.)
Really Important Person, A	Wild West Chimp (Univ.)
(M-G-M)	Wonder Eye (World Today)

1947 Selected Cartoons

Aladdin's Lamp (Fox)	Mail Dog (RKO)
Bootle Beetle (RKO)	Mighty Mouse in Crying
Cat Concerto, The (M-G-M)	"Wolf" (Fox)
Clown of the Jungle (RKO)	Rabbit Transit (Vita.)
Figaro (RKO)	The Gay Anties (Vita.)
Foul Hunting (RKO)	The Wee Men (Para.)
Goofy Gophers (Vita.)	Tubby the Tuba (Para.)
Hobo Bobo (Vita.)	Wilbur the Lion (Para.)

1948 Selected Shorts (January to September)

All-American Swing Stars	Border without Bayonets: This
(Para.)	is America (RKO 2 rls.)
Amazing Mr. Nordill, The (M-	Bowling Kings (Col.)
G-M)	Bowling Tricks (M-G-M)
Aqua Zanies (Col.)	Call of the Canyon (Univ.)
Athletic Varieties (RKO)	Canada Calls (Univ.)
Basketball Headliners of 1948	Celebration Days (Warner,
(RKO)	Tech. 2 rls.)
Beautiful Bali (Warner, Tech.)	Champions in the Making
Bermuda (Fox, Tech.)	(Col.)
Big League Glory (Para.)	

Children's Village; This is America (RKO 2 rls.)
Climbing the Matterhorn (Mono. Colour 2 rls.)
Copenhagen Pageantry (Fox, Tech.)
Cradle of a Nation (M-G-M, Tech.)
Democracy's Diary; This is America (RKO 2 rls.)
Doggone Clever (RKO)
Echo Ranch (Univ. 2 rls.)
Fingal's Cave (United, Tech.)
Fishing the Florida Keys (Warner, Tech.)
Five Fathoms of Fun (Para.)
Football Thrills 10 (M-G-M)
Funny Business; This is America (RKO 2 rls.)
Give us the Earth (M-G-M 2 rls.)
Glimpses of New Scotland (M-G-M, Tech.)
Going to Blazes (M-G-M, 2 rls.)
Goodbye, Miss Turlock (M-G-M)
Harnessed Lightning (Univ. 2 rls.)
Have you ever Wondered? (M-G-M)
Her Favourite Pools (Para.)
Holiday for Sports (Warner, Tech.)
Holiday in South Africa (Fox, Tech.)
Home of the Iceberg (Univ.)
It Can't be Done (M-G-M)
Jungle Close-Ups (Fox, Tech.)
King of the Carnival (Warner, Tech., 2 rls.)
Ladies in Wading (RKO)
Let's Sing a Song about the Moonlight (Warner)
Let's Sing a Song about the West (Warner)
Majesty of Yellowstone (Fox, Tech.)
March of Time, 9, Life with Junior (Fox 2 rls.)
Men, Women and Motion (Univ.)
Mighty Timber (Univ.)
Miracle in a Cornfield (M-G-M, Tech.)
My Old Town (M-G-M)
Navy Crew Champions (Col.)
Now You See It (M-G-M, Tech.)
Olympic Class (Fox)
On the Shores of Nova Scotia (M-G-M, Tech.)
Pet Peeves (M-G-M)
Photo Franzy; This is America (RKO 2 rls.)
Pin Games (RKO)
Playtime in Scandinavia (Fox, Tech.)
Popular Science, J7-1, J7-4, J7-5 (colour)
Quail Pointers (RKO)
Rhythm of a Big City (Warner, Tech.)
Riddle of Rhodesia, The (Fox, Tech.)
Ride, Ranchero, Ride (Warner, Tech.)
Riding Habits (Para.)
Riding the Waves (Para.)
River Melodies (Univ.)
Rodeo Thrills and Spills (Col.)
Running the Hounds (Para.)
Scenic Sweden (Fox, Tech.)
Screen Snapshots 27; Out of this World Series (Col.)
Ski Demons (Col.)
Sky Thrills (Fox)
Snow Capers (Univ.)
Soap Box Derby (Warner, Tech. 2 rls.)
Sports Coverage (RKO)
Sport's Golden Age; This is America (RKO 2 rls.)
Stop, Look and Guess 'em (Para.)
Sun Valley Fun (Warner, Tech.)
Teen Age Tars (RKO)
Tennis in Rhythm (M-G-M)
Three R's go Modern (Fox, Tech.)

Trip to Sportland (Warner, Tech.)	Visiting Virginia (M - G - M, Tech.)
Unusual Occupations; L7-1, L7-2, L7-5 (Par. Col.)	What d'ya Know? (M-G-M)
Vacation Magic (Fox, Tech.)	What's Hatchin'? (Warner, Tech.)
Water Battlers (Univ.)	Wind Curves and Trap Door (Univ.)

1948 Selected Cartoons

(All cartoons in Technicolor unless otherwise stated)

Back Alley Uproar (Warner)	Mighty Mouse in a Fight for Life (Fox)
Bandmaster, The (United)	Mighty Mouse in the First Snow (Fox)
Bear and the Bean (M-G-M)	Mighty Mouse in Love's Labour Won (Fox)
Bored Cuckoo, The (Para.)	Midnight Snack, The (M-G-M)
Cat Nap Pluto (RKO)	One Note Tony (Fox)
Chip'n Dale (RKO)	Pluto's Blue Note (RKO)
Clock Cleaners (RKO)	Pluto's Fledgling (RKO)
Date with Duke (Para.)	Pluto's Suprise Package (RKO)
Donald's Happy Birthday (RKO)	Pueblo Pluto (RKO)
Flip Flap (Para.)	Rhapsody in Wood (Para.)
Golden State, The (Para.)	Santa's Surprise (Para.)
Hop, Look and Listen (Warner)	Three for Breakfast (RKO)
Horse Fly Fleas, A (Warner)	Two Gophers from Texas (Warner)
House Hunting Mice (Warner)	We're in the Honey (Para.)
Inferior Decorator (RKO)	Winter Storage (RKO)
Invisible Mouse, The (M-G-M)	
Land of the Lost (Para.)	
Make Mine Freedom (M-G-M)	

1948-49 Selected Shorts

(September 1948 to September 1949)

Candid Microphone (Col.)	What I Want Next (M-G-M)
Diving Champions (Col.)	You Can't Win (M-G-M)
Queen of Sports (Col.)	Acrobatic Illinois (Para.)
Rhapsody on Ice (Col.)	Best of Breed (Para.)
Annie was a Wonder (M-G-M)	Big League Glory (Para.)
Cape Breton Island (M-G-M)	Emerald Isle (Para.)
City of Little Men, The (M-G-M)	Fair Way Champions (Para.)
Football Thrills 11 (M-G-M)	Hot Rod Speedsters (Para.)
Ice Aces (M-G-M)	In the Driver's Seat (Para.)
Pigskin Skill (M-G-M)	Mr. Groundling Takes the Air (Para.)
Scholastic England (M-G-M)	Popular Science J-7-6 (Para.)
Scientifquiz (M-G-M)	Popular Science J-8-2 (Para.)
Super Cue Men (M-G-M)	Popular Science J-8-3 (Para.)

