Music video viewing and adolescents' perceptions of movie musicals

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Music video viewing and adolescents’ perceptions of movie musicals

Coaley, Patricia Callanan, M.A.
University of Nevada, Las Vegas, 1993

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MUSIC VIDEO VIEWING AND ADOLESCENTS' PERCEPTIONS OF MOVIE MUSICALS

by

Patricia Callanan Coaley

A thesis submitted in partial fulfillment of the requirements for the degree of

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in

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ABSTRACT

The study of movie musicals has led some communication scholars to note the similarities between this film genre and music videos. Other researchers have noted that music videos could be the final destruction of the nearly extinct Hollywood musical. No empirical studies were found that focused on the relationship between music video viewing and movie musicals. However, existing studies have noted the influence music videos and Music Television (MTV) have on the adolescent viewer. This study sought to examine the relationship between adolescents' perceptions of music videos and movie musicals through a survey of 345 students from two Southern Nevada high schools.

The most frequently mentioned reason for liking certain music videos and certain movie musicals related to some aspect of music appreciation, such as the songs, the lyrics, the artist/group, or actor/actress. The most common responses for disliking a movie musical were related to the intrinsic features of the film's overall content. The least mentioned responses for liking a film musical related to the film's visual aspects such as scenery, sets, or costume.
TABLE OF CONTENTS

ABSTRACT ........................................................................ iii

LIST OF TABLES .................................................................. v

ACKNOWLEDGMENTS .......................................................... vi

CHAPTER 1 INTRODUCTION ...................................................... 1

CHAPTER 2 REVIEW OF LITERATURE ........................................ 10
Why do Adolescents Watch Music Videos? .......................... 10
Who Watches Music Videos? .............................................. 13
Purpose Statement .............................................................. 16
Research Questions .......................................................... 18

CHAPTER 3 METHOD ............................................................ 19
The Questionnaire .............................................................. 20

CHAPTER 4 RESULTS .......................................................... 24
Section 1: Adolescents' Television, MTV and Movie Viewing Habits .... 24
Section 2: Adolescents' Perceptions of Music Videos and Movie Musicals .... 25
Section 3: Adolescents' Psychographics, Perceived Parental Influences, and Perceptions of Movie Musicals .......... 43
Section 4: Movie Musicals Adolescents Have Viewed ................. 51

CHAPTER 5 DISCUSSION ...................................................... 53
Research Question 1 ............................................................ 54
Research Question 2 ............................................................ 58
Research Question 3 ............................................................ 61
Conclusion .......................................................... 64
Limitations .......................................................... 65
Further Research .......................................................... 67

APPENDIX I IMPLIED CONSENT ........................................... 69

APPENDIX II QUESTIONNAIRE ............................................. 70

APPENDIX III MOVIE MUSICALS RECALLED (unaided) ..................... 76

BIBLIOGRAPHY ............................................................. 78
LIST OF TABLES

Table 1 Reasons Adolescents Like Music Videos .................. 28
Table 2 Top Ten Recalled Musicals (Unaided) ....................... 31
Table 3 Responses to the Top-Ten Recalled Musicals .............. 33
Table 4 Reasons Adolescents Like Movie Musicals ................. 36
Table 5 Reasons Adolescents Dislike Movie Musicals .............. 40
Table 6 Reasons Adolescents Like Music Videos and Movie Musicals ............................................... 42
Table 7 Adolescents Psychographic Responses ..................... 44
Table 8 Perceived Parental Influences ............................. 47
Table 9 Adolescents' Perceptions of Movie Musicals .............. 49
Table 10 Top Ten Viewed Movie Musicals ............................ 52
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CHAPTER 1

INTRODUCTION

The Hollywood musical has been a traditional form of American entertainment since the late 1920s. During the Depression era, film musicals offered audiences a glimmer of hope through song and dance. The musical remained a constant staple until the end of World War II and the beginning of the television revolution. Once television arrived, the movie musical, along with other film genres, "lost its central role as mediator of popular cultural values" (Hay, 1985, p. 105). Television provided free, in-home Hollywood entertainment through variety shows and other musical programs.

The major Hollywood studios tried to keep the film musical alive after the birth of television, but the studios ran into many complications. First, the 1948 antitrust suit against Paramount forced the major studios to sell their theaters, ending the Hollywood studio monopoly. This action contributed to the financial problems already felt by the introduction of television and the diminishing film audience. The studios were forced to trim their budgets and limit the Hollywood musical spectaculars (Hoover, 1985).
The rise of independent movie companies in the 1950s also contributed to the fall of this genre. To create successful Hollywood musicals in the 1930s and 1940s, the big studios collaborated with their contracted writers, directors, choreographers, and "assigned" actors to play specific roles. Once these contracts expired, many of the actors, directors, and producers left the big studios to create their own production companies (Hoover, 1985). The era of "talent loyalty" within the major motion picture studios soon came to an end.

The expense of film musical spectacles, coupled with the breakdown of big Hollywood studios, left the film-musical genre in the hands of production companies that were not willing to gamble on original musicals. Instead, these companies decided to buy the rights to film adaptations of Broadway musicals in order to keep the movie musical alive without suffering a financial loss.

It is easier to understand this genre's dilemma when examining the diminishing number of film musicals produced throughout the decades. From the 1920s through the mid 1940s, approximately 48 film musicals were produced annually. This number was reduced nearly by half between the late 1940s through the late 1950s when approximately 23 film musicals were produced each year. The late 1950s through 1980s brought bad times to this genre with approximately seven films musicals produced annually,
two-thirds less than the number of films produced in the golden years of the Hollywood musical (Altman, 1987).

In the 1990s, Hollywood musicals continue to struggle. Recent film musicals, such as *A Chorus Line*, *For the Boys*, and *Newsies*, failed miserably at the box office. The lack of audience interest in this genre has led some critics to believe the film musical is dead. However, Feuer (1982) concluded the musical genre has not died, but has been "transformed, and we must look to find it in unexpected places" (p. 121).

Indeed, Hollywood musicals have transformed and an element of that transformation has contributed to the creation of "mini-musicals" or music videos appearing in a most "unexpected" place called Music Television (MTV). A music video can be defined as a four minute or less song-image format "seen as promotional tools for record companies" (Kaplan, 1987, p. 13).

Kaplan notes that MTV's 24-hour music video programming conforms to post-modernist ideas of "blurring distinctions between past, present, and future" and "popular and avant-garde art" (1987, p.144). Music videos borrow techniques from art and classical Hollywood film genres such as westerns, horror, and science fiction to create timeless presentations.

Kaplan (1987) also points out that music videos may appear to resemble Hollywood musicals, when in fact they are
quite different. A dance sequence within a film musical is merely "an episode in the main story" (p. 125), whereas the performance of the music video is the main focus and the story within the video is secondary. However, Altman (1987) argues that current film musicals are destroying the genre because they have lost the "balance between narrative and music" (p. 121) to produce nothing better than a "musical as illustrated record album" (p. 121) similar to MTV.

Other critics have noted the similarities between music videos and film musicals. Holdstein (1984) noted that the music-video protagonist resembles the film-musical protagonist in that both characters attempt to resolve conflicts of love and career through song and dance. Similarly, Allen (1990) cites three music video characteristics that strongly correspond to the musical segment of the film musical: (1) "the representation of a performer or performers of the musical number," (2) "the devotion to a single song," and (3) "the continuity of the music throughout the segment" (p. 5). Allen notes that music videos function similarly to Hollywood musicals in that videos promote musical groups and artists, just as film musicals promote singing and dancing stars.