Popular Science J-8-4 (Para.)	March of Time, America's New
Popular Science J-8-5 (Para.)	Air Power (20th Fox)
Sno' Time for Learnin' (Para.)	March of Time, Life with
Top Figure Champs (Para.)	Grandpa (20th Fox)
Unusual Occupations L8 - 1	March of Time, Watchdogs of
(Para.)	the Mail (20th Fox)
Unusual Occupations L8 - 2	Neptune's Playground (20th
(Para.)	Fox)
Unusual Occupations L8 - 3	Olympic Water Wizards (20th
(Para.)	Fox)
Unusual Occupations L8 - 4	Portrait of the West (20th
(Para.)	Fox)
Unusual Occupations L8 - 5	Quaint Quebec (20th Fox)
(Para.)	Shadows on the Snow (20th
Airline Glamour Girls (RKO)	Fox)
Athletic Stars (RKO)	Symphony of a City (20th
Athletic Varieties (RKO)	Fox)
Block Party (RKO)	Way of the Padres (20th Fox)
Boy and the Eagle, The (RKO)	Yankee Ski-Doodle (20th Fox)
Calumet Blue Bloods (RKO)	Beauty and the Beach (UI)
Canadian Rough Riders (RKO)	Call of the Canyon (UI)
County Fair (RKO)	Canada Calls (UI)
Fraud Fighters (RKO)	Choo Choo Swing (UI)
Friend of the Family (RKO)	Child's Dream, A (UI)
Frozen Fun (RKO)	Dynasty of Wonders (UI)
Girls in White (This is Ame-	Four Bears before the Mast
rica) (RKO)	(UI)
Helicopter Magic (RKO)	Inch by Inch (UI)
Hoodoo (RKO)	Minstrel Mania (UI)
I Like Soap Because (RKO)	They Went thata Way (UI)
Ice Kids (RKO)	Circus Town (V)
Rolling Thrills (RKO)	Royal Duck Shoot (V)
Seal Island (RKO)	Swim Parade (V)
Shush Money (RKO)	Bannister's Bantering Babies
Sports Top Performer (RKO)	(WB)
Strikes to Spare (RKO)	Batter Up (WB)
Waders of the Deep (RKO)	Calgary Stampede (WB)
Wonder House (RKO)	Cinderella Horse (WB)
Beauty and the Blade (20th	Cradle of the Republic (WB)
Fox)	Day at the Fair, The (WB)
Bermuda (20th Fox)	Drums of India (WB)
Foaled for Fame (20th Fox)	Dude Rancheroos (WB)
Football Finesse (20th Fox)	English Outings (WB)
Future Champs (20th Fox)	Fighting Athletes (WB)
Golden Transvaal (20th Fox)	Gauchos of the Pampas (WB)
Hunter, The (20th Fox)	Heart of Paris (WB)
Landscape of the Norse (20th	Jungle Man Killers (WB)
Fox)	Man from New Orleans (WB)
Maine Sail (20th Fox)	My own United States (WB)
	Mysterious Ceylon (WB)

Nation on Skis, A (WB)
 Playtime in Rio (WB)
 Princely India (WB)
 Race Rider, The (WB)
 Ski Devils (WB)

So you want to be on Radio
 (WB)
 Sportsman of the Far East
 (WB)
 Water Wonderland (WB)

1948-49 Selected Cartoons
(September 1948 to September 1949)

To Hear Your Banjo Play
 (Brandon)
 Bear and the Hare, The (M-
 G-M)
 Little Goldfish, The (M-G-M)
 Milky Way (M-G-M)
 Polkadot Puss (M-G-M)
 Little Cut-up, The (Para.)
 Spinach vs. Hamburger
 (Para.)
 All in a Nut Shell (RKO)
 Bubble Bee, Disney (RKO)
 Goofy Gymnastics (RKO)
 Greener Yard, The, Disney
 (RKO)
 Honey-Harvester, Disney
 (RKO)

Mickey's Seal, Disney (RKO)
 Slide Donald Slide, Disney
 (RKO)
 Tea for 200, Disney (RKO)
 Trailer Horn, Disney (RKO)
 Lyin' Lion, The (20th Fox)
 Love's Labor Won, Mighty
 Mouse (20th Fox)
 Bugs Bunny Rides Again
 (WB)
 Daffy Dilly (WB)
 Haredevil Hare (WB)
 Kit for Kat (WB)
 Long Haired Hare, The (WB)
 Mouse Mazurka (WB)
 Scaredy Cat (WB)
 Shell Shocked Egg, The (WB)

FRANCE

LIST OF FILMS SUITABLE FOR JUVENILE AUDIENCES
 DRAWN UP BY A. RAVÉ, DEPUTY DIRECTOR OF UFOCEL

The films indicated on the following list have been shown to children between the ages of 7 and 17. Thanks to surveys made after each showing, we have been able to classify the films in three categories.

This classification, however, is only approximate and a supplementary examination should be made, taking into account the different mental ages of the children, their social milieu and the regions in which they live. This work is at the moment being undertaken by Ufocel.

Ufocel has prepared "evaluation cards" which carry technical details on the origin of the films, names of producers and actors, date of production and running time, as well as a brief synopsis and an evaluation of the artistic, educational and moral worth of the film.

Ufocel will be glad to make these cards available to anybody needing this information. They can be examined at 3 rue Récamier, Paris-7°.

The following list also indicates the names of the French distributors, the country of origin of the films, and, in the case of films produced in Great Britain and the United States, their original titles.

FILMS	DISTRIBUTORS IN FRANCE	
	35mm.	16mm.
<i>Under 11 Years Old</i>		
Conte de Cendrillon, le (U.S.S.R.)	Dismage	
Elephant Boy (Great Britain)	Filmsonor	
Enfants du capitaine Grant, les (U.S.S.R.)	OCI	
<i>From 11 to 14</i>		
A cor et à cri (la grande bagarre) (Great Britain: Hue and Cry)	Gaumont	
Adémaï, bandit d'honneur (France)	CCFC	SELF
Aifang (Norway)	Arc de Triomphe	
Au loin une voile (U.S.S.R.)	France-U.S.S.R.	France-U R.S.S.
Bambi (U.S.A.)	RKO	
Barreaux blancs (U.S.A.: Lord Jeff)		M-G-M
Cadets de l'Océan, les (France)	Gaumont	Gaumont
Cage aux rossignols, la (France)	Gaumont	Gaumont
Capitaines courageux (U.S.A.: Captains Courageous)	M-G-M	M-G-M
Centenaire, le (France)	Astoria	Pathé
Ciel est à vous, le (France)	Consortium	Offices régionaux
Croisière jaune, la (France)		Ciné-sélection
Deanna et ses boys (U.S.A.: Hundred Men and a Girl)	Universal	
Debuts à Broadway (U.S.A.: Babes on Broadway)	M-G-M	M-G-M
Deux nigards démobilisés (U.S.A.: Buck Privates come Home)	Universal	Universal
Dumbo (U.S.A.)	RKO	
Ecole buissonnière, l' (France)	AGDC	CFR
Emile et les détectives (Germany)	Féd. ciné-clubs	
Enfants du capitaine Grant, les (U.S.S.R.)	OCI	France-U.R.S.S.