Music videos were created as a promotional device for record companies; they were not created to replace the film musical. However, some music videos have introduced adolescent audiences to this classic Hollywood genre through
the imitation of film musical numbers. Michael Jackson brought a version of *West Side Story* to MTV with his well-received music video, "Beat It." In her "Material Girl" music video, Madonna embodied the persona of Marilyn Monroe in *Gentleman Prefer Blondes*. Madonna's video was staged to resemble the "Diamonds are a Girl's Best Friend" number from that film.

Long-form music videos (those longer than 4 or 5 minutes) have become popular with the success of Michael Jackson's "Thriller" and "Moon Walker" videos. If these "mini-musicals" are such a success, then it might be reasonable to ask why movie musicals fail to attract adolescent audiences. The purpose of this thesis will be to examine adolescents' perceptions of music videos and movie musicals in order to determine whether these "mini-musicals" deter the youth audiences from viewing Hollywood musicals.

If film musicals could duplicate the song-image appeal of music videos, would adolescent viewers find these movies more appealing? Some critics believe this idea would lead to certain death of the Hollywood musical. Altman (1987) noted: "If the musical is to survive..., rather than succumb to its first cousins, MTV and the concert film...then it will have to look to its past--and to American musical tradition ..." (p. 363). The American musical tradition has nearly faded into film history, but perhaps a new film-musical tradition can emerge to save this dying genre.
Despite negative reactions toward MTV and music videos, Paramount Pictures mimicked MTV's style to create the successful film musical, *Flashdance*, which grossed $11.3 million in two weeks in 1983. Part of this film's box office success was attributed to its MTV-style of editing (Denisoff & Romanowski, 1991).

Another factor contributing to the popularity of *Flashdance* was the advertising slot purchased on MTV, and the promotional music videos (Denisoff & Romanowski, 1991). Because the target audience for MTV, 12- to 24-year-old, is also the age group of the largest movie-viewing audience (Gallup, 1981), MTV provides a perfect channel to reach adolescent moviegoers. Furthermore, MTV and its imitators have the capability to reach 43% of all teenagers nationwide over a one-week period (Sun & Lull, 1986).

A more recent film musical that avoided "the MTV fragmentation" ("Newsies," 1992) of editing was Disney's 1992 release, *Newsies*. The publicity that preceded the film's opening indicated that Disney Pictures was confident the movie would attract the youth audience. The film's director, Kenny Ortega, compared *Newsies* to MTV and long-form videos when describing the movie's dramatic and musical elements (Sherwood, 1991). Despite Disney's faith in this musical, the film opened to an unenthusiastic audience, and "grossed only $1.2 million in 1,223 theaters for a per-screen average of $981" (Fox, 1992. p. F4).
Disney's failure to attract adolescent viewers confirms Hay's (1985) theory that the traditional Hollywood musical has "lost its central role as mediator of popular cultural values" (p. 121). For over a decade, America's youth have been turning to the most recent cultural mediator, MTV, for information on fashion, music, and dance. This network specifically combined video, recordings, and television to create a "youth-geared form of entertainment" (Schultze, 1991, p. 180) not seen since the era of "American Bandstand."

MTV's success is grounded in its ability to speak directly to adolescent desires and needs. The ambiance of the music video captures teenage emotions that abound during the stage in life when peer pressure is at its highest. However, critics fear that MTV has created a "fabricated intimacy" (Schultze, 1991, p. 902) that invites the adolescent viewer into a world where rock stars appear to know each viewer personally. Schultze labeled MTV "one of the most powerful forms of contemporary propaganda" (p. 204) affecting the North American youth culture.

Contrary to the disapproval some critics have towards MTV and its effects on adolescents, Sun and Lull (1986) noted that adolescents actively participated in MTV's programming and were not passive viewers. Because adolescents were familiar with music video content, they were less likely to be shocked by MTV's visual content.
Other studies (Brown, Campbell, & Fischer, 1986; Paugh, 1988) indicate that adolescents use music videos to gain knowledge about the latest dance crazes, the hottest fashions, and the newest music.

In an examination of the relationship between adolescents' MTV viewing and exposure to other media entertainment, Walker (1987) noted a positive correlation between MTV exposure and movie viewing. Paugh (1988) uncovered similar findings among 18- to 34-year-olds. Heavy MTV viewers in this age group attended more movies, were less likely to attend cultural activities such as ballets, operas, symphonies, and art exhibits, and were more materialistic than light MTV viewers.

Previous research suggests that MTV has influenced adolescents' attitudes and decisions, and plays an influential role in America's youth culture. A culture, noted Gerbner (1990) "is a symbolic organization that cultivates our conceptions of existence, priorities, values, and relationships" (p. 51). "The MTV generation" has tuned in to this network for the last decade in search of its own existence, priorities, values and relationships, leaving behind the more traditional forms of entertainment.

Scholars have noted that audiences still enjoy movie musicals, but it appears that Hollywood has not been able to capitalize on the success of music videos and this new genre's influence on the traditional American musical and
the adolescent culture. This thesis is an exploratory study that examines the relationship between adolescents' perceptions of movie musicals and music videos. Findings from this study are compared with previous MTV studies to assess the relationship between music video viewing and movie musical exposure.
CHAPTER 2

REVIEW OF LITERATURE

Why Do Adolescents Watch Music Videos?

Two studies have examined why adolescents watch music videos. To determine how racial and gender differences affect the use of music videos, Brown, Campbell, & Fischer (1986) surveyed a random sample of 12- to 14-year-olds living in medium-sized cities in the Southeastern United States. This sample was a secondary analysis of subjects participating in a 1985 field experiment. Trained interviewers administered questionnaires in the adolescents' homes.

Over half of the respondents had cable television in their homes. More Whites than Blacks and more males than females reported subscribing to the service. Eighty percent of the respondents watched music videos, and one-third of that group said they watched videos daily. No significant difference was found between gender and television viewing, but a positive correlation between race and television viewing was revealed. Blacks reported watching significantly more television than Whites.
In order to determine why adolescents watched music videos, Brown et al. (1986) asked respondents to rate 19 possible reasons for viewing music videos on a three-point scale ranging from "a lot" to "not a lot." The results indicated that adolescents primarily watched music videos because the videos were exciting, a good thing to do when alone, and put them in an enjoyable mood. Music videos were rated better than listening to the radio. Another important motive for viewing music videos was to learn how to dance.

Brown et al. (1986) suggested that Blacks were more likely than Whites, and females were more likely than males, to watch a video in order to observe the latest fashions and dance crazes. Blacks of both genders were more likely than Whites to report using music videos as a socialization tool or something to do or talk about with friends. More Blacks than Whites reported watching music videos because they wished they were like some of the characters.

The researchers suggested that racial and gender differences occurred because "different adolescent subgroups are using videos for different reasons and may, consequently, be differentially influenced by the content they view" (p.28). They concluded that through music videos the American adolescent might be viewing a slightly altered world from the one presented through other television programs.
Sun and Lull (1986) conducted a survey to better understand the attitudes and activities of the music video audience. The sample included 603 students enrolled in grades 9 through 12 at a multi-ethnic high school in San Jose, CA, a "highly 'cabled' city" (p. 124). One-hundred and twenty (20%) of the respondents did not watch MTV and 58% of the non-MTV viewers did not have cable service.

The students were asked an open-ended question relating to motives for watching MTV. Eighty-seven percent of the MTV viewers listed one reason why they watch, 50% listed two reasons, and 18% listed three or more reasons. Sun and Lull (1986) examined all the written responses and assigned each reply to one of 32 categories which were then narrowed to nine theme classifications: Music Appreciation, Enjoyment and Entertainment, Visual Appreciation, Pass Time or Habit, Information, Emotional Responses, Social Learning, Escape, and Social Interaction (p. 120).

The results of this study indicated that adolescents frequently watched MTV for music appreciation, i.e., to see particular groups, singers, and concerts, or to watch the musical content. Similar to the results of Brown et al. (1986), the second most popular reason for watching MTV was strictly based on motivational purposes such as entertainment and enjoyment. The adolescents claimed to enjoy the visual aspect of music videos, especially if the images helped them understand the lyrics.
Sun and Lull's (1986) results suggested that adolescents utilize MTV to gather information pertaining to current fashion and dance trends. Some students indicated they use MTV to learn how to play musical instruments. A few respondents compared watching MTV to watching a movie: "It's a good idea if you enjoy listening to music and seeing short films"; "it's like watching a short movie containing a great song" (p.123).

Sun and Lull (1986) noted the visual aspect of MTV distinguishes it from other television programming, and the adolescent viewer was strongly attracted to this element. The researchers concluded that because adolescents were overwhelmingly familiar with the content of music videos, they were less likely to be shocked by the visual aspects.

**WHO WATCHES MUSIC VIDEOS?**

To determine MTV's influence on radio listening habits and record/tape sales, Paugh (1988) conducted telephone interviews of 499 persons between the ages of 18 and 34 in 1983. Although MTV's target audience is the 12- to 34-year-old, Paugh concluded that older respondents would provide more specific answers regarding stereo equipment and music purchases, and cultural and materialistic attitudes than younger respondents. However, MTV's programming is not targeted to older age groups who have more "diverse tastes in music" (Denisoff & Romanowski, 1991, p. 351); therefore,
Paugh's sample might not be appropriate for observing MTV's actual target market.

Items for Paugh's telephone questionnaire were selected from the Activities, Interests, and Opinions (AIO) library of Wells and Tigert (1971). The questionnaire contained 35 items, which were divided into three sections: demographic variables, psychographic variables and life-style variables.

Ninety-five percent of the sample had access to cable, and 80% subscribed to the service, and 91% were familiar with MTV. To distinguish a "heavy" MTV viewer from a "light" MTV viewer, respondents were asked how many minutes on an average day they watched MTV. Fifty percent of the respondents viewed at least 10 minutes of MTV a day, and the other half viewed less than 10 minutes. From these findings, a "heavy" viewer was defined as watching 10 minutes or more of MTV per day, while a "light" viewer watched less than 10 minutes per day.

Because Paugh's study consists of respondents between 18 and 34 years of age who reported an income, it can be assumed that many of his respondents worked part time or full time, and they might not watch as much television as MTV's younger target audience. Therefore, adolescent MTV viewers might provide a more accurate definition of "light" and "heavy" viewers.

Paugh's (1988) study determined that heavy MTV viewers tended to be males who were "less culturally oriented, more
materialistic, and less socially conservative" (Paugh, 1988, p. 241). Heavy MTV viewers attended more movies and watched more television than light viewers. Heavy MTV viewers agreed that MTV influenced their record/tape purchases.

Paugh noted that income and education variables were not statistically significant. He suggested that further studies should examine "the types of television and other music shows watched by this audience segment" (1988, p. 245).

To evaluate the relationship between MTV viewing and other forms of mass media, Walker (1987) surveyed seventh graders and high school juniors from the Waterloo/Cedar Falls, IA, area. Most respondents lived in a cable service area and nearly 60% subscribed to the service.

The students recorded their daily exposure to television, radio, and recordings for one week. Diaries were completed during regular class periods, under the supervision of trained staff. A questionnaire was completed to measure total motion picture exposure and demographic variables.

Walker's findings suggested that seventh graders' exposure to MTV was positively and significantly correlated with exposure to romance and comedy and teen films. The high school juniors' exposure to MTV was positively correlated with exposure to total film viewing. For both age groups, the relationship between exposure to MTV and
gender was not statistically significant. Walker noted that sex, parental education, and academic achievement were not statistically significant variables for explaining MTV's appeal to adolescents.

This review of literature demonstrates that MTV and music videos have a significant influence on adolescents' perceptions of fashion, music, dance, and film. Brown et al. (1986) and Sun and Lull (1986) concluded that adolescents watched music videos for entertainment, enjoyment, and to learn about fashion, music, and dance. Paugh (1988) concluded that MTV influenced the music purchases of heavy viewers, who also attended more movies than light MTV viewers. Walker (1987) also found a significant correlation between MTV viewing and movie viewing. Given the results of these studies, MTV appears to have a strong influence on adolescents' cultural perceptions, particularly in terms of other forms of entertainment.

**Purpose Statement**

MTV's youth audience views this 24-hour, music video program dedicated to rock and roll and popular culture for enjoyment, entertainment, and information on the latest fads and trends. Absent from this network's programming are the more traditional forms of entertainment such as classical ballets, operas, and Hollywood musicals. Does the absence of these time-honored forms of entertainment from MTV's
repertoire influence adolescents' cultural perceptions? More specifically, do music videos affect adolescents' perceptions of the movie musicals?

Perhaps adolescents do not find salient messages within movie musicals, or maybe they just do not care for this classic form of American entertainment. Do adolescents perceive this film genre as something created only for the "older generation?" Would they enjoy film musicals if they were more like MTV?

The purpose of this thesis is to examine the relationship between adolescents' perceptions of movie musicals and music videos through a survey of high school students in Southern Nevada. A movie musical was defined as "a film that features song and dance numbers." Although some critics would argue that this is an extremely broad definition of a film musical, 78% of the students in the pilot survey were able to recall at least one movie musical from this definition. The results of the pilot indicated this definition was acceptable for this sample.

This thesis will also examine the effects parental influences might have on adolescents' perceptions of movie musicals to determine if adolescents from families who attend cultural activities such as operas, plays, and ballets are more likely to view movie musicals than those adolescents whose parents do not attend cultural activities. The statements representing the perceived parental-influence
variables were devised from the Activities, Interest, and Opinions (AIO) library of Wells and Tigert (1971) and Paugh (1988).

Research Questions

This study will address three research questions:

1. What is the relationship between MTV viewing and movie musical exposure?

2. What is the relationship between parental-influence variables and adolescents' perceptions of movie musicals?

3. What is the relationship between adolescents' music video perceptions and adolescents' perceptions of movie musicals?

Findings from this study will be compared with the earlier MTV studies to assess the relationship between music video viewing and film musical exposure.
CHAPTER 3

METHOD

To investigate the relationship between adolescents' perceptions of music videos and movie musicals, questionnaires were administered to 345 students enrolled in grades 9 through 12 at two high schools in Southern Nevada, a high cable access area with 59% of the residents subscribing to the service (Prime Cable, 1993). High school students were chosen for this study because they are the primary viewers of MTV's 12- to 34-year-old target audience (Denisoff & Romanowski, 1991). This sample ranged in age from 14 to 19 years old. Fifty-seven percent of the sample were males and 69% of the total sample were White.