FILMS
DISTRIBUTORS IN FRANCE

35mm.

16mm.

Enfer blanc (Prisonniers de la montagne) (France)	Ciné-France Film	
Eve a commencé (U.S.A.: It started with Eve)	Universal	Universal
Fidèle Lassie, la (U.S.A.: Lassie come Home)	M-G-M	
Flicka (U.S.A.)	Fox-Europa	
Grande parade de Charlot, la (U.S.A.)	Astoria	
Grand-père (France)	Eclair	Eclair
Gros lot, le (Great Britain: Bush Christmas)	M-G-M	
Jeanne d'Arc (U.S.A.: Joan of Arc)	RKO	.
Jeunesse de Tom Edison, la (U.S.A.: Young Tom Edison)	M-G-M	
Jody et le faon (U.S.A.: The Yearling)	M-G-M	
Jour de fête (France)	Francinex	CFR
Jupiter, fils de Flicka (U.S.A.: Thunderhead, Son of Flicka)	Fox-Europa	
Livre de la jungle, le (Great Britain: Jungle Book)	Filmsonor	
Louisiana Story (U.S.A.)	Filmsonor	
Maîtres de la mer, les (U.S.A.: Rulers of the Sea)	Paramount	Paramount
Marie-Louise (Switzerland)	Arc de Triomphe	Hérault
Mioche, le (France)	Gray	Gray
Mort du cygne, la (France)	CFF	CFF
Nanouk l'Esquimau (U.S.A.: Nanook of the North)	Artistes associés	
Narcisse (France)	Gray	Gray
Nous, les gosses (France)	Pathé	Pathé
Nyla le Lapon (Sweden: Sous le soleil de minuit)	RAC	
Petites pestes, les (U.S.A.: The Under-pup)	Universal	Universal
Petit Lord Fauntleroy, un sourire d'enfant (U.S.A.: Little Lord Fauntleroy)		Eclair
Pinocchio (U.S.A.)	RKO	
Prélude à la gloire (France)	Gray	
Premier de cordée (France)	Pathé	Pathé
Robinson de l'Alaska, le (U.S.A.: Tundra)	UPF	
Route est ouverte, la (Australia: Overlanders)	Victory	
Ruée vers l'or, la (U.S.A.: Gold Rush)	Artistes associés	

FILMS
DISTRIBUTORS IN FRANCE

35mm.

16mm.

Sept ans de malheur (Italy: Come persi la guerra)	Gray	Gray
Têtes de pioche (U.S.A.: Blockheads)	Ciné-France film	Ciné-France film et of- fices ré- gionaux

Over 14 Years Old

Admiral Nakhimov (U.S.S.R.)	Cineldé	
A nous la liberté (France)	Filmsonor	
Assassinat du père Noël, l' (France)	AGDC	CFR
Attends-moi (U.S.S.R.)	UFPC	Mondial film
Au grand balcon (France)	Corona	
Bataille de l'eau lourde, la (France)	Filmsonor	Filmsonor
Bataille du rail (France)	AGDC	CFR
Banche-Neige (U.S.A.: Snow White and the Seven Dwarfs)	RKO	
Bonne à tout faire (U.S.A.: Sitting Pretty)	Fox	
Capitan, le (France)	Ciné- sélection	Ciné- sélection
Caravane du désert, la (France)	Ciné-France film	Ciné-France film
Carrefour des enfants perdus, le (France)	SELF	SELF
Casse-pieds, les (Parade du temps per- du) (France)	Gaumont	
Ceux du ciel (France)	Gallia	Gallia
Challenge (le Drame du mont Cervin) (France)		
Cœurs d'acier (Poland)	Film Polski	Film Polski
Dernière chance (Switzerland)	Arc de Triomphe	Hérault
Dieux du dimanche, les (France)	Rivers	
Disparus de Saint Agil, les (France)	Vog	Pathé
Duguesclin (France)	Discina	
Enfance de Gorki (U.S.S.R.)	France- U.R.S.S.	
En gagnant mon pain (Gorki) (U.S.S.R.)	France- U.R.S.S.	
Escadron blanc, l' (France)	Ciné- sélection	Ciné- sélection
Espoir (France)	Filmsonor	
Fantôme à vendre (Great Britain: The Ghost goes West)	Filmsonor	

FILMS
DISTRIBUTORS IN FRANCE

35mm. 16mm.

Gala du rire (U.S.A.)	Ciné-France film	Ciné-France film
Goodbye, Mr. Chips (U.S.A.)	M-G-M	
Gosses mènent l'enquête, les (France)	Ciné- sélection	Ciné- sélection
Grandes espérances, les (Great Britain: Great Expectations)	Gaumont	
Hamlet (Great Britain)	Victory	
Hellzapoppin (O.V.) (U.S.A.)	Universal	
Henry V (O.V.) (Great Britain)	Gaumont	
Heureux mortels (Great Britain: Happy Mortals)	Gaumont	
Homme aux mains d'argile, l' (France)	UFPC	
Hommes sont nés, des (U.S.A.: Boys' Town)		
Homme à hommes, d' (France)	RAC	
Il était une petite fille (U.S.S.R.)	Cineldé	
Itto, fille du cheik (France)	Trans- univers	Rivers
Jeux olympiques 1948 (Great Britain)	Victory	
Karakoram (France)	Atlantic	Atlantic
Lumière bleue, la (O.V.) (Germany)	Ciné-France film	
Madame Curie (U.S.A.)	M-G-M	
Madame Miniver (U.S.A.)	M-G-M	
Ma femme est une sorcière (U.S.A.: I Married a Witch)	Artistes associés	
Marseillaise (France)	CDF	
Massacre de Fort Apache, le (U.S.A.: Fort Apache)	RKO	
Maudits, les (France)	Ciné- sélection	Ciné- sélection
Merlusse (France)	Gaumont	
Million, le (France)	Féd. ciné-clubs	
Millionnaires d'un jour (France)	Pathé	
Misérables, les (France)	Pathé	Pathé
Mission polaire (France)		
Monsieur Smith au Sénat (U.S.A.: Mr. Smith goes to Washington)	Columbia	
Monsieur Vincent (France)	AGDC	CFR
Nous avons gagné ce soir (U.S.A.: The Set-up)	RKO	
Œuf et moi, l' (U.S.A.: The Egg and I)	Universal	
• Oliver Twist (Great Britain)	Victory	
Parade du rire (France)	Marceau	
Paris 1900 (France)	Panthéon	

FILMS
DISTRIBUTORS IN FRANCE

35mm.