A Clark County School District representative at each high school selected the classes to be surveyed based on availability. The sample consisted of 25 students from a U.S. History class, 30 from a forensics class, 71 from speech classes, 97 from U.S. Government classes, and 122 from English classes. The survey was conducted during the students' regular class period under the supervision of the researcher.
A pilot survey was conducted with 18 students attending an English class at a Southern Nevada high school not participating in the actual study. The students completed the questionnaire then discussed its content, and a minor change was made upon their request. The students of African-American descent did not like the term "Afro-American" used for their ethnic background. Instead, they preferred the term "Black" which was replaced in the questionnaire.

Before the pilot survey was executed, the UNLV Office of Research Administration reviewed the questionnaire and deemed it exempt from full review by the UNLV human subjects committee on the Eleventh of January, 1993. The Research Administration required that a Clark County School District representative approve the questionnaire and the researcher had to read an implied consent statement to each of the classes before the questionnaire was administered (see Appendix I).

THE QUESTIONNAIRE

The questionnaire utilized in this study contained three sections (see Appendix II). The first section asked the students about their television, music video, and movie viewing habits, including how many hours of television they watched each week, how many hours a day they watched MTV, and how many movies they rented or saw at a theater each month. In order to determine if Paugh's (1988) definition
of a "heavy" and "light" MTV viewer was consistent with younger viewers in this study, the respondents were asked for a daily assessment of their MTV viewing rather than a weekly estimate.

Those students who reported watching MTV answered part A of Section 2, the open-ended questions. Part A asked the MTV viewers to list their three favorite music videos and explain why they like them. Those students who did not watch MTV were asked to skip all questions relating to MTV viewing, including part A of Section 2.

Part B of Section 2 asked respondents to answer an open-ended question relating to movie-musical exposure. The students were asked to recall three movie musicals and explain why they liked or disliked them. The open-ended question responses provided in parts A and B of Section 2 were arranged in theme classifications similar to those utilized by Sun and Lull (1986). The frequency of the responses were compared to determine adolescents' perceptions of music videos and movie musicals.

In Section 3 of the questionnaire, the respondents were asked to rate 17 statements on a five-point Likert scale ranging from "strongly disagree" (coded as 1) to "strongly agree" (coded as 5). Three sets of statements were presented in this section. The first set represented the respondents' psychographic variables such as religion, interests, hobbies, and film. These questions were from the
previous research of Paugh (1988) and the Activities, Interests, and Opinions library of Wells and Tigert (1971).

The second set of questions were devised to examine the role family influence plays in whether or not an adolescent watches a movie musical. The respondent psychographic questions were reworded to form parental or guardian psychographics questions, which represent the parental-influence variables. The third set of statements represented the adolescents' perceptions of movie musicals.

Section 3 also asked demographic information such as age, gender, race, and year in school. Variables representing parental income, parental education, and academic achievement were not included because students may not be able to provide accurate responses to these questions. Also, previous research (Walker, 1987; Paugh, 1988) indicated these variables were not significant in terms of MTV research.

Because this is an exploratory study that examines adolescents' perceptions of movie musicals, it was necessary to determine if the respondents were familiar with film musicals. Therefore, Section 4 of the questionnaire presented a list of movie musicals and respondents were asked to circle all the movies they had seen. In order to reduce researcher bias, two steps were taken to create the list of films. First, two lists of movie musicals were
examined and cross referenced; Altman's (1987) list, comprised of 303 film musicals released between 1927 and 1983, and Parish & Pitts' (1992) list, comprised of 349 movie musicals released between 1927 and 1988. If a film appeared on both lists it was added to the questionnaire list. Since adolescents might be more likely to view the recent films, all movie musicals released between 1980 to 1988 that appeared on both lists were included.

Three recently-released film musicals that did not appear on either list because they were released after the texts were published were included: *For the Boys*, *Newsies*, and *Sister Act*. The most recent animated film musicals, *Beauty and the Beast* and *Little Mermaid* were also included since the original lists of Altman (1987) and Parish & Pitts (1992) included Disney's *Snow White and the Seven Dwarfs*, and *Lady and the Tramp*. One hundred and ninety-five movie musicals appeared on the questionnaire's film list.
CHAPTER 4

RESULTS

Section 1: Adolescents' Television, MTV, and Movie Viewing Habits

Of the 345 students, nearly 75% reported they had cable television in their home, with a mean of 1.8 televisions hooked up to the service. A mean score of 3.8 working television sets was reported for each household and 71% of the students reported having a television set in their own room. The mean score for estimated hours per week each respondent watched television was 13.4 hours, with a median score of 10 hours per week. A t-test for independence indicated that males watched more television per week (M = 15.3) than females, with a mean of 10.9 hours (t (342) = 3.30, p < .001). No significant difference was found between MTV viewers (M = 13.1) and non-MTV viewers (M = 13.9) and weekly hours of television (t (342) = -.53).

Five ethnic groups were identified in this study: Asian (n = 16), American Indian (n = 10), Black (n = 30), Hispanic (n = 22), Other (n = 28), and White (n = 238). One case was unknown. It should be noted that the respondents were not asked to clarify whether they were first, second, third, etc., generation American citizens. A one-way ANOVA yielded
no differences among ethnic groups and hours of viewing television ($F (342) = 2.55$).

Sixty-seven percent of the students reported watching MTV. Those respondents who watched MTV reported they had been viewing the channel for an average of 3.3 years. The mean score for daily MTV viewing was 50 minutes per day, with a median score of 30 minutes. Males did not watch significantly more minutes per day of MTV than females ($t (343) = 1.15$). No significant difference was found among ethnic groups regarding MTV viewing.

The students reported that they attended an average of 2.3 movies per month at the theater and rented an average of 6.3 movie videos per month. No significant difference was found between MTV viewers and non-MTV viewers and monthly movie theater attendance ($t (343) = 1.16$), or MTV viewing and monthly movie renting ($t (342) = -1.21$). A $t$-test revealed no significant difference between gender (male $M = 2.35$, female $M = 2.30$) and movie theater attendance ($t (345) = .8$) or between gender (male $M = 6.79$, female $M = 6.3$) and movie rentals ($t (342) = .62$). No significant differences were found among ethnic groups and movie theater attendance ($F (.24) = 1.34$) or between ethnic groups and movie rentals ($F (.03) = 2.48$).

Section 2: Adolescents' Perceptions of Music Videos and Movie Musicals

In part A of Section 2, the students who reported
watching MTV were asked to recall their three favorite music videos and explain why they liked each one. Of the 232 students who reported watching MTV, 64% recalled at least one music video, 50% recalled at least two music videos, and 41% recalled three. Thirty-six percent of the students who watched MTV did not recall a favorite music video.

Each video recalled was coded as follows: one video recalled = 1, two videos recalled = 2, and three videos recalled = 3. If the respondent recalled a video and provided a reason for liking the video then an additional variable was coded indicating the number of video responses: one video response = 1, two video responses = 2, three video responses = 3. An example of this coding process is as follows: If a respondent recalled two videos, then he/she was coded a 2 for video recall. If this same respondent only provided a reason for liking one of the videos recalled, then he/she received a 1 for video response. All coding was conducted by the researcher.

Sixty-one percent of the MTV viewers provided at least one comment, 48% provided at least two comments, and 37% provided three comments. All the MTV viewer responses were culled from the written text and included unweighted in the totals that appear in Table 1. Each comment was placed in one of four theme classifications utilized by Sun and Lull (1986): (1) Music Appreciation, which refers to the respondents "generalized attraction to the musical content"
(p.20); (2) Visual Appreciation "relates to the visual dimension" (p. 20) the music video adds to the music; (3) Emotional Responses such as "'it mellows me out' and 'it lifts me up and gets me violent'" (p.20); and (4) Escape for comments such as "'it put you in a different world'" (p.20). An additional theme classification relating to overall content was created for responses relating to the theme or story within the music video or one-word responses relating to the overall content such as "interesting," "different," or "cool."

Forty-eight percent of the MTV viewers' comments were categorized under the music appreciation theme. These responses were positive remarks relating to the group or artist performing in the video, the music or song accompanying the video, or the lyrics. Some examples of these comments are as follows: "I love Boyz II Men," "Michael Jackson, the name says it all," "Good song," "Because I like the sound of the music," and "Great lyrics." Other responses in this category related to the film where a song originated, "I liked the movie," or "It shows some parts of the movie." Comments relating to the concert atmosphere within certain videos were also in this category.

The second most frequent responses were categorized under visual appreciation. Twenty-five percent of the MTV viewers' comments were directed at the some visual element within the videos, such as the special effects, creativity,
Table 1
Reasons Adolescents Like Music Videos

<table>
<thead>
<tr>
<th>Category</th>
<th>Responses</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>n</td>
</tr>
<tr>
<td><strong>Music Appreciation</strong></td>
<td>165</td>
</tr>
<tr>
<td>Group/Artist</td>
<td></td>
</tr>
<tr>
<td>Music/Song</td>
<td></td>
</tr>
<tr>
<td>Concert</td>
<td></td>
</tr>
<tr>
<td>Film Soundtrack</td>
<td></td>
</tr>
<tr>
<td>Lyrics</td>
<td></td>
</tr>
<tr>
<td><strong>Visual Appreciation</strong></td>
<td>84</td>
</tr>
<tr>
<td>General Visual</td>
<td></td>
</tr>
<tr>
<td>Special Effects</td>
<td></td>
</tr>
<tr>
<td>Creative</td>
<td></td>
</tr>
<tr>
<td>Props/Scenery</td>
<td></td>
</tr>
<tr>
<td>Dancing</td>
<td></td>
</tr>
<tr>
<td>Aids Lyric Understanding</td>
<td></td>
</tr>
<tr>
<td><strong>Overall Content</strong></td>
<td>39</td>
</tr>
<tr>
<td>Theme/Story</td>
<td></td>
</tr>
<tr>
<td>Interesting</td>
<td></td>
</tr>
<tr>
<td><strong>Emotional Response</strong></td>
<td>32</td>
</tr>
<tr>
<td>Humor</td>
<td></td>
</tr>
<tr>
<td>Mood</td>
<td></td>
</tr>
<tr>
<td>Personally Relate</td>
<td></td>
</tr>
<tr>
<td>Just Because</td>
<td></td>
</tr>
<tr>
<td><strong>Escape</strong></td>
<td>23</td>
</tr>
<tr>
<td>Fantasy</td>
<td></td>
</tr>
<tr>
<td>Opposite Sex</td>
<td></td>
</tr>
<tr>
<td><strong>Visual Unappreciation</strong></td>
<td>3</td>
</tr>
<tr>
<td>Don't Like Videos</td>
<td></td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>346</td>
</tr>
</tbody>
</table>
or the dancing. General visual comments included statements such as "Because it's a cool video" or "I like the video." Props were also recalled, particularly automobiles: "I like the Chevy Impalas in the video"; "It also has low riders." The respondents also commented that the video helped them understand the lyrics.

Overall content comments were the third most frequent responses, with 11% of the MTV viewers mentioning some aspect of the theme, plot, story or message within the video. Responses under this category ranged from single adjectives such as "different" to lengthy comments such as "because they're trying to tell you to be who you are, don't try to be someone else."

Nine percent of the comments related to emotional responses such as humor or excitement. Some respondents commented that the videos made them feel happy, sad, or mellow. Others commented that they could relate to a video because it showed their perspective of the song or it reminded them of a boyfriend or girlfriend. "Just because" responses were also listed under this category.

Seven percent of the MTV viewers' comments related to the escape theme. These responses mentioned fantasy themes such as "it was erotic," or opposite sex attraction such as "the boys are fine" and "I love the girls, girls, girls."

The least mentioned comments were negative responses toward music videos (1%). Three of the MTV viewers
mentioned that they did not like to watch music videos. One respondent mentioned that he did not like to watch videos because "they ruin the songs." Another respondent remarked that he did not care about the videos, he simply liked the music. The third respondent said he did not watch MTV for the videos, "just for the music."

Part B of Section 2 asked all the respondents to list three film musicals and explain why they liked or disliked the movie. The students recalled a total of 95 different movies, 14 of which were categorized as non-musicals including Broadway plays or ballets. These films were not included in the study. From 447 different movie-recall responses, 81 films were categorized as movie musicals under the definition "a film that features song and dance numbers" (see Appendix III). Fifty-five percent of the respondents recalled at least one movie musical, 45% recalled at least two movie musicals, and 29% recalled three movie musicals. To determine if a difference existed between an MTV viewer or non-MTV viewer and the number of movie musicals recalled a chi-square was calculated. No significant difference was revealed between MTV viewing and the number of musicals recalled ($\chi^2 (3, n = 232) = 5.24$).

Table 2 lists the top ten movie musicals the respondents recalled. The Sound of Music was the number one recalled movie musical, with 14% of the total responses (n = 447). Grease was the second most recalled film (11%) followed by
## Table 2

**Top Ten Recalled Musicals**  
(Unaided)

<table>
<thead>
<tr>
<th>Musical</th>
<th>Total Recalls</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>n</strong></td>
<td><strong>%</strong></td>
</tr>
<tr>
<td>The Sound of Music</td>
<td>62</td>
</tr>
<tr>
<td>Grease</td>
<td>47</td>
</tr>
<tr>
<td>West Side Story</td>
<td>38</td>
</tr>
<tr>
<td>Beauty and the Beast</td>
<td>22</td>
</tr>
<tr>
<td>Little Mermaid</td>
<td>20</td>
</tr>
<tr>
<td>Newsies</td>
<td>17</td>
</tr>
<tr>
<td>Seven Brides for Seven Brothers</td>
<td>17</td>
</tr>
<tr>
<td>The Wizard of Oz</td>
<td>15</td>
</tr>
<tr>
<td>Grease 2</td>
<td>14</td>
</tr>
<tr>
<td>Aladdin</td>
<td>13</td>
</tr>
<tr>
<td><strong>71 Additional Movie Musicals</strong></td>
<td>182</td>
</tr>
<tr>
<td><strong>Total Recall Responses</strong></td>
<td>447</td>
</tr>
</tbody>
</table>
West Side Story (8%) and Beauty and the Beast (5%). The Little Mermaid, Newsies, and Seven Brides for Seven Brothers were ranked fifth, sixth, and seventh, with 5% of the recall responses. Completing the top ten list were The Wizard of Oz, Grease 2, and the animated film, Aladdin, with each film receiving 3% of the recall responses. The top-ten recalled films received 59% of the total responses, while the additional 71 recalled movie musicals received 41% of the responses.

The open-ended question in part B asked respondents to explain why they liked or disliked the movie musicals they recalled. The coding process for part B was the same as part A; therefore, if a respondent recalled three movie musicals, then his/her musical-recall variable was coded as a three. If this same respondent gave a reason why he/she liked or disliked two of the movies recalled then he/she was coded a two for musical responses. Fifty percent of all the respondents provided at least one comment, 40% provided at least two comments, and 27% provided three comments. No significant relationship was found between the number of responses and MTV viewing ($\chi^2 (3, N = 345) = 7.4$).