16mm.

Paysans noirs (Famoro le tyran) France)	AGDC	CFR
Pinocchio (U.S.A.)	RKO	
Point du jour, le (France)	AGDC	
Qu'elle était verte ma vallée (U.S.A.: How Green was my Valley)	Fox	Fox
Rekka (Jeune amour) (Czechoslovakia)	UFOCEL	
Sans soucis, les (U.S.A.: Pack Trouble)	Muller	Hérault
Signe de Zorro, le (U.S.A.: Mark of Zorro)	Fox	Fox
Symphonie fantastique (France)	AGDC	CFR
Tom Brown's School Days (U.S.A.)	Francinex	
Trois lanciers du Bengale, les (U.S.A.: The Bengal Lancers)	Paramount	Paramount
Un jour aux courses (U.S.A.: A Day at the races)		
Un million clefs en mains (U.S.A.: Mr. Blanding Builds his Dream House)	RKO	
Vania l'orphelin (U.S.S.R.)	OCI-Eclair	Eclair
Vie de Thomas Edison, la (U.S.A.: Edi- son the Man)	M-G-M	
Vivre en paix (Italy: Vivere in Pace)	Lux	Lux
Vous ne l'emporterez pas avec vous (U.S.A.: You Can't Take It With You)	Columbia	Columbia
Zoia (U.S.S.R.)	France- U.R.S.S.	France U.R.S.S.

GREAT BRITAIN

LIST OF FILMS OBTAINED FROM THE COMMERCIAL MARKET
WHICH HAVE BEEN FOUND SUCCESSFUL AT CHILDREN'S CINEMA
CLUBS ¹

Full-Length Feature Cartoons

Gulliver's Travels (Paramount)
Hoppity Goes to Town (Paramount)

Fantasy

Magic Fish (Pathé)
Land of Toys (Pathé)
Journey for Jeremy (New Realm)

1. The name of the renter is given in brackets.

The Stone Flower—Russian dialogues, English sub-titles (Film Traders)

Animal Films

My Pal Wolf (Radio)
Mighty Tundra (Carlyle)
My Dog Rusty (Columbia)
Adventures of Rusty (Columbia)
King of the Wild (Columbia)
Fangs of the Wild (New Realm)
Kentucky (Fox)
God's Country (Exclusive)
Wild Fire (Exclusive)
The Great Mike (Pathé)
The Loyal Heart (Pathé)

Comedies

Get Cracking—George Formby (Columbia)
Oh Mr. Porter—Will Hay (International)
No Limit—George Formby (ABFD)
It's on the Air—George Formby (Equity)
Icy Ice—George Formby (British Lion)
Keep Fit—George Formby (ABFD)
Goose Steps out—Will Hay (ABFD)
Chatterbox—Joe E. Brown (British Lion)
Scatterbrain—Judy Canova (British Lion)
Dancing Masters—Laurel and Hardy (Fox)
Old Mother Riley Overseas (Pathé)
Old Mother Riley in Business (Pathé)

Drama

Bandit of Sherwood Forest—Cornel Wilde (Columbia)
Tom Brown's Schooldays (International)
Swiss Family Robinson (International)
Midshipman Easy (Renown)

Juvenile Drama

Regular Fellows (New Realm)
Ginger (Pathé)
Wee Willie Winkie (Fox)
Henry Boy Scout (Paramount)
Henry and Dizzy (Paramount)

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The above films quoted are those which are available to us at the present time. The list does not include any films specially produced for children or furthermore any Western features. We

endeavour to include a Western not more than every fifth week, and then we mainly use the "Hopalong Cassidy" Westerns and in future Roy Rogers.

In every instance we have cut the above films to make them suitable for child audiences. In some cases a lot of footage has been removed and in others only a little.

Miss PICKERTON,
Circuits Management Association.

The psychological purpose

Underlying the work attempted by the Advisory Council on Children's Entertainment Films

(Report drawn up by Mrs. J. Macalister Brew, member of the Advisory Council on Children's Entertainment Films)

The Advisory Council is primarily concerned with the improvement of the standard of entertainment films for children, and thus the question of the whole content of the film and its potential value to the child audience, educationally and culturally, is a matter of great concern to all its members. Since film-going is one of the most popular and widespread leisure time activities of children, as well as of adults, the Council is deeply sensible of both the psychological effect that any one film may have on any given child, and also of the cumulative effect of seeing a large number of films.

The Advisory Council takes note of the opinions of educationists, magistrates, social workers, etc., concerning the effect of cinema-going on children, but since (up to the present) comparatively little scientific psychological research has been undertaken in this country on the subject of audience reaction to the entertainment film, it views all these opinions with some reserve. The Advisory Council would welcome scientific inquiries and indeed is amassing a great deal of useful evidence, but it feels that the premature application of quantitative methods, on a field in which basic qualitative work is still inadequate, might well involve considerable waste of time and effort, and possibly encourage pompous pseudo-scientific projects which would merely hinder the proper development of the Council's primary purpose.

From the psychological point of view the Council would view this purpose as that of encouraging the production of such films as would seem to promote healthy mental and emotional reactions in the child audience. To this end the Council concerns itself in every film to anticipate the probable effect upon a child audience of scenes of great excitement and tension—tragedy or mass emotion of any kind. Hence not only the picture content but the emotional effect of the musical background of each film is carefully scrutinized, and some study has also been made of the optimum attention-span of a child audience, since the Council takes the view that, even if the film *can* hold the attention of children throughout its length, no film should be long enough to induce emotional exhaustion.

The question of over-excitement and stimulation, mass hys-

teria, etc., is always in the forefront of the Council's mind—but even more important, the Council has given careful consideration to those twin problems of audience reaction, phantasy and self-identification. The problem of phantasy is as yet an unresolved one, since few of those concerned with the so-called “over-indulgence in phantasy”, said to result from too much film-going, can give very much scientific guidance concerning the primary question of the place of phantasy in the general development of the child. What may be over-indulgence at one stage—and for one child—may well be the right mixture for another.