Table 3 shows the number of negative and positive responses given for the top-ten recalled films. Fifty-one percent of the responses for The Sounds of Music were positive comments such as "it's a family film" or "interesting, not stuffed with music." The Sound of Music
Table 3
Responses to the Top-Ten Recalled Musicals

<table>
<thead>
<tr>
<th>Responses</th>
<th>positive</th>
<th>negative</th>
<th>none&lt;sup&gt;a&lt;/sup&gt;</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Sound of Music</td>
<td>32</td>
<td>17</td>
<td>13</td>
<td>62</td>
</tr>
<tr>
<td>Grease</td>
<td>38</td>
<td>1</td>
<td>8</td>
<td>47</td>
</tr>
<tr>
<td>West Side Story</td>
<td>26</td>
<td>5</td>
<td>7</td>
<td>38</td>
</tr>
<tr>
<td>Beauty and the Beast</td>
<td>21</td>
<td>0</td>
<td>1</td>
<td>22</td>
</tr>
<tr>
<td>Little Mermaid</td>
<td>17</td>
<td>1</td>
<td>2</td>
<td>20</td>
</tr>
<tr>
<td>Newsies</td>
<td>12</td>
<td>3</td>
<td>2</td>
<td>17</td>
</tr>
<tr>
<td>Seven Brides for Seven Brothers</td>
<td>12</td>
<td>1</td>
<td>4</td>
<td>17</td>
</tr>
<tr>
<td>The Wizard of Oz</td>
<td>13</td>
<td>1</td>
<td>1</td>
<td>15</td>
</tr>
<tr>
<td>Grease 2</td>
<td>12</td>
<td>1</td>
<td>1</td>
<td>14</td>
</tr>
<tr>
<td>Aladdin</td>
<td>12</td>
<td>0</td>
<td>1</td>
<td>13</td>
</tr>
</tbody>
</table>

<sup>a</sup> no comment provided
received 17 negative responses (27%), the most for any of the top-ten recalled films. The negative responses included comments like, "I dislike it because I have seen it numerous times because my mom enjoys it," or "too long and boring."

Eighty percent of the responses directed at *Grease* were positive comments that described this film as "a comedy I can relate to," "a cool movie," or "shows how teens were in the 1950s." *Grease* only received one negative comment: "I don't like it because it's old." Sixty-eight percent of the recall response relating to *West Side Story* were positive comments such as "I love the plot and romance," or "I like the singing and dancing," and 13% were negative responses such as "too much dancing," or "the way the guys dance has got to go."

*Seven Brides for Seven Brothers* received 12 positive comments (71%) relating to the film's storyline, music and dancing, and overall appeal. Seventy percent of *Newsies* comments were also positive responses relating to the film's music and dancing. Both *Grease 2* and *Wizard of Oz* received 86% positive responses. *Grease 2* was described as having songs that are fun and a storyline that shows high school kids. *Wizard of Oz* was described as "a classic," or "my favorite childhood film."

The Disney animated films *Beauty and the Beast* and *Aladdin* were the only top-ten films that did not receive any negative comments. However, Disney's *Little Mermaid*
received one negative comment from a male respondent who thought the film was "boring with stupid songs."

All the comments relating to movie musicals (n = 406) were culled from the written text and included unweighted in the totals that appear in Table 4, "Reasons Adolescents Like Movie Musicals," and Table 5, "Reasons Adolescents Dislike Movie Musicals."

As seen in Table 4, the "like" or positive comments were placed in one of four theme classifications utilized by Sun and Lull (1986): Music Appreciation, Visual Appreciation, Emotional Responses, and Entertainment and Enjoyment. Two additional theme classifications were created for movie musicals: Overall Content and Animated Films. Overall Content comments referred to the characters, the theme or story, or the time period or setting. This category also included responses relating to the film's overall appeal such as "it's a classic," or "it's my favorite childhood film." The animated film category was created for those comments directly related to these types of movie musicals, such as "excellent animation" or "I enjoy animation."

Eighty-two percent of the total movie musical comments were positive responses. Thirty-three percent of the positive movie-musical comments were categorized under music appreciation. These remarks related to the music or songs within the film, the actor or actress performing in the film, or the general singing within the film. Examples of
<table>
<thead>
<tr>
<th>Category</th>
<th>Responses</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>n</td>
</tr>
<tr>
<td><strong>Music Appreciation</strong></td>
<td></td>
</tr>
<tr>
<td>Music/Song</td>
<td>112</td>
</tr>
<tr>
<td>Actor/Actress</td>
<td></td>
</tr>
<tr>
<td>Singing</td>
<td></td>
</tr>
<tr>
<td><strong>Overall Content</strong></td>
<td></td>
</tr>
<tr>
<td>Characters</td>
<td>74</td>
</tr>
<tr>
<td>Theme/Story</td>
<td></td>
</tr>
<tr>
<td>Time Period/Setting</td>
<td></td>
</tr>
<tr>
<td>Classic</td>
<td></td>
</tr>
<tr>
<td>Favorite Childhood Film</td>
<td></td>
</tr>
<tr>
<td><strong>Animated Films</strong></td>
<td></td>
</tr>
<tr>
<td></td>
<td>61</td>
</tr>
<tr>
<td><strong>Emotional Response</strong></td>
<td></td>
</tr>
<tr>
<td>Humor</td>
<td>33</td>
</tr>
<tr>
<td>Mood</td>
<td></td>
</tr>
<tr>
<td>Personally Relate</td>
<td></td>
</tr>
<tr>
<td>Just Because</td>
<td></td>
</tr>
<tr>
<td><strong>Enjoyment/Entertainment</strong></td>
<td></td>
</tr>
<tr>
<td>Enjoyable</td>
<td>32</td>
</tr>
<tr>
<td>Entertaining</td>
<td></td>
</tr>
<tr>
<td><strong>Visual Appreciation</strong></td>
<td></td>
</tr>
<tr>
<td>Costumes</td>
<td>22</td>
</tr>
<tr>
<td>Scenery/Set</td>
<td></td>
</tr>
<tr>
<td>Props</td>
<td></td>
</tr>
<tr>
<td>General Visual</td>
<td></td>
</tr>
<tr>
<td>Dancing</td>
<td></td>
</tr>
<tr>
<td><strong>Total &quot;Like&quot; Responses</strong></td>
<td>334</td>
</tr>
</tbody>
</table>
these comments include "I love a lot of singing," "great music," "I like Elvis," "Frank Sinatra is great," and "I like Judy Garland's acting." One female respondent commented, "Old musicals are the best type of movies because you had to have talent." Another female respondent who enjoyed Seven Brides for Seven Brothers remarked, "I love that movie! It shows talent!!"

The second most frequent comments (22%) related to the overall content or intrinsic features of the film. Responses in this category mentioned the characters, "Who doesn't love Annie?", the story or theme, "great romance, see it with someone you love, or someone you want to love or get to know," or the time period or setting, "the story is/was true for the time period and touches subjects of today." Other responses in this category described a movie musical as "a classic film work--a masterpiece of creative endeavors, stirring yet fun filled--two thumbs up."

Additional comments were related to childhood such as, "I've loved it since I was little," or "I grew up with it."