The problem of self-identification is also one difficult to estimate, varying, as it appears to do, between the sexes and at different ages. When one studies the problem of the depth of this self-identification and its carry-over into the every-day life of the child, this, like the problem of the similar carry-over of phantasy, is one on which much careful research is needed. In the meantime, therefore, the Advisory Council tries to see to it that, if a measure of self-identification is to be allowed for, the film shall be so devised that the child shall be encouraged to identify himself with good rather than evil, with socially desirable actions rather than anti-social ones—and that in the realm of phantasy the behavioural patterns suggested shall be of the same nature. Therefore the Council is always anxious that such humour and adventure as is portrayed in these films shall suggest to the infinitely suggestible child-mind that the former need not necessarily be vulgar—nor need the latter be sought without respect for law and order.

In the psychological field the Council would affirm that the main need at present is for simple observation and experiment, and for the use by the Council (and all the advisers concerned in making Children's Entertainment Films) of those faculties of intuition and imagination which may make possible eventually the emergence of definite concepts and theories.

The predetermined nature of every film and its almost total lack of adaptability to different audiences makes the work of providing ideally *suitable* entertainment films for children both complicated and to some extent problematic. Moreover there is always the difficulty, in assessing the effects of any film on an audience, of dissociating the effects of that particular film from a host of other influences.

Careful attempts are made to test the children's preferences and views concerning the films issued as a result of the work of the Council but, here again, there is the constant difficulty of securing honest opinions from young children who cannot readily express what they feel in words, and as yet the number of research workers who know enough about films and children to meet the latter on equal terms is very small.

Other techniques of investigation (e.g., the photographing of audiences and superimposing the film at which they were look-

ing at that exact moment) are being tentatively explored. It may well be that, in time, the Council may be able to supply material for many more objective observations of the behaviour of the children's cinema audience, and that attempts may be made to assess the unconscious influence of specific films by means of projection tests, free associations, the analysis of the distortions of recall, and case study work.

The behaviour of the child at the cinema

Observation technique suggested by Mrs. Gratiot-Alphandéry and Mr. A. Bouisson (*UFOCEL Bulletin*, No. 20, February 1949)

For the younger children, whose behaviour is so revealing as regards their affective, intellectual or social development, questionnaires should be short, and simple, and the questions should not call for subtle distinctions.

It is also possible to have the child either tell or write the story of the film he has just seen, encouraging him to voice his opinion through appreciation or criticism. Factors of comprehension and word formulation intervene here and risk impairing the genuineness of the reaction. Such a method, applied several days after the showing of the film, will enable the effects of forgetfulness, and the alterations due to the passage of time, to be assessed.

The written account often lacks veracity; it is regarded by the child as school-work, which necessitates effort and control and must, in his view, be "padded" or shortened in the hope of pleasing the adult reader.

Finally there is the method, frequently used, of having the child sketch a scene which has particularly struck him in the film. One may thus accumulate pictures whose decorative value is often real, but whose psychological value is much more questionable. From an educational point of view, such a technique is valuable in so far as it forces the child clearly to specify what he remembers; it is of less value in that it often necessitates a detailed commentary amounting, again, to an oral or written account. Moreover it may be assumed that the choice of the drawing is not always dictated by the child's real preference but rather by his facility in the way of execution.

Such enquiries, as a whole, have this in common, that they involve "direct procedure" — the immediate observation of the subject's behaviour.

Another form of work, in principle more akin to "tests", may be added, and carried out in the laboratory—"provoked observation", the recording of reactions to experimental reels made with a precise end in view. One may thus carry out invaluable verification and measurement with completely known data.

We believe that it is by combining these different methods, chronologically and without attempting to establish an *a priori* preference between them, that the most satisfactory and conclusive results may, as a whole, be obtained.

Having considered technical methods for the enquiry, we should examine the points upon which it may bear and the sort of information to be derived from it.

The scenario is most certainly understood in different ways, according to age or intellectual level, and the child's recollection is strongly influenced by the affective colouring that the projection, for him, has had throughout. Comprehension and memory both depend on attention, and hence on fatigue. Visual fatigue and fatigue of bodily position, both quite usual and often found in combination show themselves in various ways. They result as much from intellectual factors, like effort and mental tension, as from the actual length of a film.

By enabling us to register the child's reactions to a series of different calls upon him and the variations in those reactions according to age, sex and background, the film can help us to a better knowledge and assessment of the child. And by helping us to understand the child better, it may profit the child himself.

To the child, the film seems an exact replica of a reality he dreams of, appealing to "all the ranges of his sensitivity". It is the greatest tribute we can pay the film that we should regard it as an outstanding means of communication between two worlds which are all too often cut off from each other—that of the child, and that of the adult.

OBSERVATIONS OF A CHILD AUDIENCE

GENERAL CONDITIONS OF WORK

- (1) Organize the work, if possible, with a team of five observers. In a mixed audience of boys and girls of different ages, observers should be placed as follows:
 - 1 observer for 1 group of 10 boys over 10
 - 1 observer for 1 group of 10 boys under 10
 - 1 observer for 1 group of 10 girls over 10
 - 1 observer for 1 group of 10 girls under 10
 - 1 observer for the whole hall.
- (2) Should there be but a single observer for everybody, he can register, in detail, the reactions of a group of 10 children, while noting generally the "background noises" and the more important collective reactions of the audience as a whole, so as to compare the group of 10 children with the general audience: identical or varying reactions, early or late reactions, etc.

In any case, the observer can take his seat among the children in the middle of a row, which will enable him to note in detail the reactions of his two immediate neighbours, and the reactions of those in front of him.

Experience shows that the children's reactions are not inter-

ferred with by the presence of an adult in the midst of them, provided that: the film really interests them, the observer takes his notes inconspicuously.

OBSERVATION SCRIPT

It is fairly easy to accustom oneself to writing in the semi-darkness of a cinema: it is mostly a matter of writing very large, with big spaces between the lines. If need be, a pocket torch dimmed by some paper or gauze can be used and directed on to a very small section of the writing-paper, so as not to distract the attention of the children on either side of the observer.

The observation chart on which are assembled the notes of a team of five observers is divided into six vertical columns.

The first column is for a brief outline of the film. (If possible, the observer should be given a preview of the film, so that he can note the essentials of the scenario.)

The observer can thus follow the gradual development of the story, and then remember more easily the particular features of the sequence that provoked a definite reaction.

The next four columns are for the observations taken down during the show by each observer in charge of a group of 10 children.

The sixth column is for the observations on "collective reactions".

In order to note more easily the reactions of a group of 10 children, it is useful to identify each of them by a number, corresponding to their placing. This saves time in registering results and facilitates the noting of remarks exchanged between the children or of the communication of feelings between neighbours.

At the top of the sheet should be noted: the number, the place, the exact age, the sex of each child in the group.

NATURE OF OBSERVATIONS

(1) Reactions that can be registered by ear:

- (a) Remarks concerning or not concerning the film, addressed to a neighbour, to a friend some way away or to the observer. Questions; explanations given or asked for; judgments.
- (b) Various interjections (to be noted accurately). Whistles, shouts (note the affective nature: fear, joy, surprise, etc.).
- (c) Clapping; stamping; rattling of chairs and benches. In observing the hall as a whole, one must note marked periods of silence, noise or of incoherent chatter. An effort should be made to assess the affective nature of these background noises (lassitude, interest, emotion, approval, disapproval, tension, apprehension, etc.).

It should also be noted whether a reaction is general or individual (general laughter, sporadic laughter, etc.).

(2) Reactions that can be registered visually (as far as the semi-darkness permits):

(a) The entire audience: the children remain motionless, get up, move about.

(b) In groups of 10: moving, jostling, concentration or non-concentration on the screen; swinging of legs, biting of nails, holding of heads; sitting up straight, or slumping back in seats. Restlessness. Hiding of eyes; turning away from the screen so as not to see. Holding on to seats. Yawning, laughing, smiling, crying, remaining expressionless. Other facial expressions.

All these observations should be recorded in writing on the spot. No observations made from memory after the performance should be included.

Subjects and details which have caused fear among children

List made up according to answers received from 142 cinema managers organizing children's matinées (Richard Ford: *Children in the Cinema*, Allen and Unwin, 1939, pp. 55-60.)

The managers were asked:

Are the children ever frightened by cartoons?

If so, by what type of incident?

One hundred and seventeen managers, or 83 per cent of the whole, said that children are *never* frightened by cartoons.

Twenty-five managers, or 17 per cent, gave examples of incidents which have caused fear, in the following phrases, which are in the original wording of the managers:

At times when a monster chases victim or a repulsive close-up is screened.

Very young children do not like big ferocious faces brought up large on the screen.

Close-ups of horrible characters.

Where ugly faces and animals are gradually enlarged until they take up the whole of the screen.

Only by extremely gruesome or grotesque figures.

Spiders, bats, etc.

When an ugly character is brought from normal to close-up.

Ultra-grotesque.

Gruesome effects.

Occasionally as in "Pluto's Judgment Day".

Close-ups of grotesque animals with big teeth.

Close-up of Cat's open mouth as in "Pluto's Judgment Day".

Sadistic and suffering sequences.

Face close-ups of spiders and gorillas, etc.

Insect cartoons occasionally frighten the very small child.

Ogre close-ups. Fantastic and frightening animals.

Thunder and lightning.

Not exactly frightened; but the court scene in "Pluto's Judgment Day" was disliked intensely.

I have known some of the younger ones to be rather scared by some of the more terrifying Disney characters.

Only momentarily on close-ups of the villains' faces.

Never really frightened. The usual gasps are heard when anything grotesque, such as an enormous spider, is shown, but

this type of scene is invariably received as part of the picture. The youngest ones by the portrayal of ogres, spiders, etc. Only when Robber Cat appears in the cartoons, and little ones afraid of "Pluto's Judgment Day". Very occasionally by close-ups of weird spiders. Silly Symphonies: "Dreamland", "The Bogey Man". Horrific animals.

*Are the children ever frightened during serials?
If so, by what type of incident?*

Eighty-six managers, or 61 per cent of the whole, stated that children are never frightened during serials.

Fifty-six managers, or 39 per cent, gave examples of incidents which have caused fear, as follows:

Scenes where bodily harm or death is threatened. Scenes of violence. On the other hand they revel in fights as depicted in Westerns.

Running from wild animals or victim being threatened by approaching danger in form of oncoming train, car or savages. The fiercer type of shooting scenes, and scenes in which heroes or heroines suffer too obviously.

When the hero or heroine is about to suffer in some way.

By the grotesque; anything gruesome such as grisly murders, cruelty by the villain to child stars, or by particularly evil-faced villains.

Incidents with hero or heroine in danger.

When a large animal attacks anyone.

Only in cases of extreme knife incidents.

A gruesome type of villain creeping up on someone.

For instance in "Ace Drummond" when a man was being crushed by the contraction of walls.

Villain in cloak, hood, etc. Little girls dislike rough men in dirty clothes and beards.

Animals leaping, not necessarily at each other, but primarily at human beings.

Horrific scenes and weird apparitions. Scenes of cruelty.

The younger type do not like close-ups of faces or animals and trains seemingly rushing out upon them.

The Claymen in "Flash Gordon's Trip to Mars".

Chinese villains.

The Claymen coming out of the wall in "Flash Gordon's Trip to Mars".

The serial "Flash Gordon" provides many such incidents.

Fire-sprouting dragons, etc.

Only by over-accentuated horror.

I would not venture to say frightened so much as excited.

This happens when one person creeps up upon another. I have noticed children scream, bite fingers, etc.

Sometimes girls and younger boys, by shooting or violent incidents.

Anything giving a ghostly effect, such as an apparently disembodied hand appearing from the wall, as in "The Clutching Hand".

Where suspense is over-emphasized and the hero or heroine is being trapped, especially in the dark.

Sudden explosions.

No matter what film is showing, some children sit out in the lounge. Some excuse themselves by saying that they don't feel well; others frankly admit to fear. Incidents that frighten—noise, torture, fighting—the last is confined mostly to girls. At times three or four younger members come out into the vestibule during shooting or killing scenes.

Careful observation shows no genuine fear, but many instances of "pretend" fear, when hero is to be shot, etc.

The "shots" leading to the end of a part or episode.

Aerial duels.

Hero falling over cliff and such episodes affecting the hero. The smaller children are sometimes frightened by shooting scenes, knife-throwing, etc.

Anything ghostly in any film will frighten younger children.

Scenes of torture.

Grotesque incidents; some of the monsters scenes in "Flash Gordon".

When hero is about to be attacked by someone who can be seen slowly creeping towards him.

Monster animals in "Flash Gordon". Only two children have left in two years through being frightened.

Chasing with guns.

Ugly Chinese characters. Scenes of torture. Ghostly incidents.

Attack on unsuspecting hero or heroine.

Death of animals. Gruesome incidents, such as branding or whipping.

"Flash Gordon"—prehistoric animal scenes. Soldiers flying with wings.

Particularly villainous make-ups. Close-ups of killings, such as knife stabs, etc.

"Flash Gordon", gigantic monsters of that type that appear in "King Kong".

"Pluto's Judgment Day", depicting dungeon scene and devil chasing Pluto. This was an example where the children were inclined to be frightened, as they turn their heads away from the screen until such incidents are over.

People trapped by fire.

By common firing, as in "The Mounties are Coming".

Rifle or revolver fire does not worry them.

Hand-to-hand fighting or any eerie subject, as in "The Clutching Hand".

Usually the scene leading up to the climax on episode ending.

"The Clutching Hand", screams in the dark.

Younger members are sometimes frightened by rifle or revolver shots.

Prehistoric animals as portrayed in "Flash Gordon", but nevertheless serial proved very popular.