Eighteen percent of the respondents provided comments related to animated films, the third most frequent response category. These comments described the animation as "excellent" or "traditional Disney quality," or they described the film or its characters as "cute" or "fun."

Some respondents remarked that they preferred movie musicals if they were animated; "I don't like live musicals"; "I
love to watch cartoons."

Ten percent of the comments described the emotional responses that movie musicals evoked in the students. Some respondents reported that certain musicals were funny or made them feel happy, while other musicals made some student sad or made them think. Other respondents noted that they could relate to the storyline because "it fits our age group." "Just because" responses were also noted under this category.

Enjoyment and entertainment were reflected in 10% of the comments. These responses included "it's fun," "it's fast paced," or "exciting." Some respondents noted that they enjoyed certain movie musicals so much they would watch them repeatedly. A female respondent who enjoyed Seven Brides for Seven Brother remarked, "I've seen it a hundred times and just love it!" Another female respondent said she had "memorized" Grease and Grease 2.

The final theme classification was visual appreciation, with 7% of the responses. These comments referred to the dancing, costumes, and scenery or props within the film. For example, a respondent commented that he enjoyed Grease because he liked the cars in the film. Another respondent noted that he liked the costumes in West Side Story, while a female respondent noted that she liked the dancing in this movie. Another female respondent said she liked the scenery in The Sound of Music.
Table 5 illustrates that 18% of the total responses (n = 406) mentioned a negative comment about a specific movie musical. Four categories were created for this list: Overall Content, Just Because, Music Unappreciation, and Visual Unappreciation.

The most frequent comments for disliking a movie musical (63%) related to the overall content of the film. These responses were composed of the following adjectives to describe a movie musical: "boring," "unrealistic," "stupid," "corny," "dumb," and "crappy." One respondent said he did not like musicals because "in real life, everybody doesn't spontaneously break out in dance and song." A male respondent remarked that he did not like The Wizard of Oz because the story confused him. Another respondent noted that Newsies was "stupid and fake." A female said that she did not like West Side Story because "gangs are taken so lightly."

The second most frequent response for disliking a movie musical (15%) was "just because." Most of these respondents did not recall any movie musicals; they simply wrote "I hate musicals", "I dislike all musicals," or "dislike." No additional reasons were mentioned.

Eleven percent of the negative responses were categorized under Music Unappreciation. These comments referred to how much the respondents hated the singing, "too much singing," or the songs within the musical,
Table 5

Reasons Adolescents Dislike Movie Musicals

<table>
<thead>
<tr>
<th>Category</th>
<th>Responses</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>n</td>
</tr>
<tr>
<td>Overall Content</td>
<td>45</td>
</tr>
<tr>
<td>Boring</td>
<td></td>
</tr>
<tr>
<td>Unrealistic</td>
<td></td>
</tr>
<tr>
<td>Stupid</td>
<td></td>
</tr>
<tr>
<td>Corny</td>
<td></td>
</tr>
<tr>
<td>Too Long</td>
<td></td>
</tr>
<tr>
<td>Not Well-Developed</td>
<td></td>
</tr>
<tr>
<td>Confusing</td>
<td></td>
</tr>
<tr>
<td>Have Seen Too Often</td>
<td></td>
</tr>
<tr>
<td>Just Because</td>
<td>11</td>
</tr>
<tr>
<td>Music Unappreciation</td>
<td>8</td>
</tr>
<tr>
<td>Too Much Singing</td>
<td></td>
</tr>
<tr>
<td>Dislike Songs</td>
<td></td>
</tr>
<tr>
<td>Visual Unappreciation</td>
<td>8</td>
</tr>
<tr>
<td>Out-of-Date</td>
<td></td>
</tr>
<tr>
<td>Too Much Dancing</td>
<td></td>
</tr>
<tr>
<td>Total &quot;Dislike&quot; Responses</td>
<td>72</td>
</tr>
</tbody>
</table>
"the movie's dumb because it has lame songs."

The final theme classification of negative comments was Visual Unappreciation, with 11% of the negative responses. These respondents did not like certain musicals because they thought there was too much dancing or they did not like the setting. One respondent noted that he did not like West Side Story because "the ways the guys danced has to go." One respondent remarked that The Sound of Music was "too sixties hip," while another respondent noted this film was "out-of-date."

Table 6 illustrates the similarities between the reasons adolescents like viewing music videos and movie musicals. Some aspect of music appreciation is the number one reason why the respondents enjoyed certain music videos (48%) and movie musicals (33%). However, visual appreciation is the second most mentioned aspect of a music video (25%), and the least mentioned aspect of a movie musical (7%). The overall content remarks were the second most mentioned element of a favorite movie musical (22%), the third most mentioned element of a favorite music video (11%).

Emotional Response comments ranked fourth for music videos and film musicals. Music videos received comments relating to escape themes such as fantasies or opposite sex attraction, while musicals received comments relating to entertainment and enjoyment.
Table 6

Reasons Adolescents Like Music Videos and Movie Musicals

<table>
<thead>
<tr>
<th>Theme Classifications</th>
<th>Music Videos</th>
<th>Movie Musicals</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Response Rate</td>
<td></td>
</tr>
<tr>
<td></td>
<td>%</td>
<td>%</td>
</tr>
<tr>
<td>Music Appreciation</td>
<td>48</td>
<td>33</td>
</tr>
<tr>
<td>Visual Appreciation</td>
<td>25</td>
<td>7</td>
</tr>
<tr>
<td>Overall Content</td>
<td>11</td>
<td>22</td>
</tr>
<tr>
<td>Emotional Responses</td>
<td>9</td>
<td>10</td>
</tr>
<tr>
<td>Escape</td>
<td>7</td>
<td>0</td>
</tr>
<tr>
<td>Enjoyment/Entertainment</td>
<td>0</td>
<td>10</td>
</tr>
</tbody>
</table>

a. frequencies taken from Tables 1 & 4
Movie musicals received negative comments relating to the musical and visual elements, and the overall content, while music videos received negative comments relating to the visual element only.

Section 3: Adolescents' Psychographics, Perceived Parental Influence, and Perceptions of Movie Musicals

Section 3 asked the respondents to rank three sets of statements on a Likert scale (1 = strongly disagree, 5 = strongly agree). The first set was comprised of six statements referring to the respondents' psychographics (Table 7). Most respondents agreed (M = 3.6, median = 4) with psychographic statement one: "I like to watch or listen to baseball to football games." A t-test revealed a significant difference between male and female responses to this statement (t (342) = 8.29, p < .001). Males were more likely to "agree" (M = 4.06) than females, who were undecided (M = 2.98). No significant differences were found between ethnic groups (F (342) = 2.26), or between MTV and non-MTV viewers (t (342) = .73), and this statement.