Beating. Cruelty in any form. Shooting. Horrific animals.

"Flash Gordon": prehistoric animals.

Shooting or fighting scenes, if too vivid.

It is worth adding that the above examples were largely provided by the Children's Committees, and were not generally based on the managers' powers of observation alone.

The Wiggle Test

The Wiggle Test is part of the careful set-up by which pictures are chosen for the Children's Film Library. Started in 1946 by Eric Johnston, President of the Motion Picture Association, the Library provides suitable films for special children's matinées. The Wiggle Test is a graphic means of recording the unconscious behaviour reactions of children to a given situation. For the purpose of this article, the situation studied is that of the entertainment motion picture.

Originator of the Wiggle Test is Marjorie Granger Dawson, Chairman of the Children's Film Library Committee, which represents 17 national organizations and community groups. Its members screen and appraise films for educational, social and moral values. A big problem for the Committee, however, is to make sure that the children also *enjoy* the approved pictures.

Questionnaires and ordinary discussion methods draw forth only the "socially acceptable" response, with the children politely praising every picture (any movie is a good movie if it's free!) and making the comments they *think* are expected of them. The best clue to entertainment value is the way the children behave as they watch the movie. Children frankly show their feelings without self-consciousness; the Wiggle Test catches them in the act.

Prolonged observation of groups of unselected schoolchildren aged 8 to 12 reveals that audience reactions fall into seven basic behaviour patterns:

Active participation, physical: children right out of their seats in excitement; shouts and whoops; *emotional:* strong identification; laughter, tears, suspense.

Close attention: children spellbound, leaning forward tensely, eyes riveted to screen.

Interest: audience alert, following action closely; tension relaxed.

Passive acceptance: children lean back as if dreamily hypnotized; let the picture "wash over" them without signs of pleasure or displeasure.

Boredom: Slumped posture, and a glazed look.

Restlessness: A bad sign: wiggles, fidgets, competitive conversations. The picture has lost its hold.

Open revolt: Audience out of hand. A bedlam of Bronx cheers, whistles, hoots, catcalls and horseplay; children start milling about and fighting in the aisles, leave the theatre in droves, throw clothing, etc., at the screen.

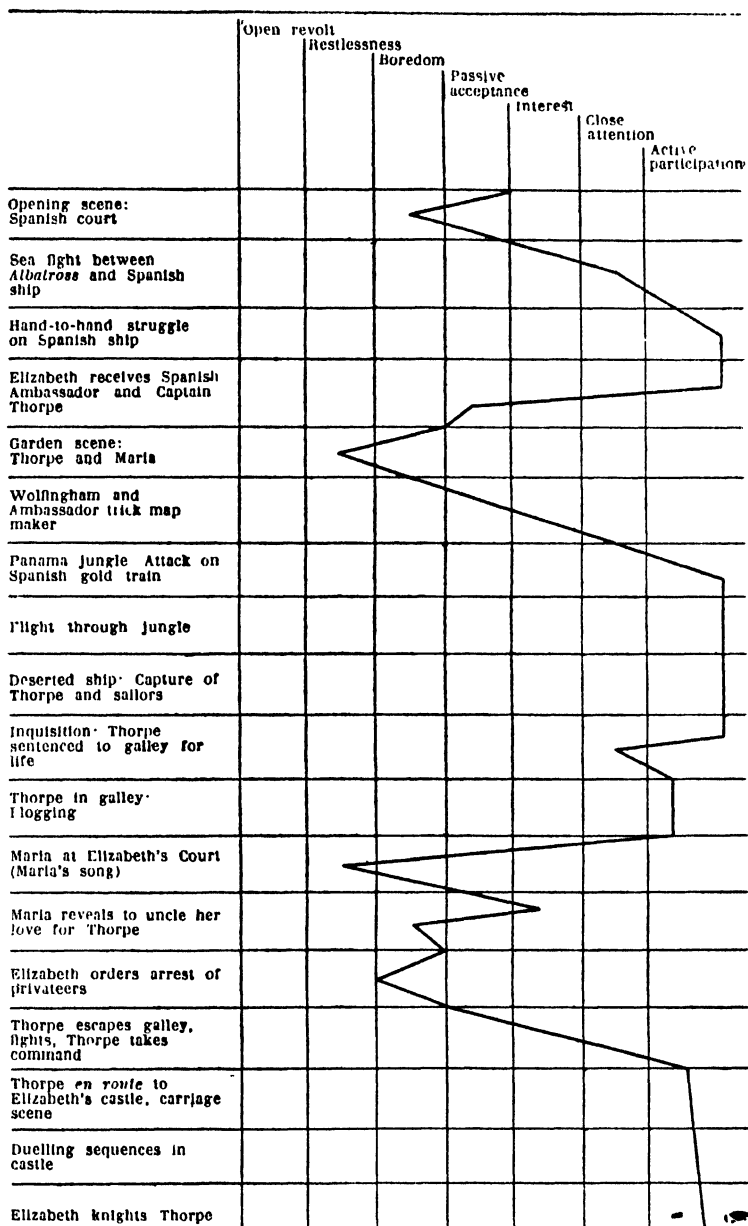
In Wiggle Testing the entertainment value of motion pictures, the following procedure is employed: two trained observers

post themselves inconspicuously in the side aisles of the little theatre where they can watch the facial expressions and uninhibited body movements of the 60-80 boys and girls. Prior to the children's screening, these observers have already seen the picture and charted the main incidents and sequences. Against these episodes, the children's reactions are charted on the basis of the attitudes described above. The resulting Wiggle Test is a line graph of the audience reaction to the entire picture (see p. 233).

THE WIGGLE TEST

The rising and falling interest of a child audience is recorded in this Wiggle Test graph of "The Sea Hawk". Note that scenes of adventure and pursuit elicit Active Participation on the part of the children, whereas sequences depicting political intrigue and boy-girl romance evoke Boredom or Restlessness.

THE WIGGLE TEST



Because of its particular interest we also reproduce the findings of the National Children's Film Library Committee regarding general reactions of children to entertainment features as told to the Swedish censor board by Mrs. M. Dawson, American CFL Committee Chairman.

Reactions of children to entertainment films

Perhaps the most valuable experience which we have gained over the past two years has been in the area of children's reactions to films. As a result of the Wiggle Test, the National Children's Film Library Committee has learned the absolute necessity of testing films selected for children upon the children themselves. Furthermore, it is only by attending motion pictures with an audience of children that adults can learn to appreciate the difference between the children's reaction and their own.

As you can see, the Wiggle Test is purely empirical; it consists of a line graph showing the audience's behaviour reaction to the successive sequences in a film. Previously, we had attempted to determine the reactions by means of the questionnaire and the discussion methods, but both of these failed to correlate with the children's actual behaviour as observed during the screening. In fact these methods, because of their association with school work, tend to elicit the "socially acceptable" response rather than the true reaction. The children give the answers which they think the grown-ups expect of them. For example, children will say that they "do not like" the scene wherein the villain treacherously captures the hero; yet they will protest vigorously against the suggestion that the scene be cut out, and the Wiggle Test will show that their attention during the scene was very close indeed. Obviously, they are giving a judgment concerning the morals or ethics of the situation rather than a judgment as to its interest appeal. Similarly, the children will say they "like" a certain speech of a highly moral nature, yet they are recorded as having been restless and inattentive during that very sequence. According to the Bernstein questionnaire, administered to 50,000 English children, historical pictures were rated top favourite, with cowboy films at the bottom of the list; yet the favourite star of both boys and girls was Roy Rogers!

As a result of many such experiences, I devised the Wiggle Test, based on my own long experience with children. At test screenings attended by 80 unselected children between the ages of 8 and 12, two trained observers, who have previously seen the film with the adult committee, watch and take notes on everything that the children do and say. Their facial expressions, bodily movements and oral comments are all faithfully recorded. No discipline is imposed on the group so that

the situation approximates to that of an actual theatre. No discipline is ever needed when the children are interested. And, incidentally, vandalism never occurs.

Here is a brief summary of some of our findings concerning the selection of pictures for children:

Action and movement are essential. Dialogue should be minimal.

Most important element is a good story with a clear plot and strong situations inducing suspense or laughter.

Child characters and dogs arouse interest and sympathy, but *only* if the story is good enough to hold attention. Children prefer a good action story with an adult cast to a poor picture with children and/or animals.

Broad comedy of character and situation, slap-stick and burlesque are popular; fast-paced verbal wit and gags go over their heads.

Love scenes render children acutely uncomfortable unless the treatment is comic.

Perhaps our most important observation and one that the adults find most difficult to believe concerns the fear reaction in children. Small children who are not yet familiar with motion pictures are afraid of the darkness, the noise, and sudden movements of a film. Also, their ability to differentiate between reality and imaginary events is not as yet developed. Therefore the CFL Committee feels very strongly that little children should gain their early experiences with movies when accompanied by a parent who can offer explanations and engender a sense of security. The Committee does not advocate regular attendance at motion pictures for children below the age of eight.

On the other hand, since here in America younger brothers and sisters frequently go to the movies with the older children, we have found that children from five to eight very quickly become accustomed to the motion pictures. At first they become easily alarmed and exhibit true fear reactions which are *not* the noisy shrieks and gasps of the older children. For here we have two different phenomena. The true fear-reaction is one of withdrawal. The children cower in their seats; they put their hands over their eyes if they are eye-minded or stop their ears with their fingers if they are susceptible to auditory stimuli. Often they cover their heads entirely with coats or sweaters, reserving one small hole through which they frequently peep at the screen in fascination. In extreme cases, the small children will run out into the lobby, sometimes in tears. These are the true fear-reactions of younger children in our experience. As time goes on, however, after three or four encounters with the motion picture, even small children "catch" the attitude of the older ones. They realize that nothing does happen to hurt them, that the older children are not afraid and that the movies are not real.

In fact, the resolution of this fear situation seems to follow rather closely the pattern established by Gesell and Ilg of the Yale Institute of Child Development in *The Child from Five to Ten*. Just as in real life, children initially withdraw from a fear situation, they are drawn back in fascination again and again to the fear stimulus, until familiarity develops confidence. And finally they delight in that situation which originally aroused their fear. They enjoy stimulating the fear they no longer feel. Their reaction is somewhat the same as that of an adult on a roller coaster. They whoop and shriek in "pretend-fear". Scenes of battle, physical combat, ambush, and tense chase sequences all elicit what we mean by this "pretend-fear" reaction which the children thoroughly enjoy. As one small boy remarked, his face wreathed in smiles, "Gee, the picture was swell. It was so scarey!"

According to the best advice of our psychologists and child guidance experts, such reactions, as well as those eliciting intense enthusiasm and excitement, may be of value to the child in releasing aggressions and affording a vicarious outlet for the tensions of modern living. The excitement of such scenes seems to act as a needed catharsis, allowing the children to "work off steam". These scenes are highly popular with the children, though they are the very ones which adults, unacquainted with the "feel" of the children's audience, tend to criticize as being over-stimulating.

There is, however, even among older children a true fear reaction analogous, to that exhibited by the little ones. The stimuli in this case are those situations in the motion picture which directly touch upon the child's own experience. Danger, or harm, or death to a mother or a child or a pet dog arouse real fear in a child. Scenes of mass bloodshed will, however, leave him relatively unmoved because they are not a part of his own experience. And since this age-group is still extremely ego-centric, without the understanding capacity for sympathy which comes with adolescence, the child does not identify emotionally with actions which are beyond the range of his experience. Moreover, an important point to remember is that few children are personally familiar with death. Death is meaningless to most of them as far as they themselves are concerned, and hence arouses little emotional reaction.

Adults often think children "callous", cruel or even "blood-thirsty" without realizing that a child is reacting from a totally different psychological stand-point. Children are intensely sympathetic, but on their proper level.

Another point which adults fail to appreciate in understanding children's reactions to pictures is the two-valued moral orientation of the child. To the pre-adolescent, the moral world is sharply divided into black and white, good and evil. On this basis, children strongly identify with the forces of good; evil

must be overthrown, and the more drastic the retribution meted out to the villain, the happier are the children. To them, the sight of a bad man plunging to his doom is not a signal for sympathy but for just satisfaction in that evil has been punished. Children will applaud even a bloody and violent scene—but they are not applauding the fierce fight *per se*; they are hailing the triumph of virtue and the overthrow of the forces of Evil.

Not that the Children's Film Library Committee condones or permits scenes of undue violence in the pictures it selects for children. Any such scenes are removed from all Children's Film Library pictures, and current releases are not recommended if they offend the adult committee in this respect. In one other area the Committee is particularly careful. Recognizing that children tend to reproduce all life-experience in the form of dramatic play, the Committee is intently watchful of scenes which could easily be imitated to the child's harm. An Indian torture-by-fire scene from one picture, for example, was eliminated because all children have access to matches and rope. Knife-fights are frowned upon. Whereas a clean fight between Indian and white men may occasion little concern despite a large number of corpses, since few children have access to guns or lethal bows and arrows and since the number of dead will not trouble the children emotionally.

One last point I would like to stress especially, and that is the great difference between a child's reaction to a picture when he is with an adult or in an adult audience, and when he is with other children of his own age. Hence there are many fine films, such as RKO's "I Remember Mama", which the children appreciate and enjoy when they see them with their parents, but which they will utterly reject in an exclusively child audience.

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1. The Report *Entertainment Films for Children, 1950* (38 South Street, London W1.)