Respondents were "undecided" (M = 3.3, median = 3) toward the second psychographic statement, "I would rather go to a sporting event than dance." A significant difference was found between genders and this statement (t (342) = 9.48, p < .001). Males tended to agree (M = 3.8) that they would rather go to a sporting event than
Table 7

Adolescents' Psychographic Responses

<table>
<thead>
<tr>
<th>Statement</th>
<th>Median</th>
<th>Mean</th>
</tr>
</thead>
<tbody>
<tr>
<td>I like to watch or listen to baseball or football games.</td>
<td>4</td>
<td>3.6</td>
</tr>
<tr>
<td>I would rather go to a sporting event than a dance.</td>
<td>3</td>
<td>3.1</td>
</tr>
<tr>
<td>I enjoy going to the ballet, theater, or symphony.</td>
<td>3</td>
<td>2.7</td>
</tr>
<tr>
<td>Classical music is more interesting than popular music.</td>
<td>2</td>
<td>2.1</td>
</tr>
<tr>
<td>I go to church regularly.</td>
<td>3</td>
<td>2.8</td>
</tr>
<tr>
<td>I often read the Bible.</td>
<td>2</td>
<td>2.3</td>
</tr>
</tbody>
</table>

n = 344

1 = strongly disagree
5 = strongly agree

A median score of 3 was reported for statement three: "I enjoy going to the ballet, theater, or symphony." A \( t \)-test revealed a significant difference \( t (342) = -4.52, p < .001 \) between males \( M = 2.45 \) and females \( M = 3.15 \). An ANOVA revealed significant differences among ethnic groups \( F (342) = 3.81, p < .01 \). A Scheffe post-hoc test revealed a mean difference of 1.5 \( p < .05 \) between Asians.
(M = 3.62) and Blacks (M = 2.03). No significant difference was found between MTV viewing and interest in attending cultural activities. The respondents disagreed that classical musical was more interesting than popular music (median = 2).

The final two statements referred to the respondents' religious backgrounds. The students were "undecided" (median = 3) if they attended church regularly and they "disagree" (median = 2) that they read the Bible often. No significant difference was found between genders or ethnic groups regarding either of the religious statements. However, a significant difference was found between MTV viewers (M = 2.69) and non-MTV viewers (M = 3.1) on church attendance (t (342) = -2.66, p < .01). A significant difference was also found between MTV viewers and non-MTV viewers on reading the Bible (t (342) = -2.9, p < .01). The MTV viewers disagreed they often read the Bible (M = 2.19), while the non-MTV viewers disagreed or were undecided (M = 2.6).

Because the respondents in this sample were adolescents who might have a tendency to inaccurately portray their feelings on a questionnaire, a Pearson r correlation was performed to determine the veracity of the responses to the religious statements. This test yielded a strong correlation (r = .60, p < .001) between those students who attended church and read the Bible regularly.
The second set of statements is Section 2 referred to the respondents' perceived parental influences (Table 8). Most respondents agreed ($M = 3.7$, median = 4) that one or both of their parents liked to watch or listen to a sporting event. An ANOVA yielded significant differences between ethnic groups and parents who listen or watch sports ($F (342) = 3.31$, $p < .01$). The Scheffe post-hoc test revealed a significant ($p < .01$) mean difference of -1.22 between Asians ($M = 2.62$) and Whites ($M = 3.85$), indicating that the White respondents tended to perceive their parents as being more involved in sports than the Asian respondents perceived their parents.

Most of the respondents agreed ($M = 3.68$, median = 4) that their parent or parents would rather attend a sporting event than a dance. The respondents were "undecided" as to whether or not their parents liked to attend cultural activities, and they were undecided (median = 3) as to whether or not their parents thought classical music was more interesting than popular music. A one-way ANOVA revealed significant differences among ethnic groups and parents' preference for classical music ($F (342) = 3.56$, $p < .01$). The Scheffe post-hoc test yielded a significant ($p = .01$) mean difference of 1.3 between Asians ($M = 3.6$) and Blacks ($M = 2.26$), indicating that the Asian respondents tended to perceive their parents as being more culturally active than the Black respondents perceived their parents.
Table 8
Perceived Parental Influences

<table>
<thead>
<tr>
<th>Statement</th>
<th>Median</th>
<th>Mean</th>
</tr>
</thead>
<tbody>
<tr>
<td>My dad (or mom) likes to watch or listen to baseball or</td>
<td>4</td>
<td>3.7</td>
</tr>
<tr>
<td>football games.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>My dad (or mom) would rather go to a sporting event than a dance.</td>
<td>4</td>
<td>3.6</td>
</tr>
<tr>
<td>My parent(s) enjoy going to the ballet, theater, or symphony.</td>
<td>3</td>
<td>2.7</td>
</tr>
<tr>
<td>My parent(s) think classical music is more interesting than popular music.</td>
<td>3</td>
<td>2.8</td>
</tr>
<tr>
<td>My parent(s) go to church regularly.</td>
<td>2</td>
<td>2.8</td>
</tr>
<tr>
<td>My parent(s) often read the Bible.</td>
<td>2</td>
<td>2.6</td>
</tr>
</tbody>
</table>

$n = 344$

1 = strongly disagree
5 = strongly agree

The statement "My parent(s) goes to church regularly" received a median score of 2. A significant difference was found between MTV viewers and non-MTV viewers and this statement ($t (342) = -2.90, p < .01$). The MTV viewers reported a mean score of 2.71, while the non-MTV viewers reported a mean of 3.2. "My parent(s) often read the Bible" also received a median score of 2. A significant difference ($t (342) = -3.25, p < .001$) was found between MTV viewers
(M = 2.43) and non-MTV viewers (M = 2.93). To insure the veracity of the responses, a Pearson r was conducted between the perceived parental influence variables, which yielded a strong correlation (r=.69, p<.001) between parents who attend church regularly and parents who often read the Bible.

The final set of statements reflected adolescents' perceptions of movie musicals (Table 9). The statements "Movie musicals are boring" and "Movie musicals are unrealistic" received a median score of 3 (undecided). A significant difference was revealed between males (M = 3.1) and females (M = 2.4) and their perceptions of whether a movie musical is boring (t (341) = 5.44, p < .001).

The respondents disagreed (median = 2) that only older people watched movie musicals, and a t-test yielded a significant difference between genders (male M = 2.6, female M = 2.0) and this statement (t (341) = 4.44, p < .01). Respondents agreed (median = 4) that they would watch a film musical if a favorite entertainer was featured, but they were undecided (median = 3) whether they would watch a movie musical if it was more like MTV. However, a significant difference was found between non-MTV viewers (M = 2.59) and MTV viewers (M = 3.33) on whether or not they would watch a film musical if it were more like MTV (t (341) = 5.43, p < .001).
<table>
<thead>
<tr>
<th></th>
<th>Median</th>
<th>Mean</th>
</tr>
</thead>
<tbody>
<tr>
<td>Movie musicals are boring.</td>
<td>3</td>
<td>2.8</td>
</tr>
<tr>
<td>Movie musicals are unrealistic.</td>
<td>3</td>
<td>3.1</td>
</tr>
<tr>
<td>Only older people watch movie musicals.</td>
<td>2</td>
<td>2.3</td>
</tr>
<tr>
<td>I would watch a movie musical if my favorite rock star or entertainer was featured.</td>
<td>4</td>
<td>3.4</td>
</tr>
<tr>
<td>I would watch a movie musical if it was more like MTV.</td>
<td>3</td>
<td>3.1</td>
</tr>
</tbody>
</table>

n = 343
1 = strongly disagree
2 = strongly agree

To determine the relationship between adolescents' psychographics and their perceptions of movie musicals, Pearson ρ correlations were computed between the two sets of statements. The results indicated a moderate negative correlation (ρ = -.35, p < .001) between the statements, "I enjoy going to the ballet, theater, or symphony," and "Only older people watch movie musicals." A moderate negative correlation was revealed between the statements, "I enjoy going to the ballet, theater or symphony" and "Movie
musicals are boring" ($r = -.41, p < .001$). To examine the relationship between the perceived parental-influence statements and adolescents' movie musical perceptions, Pearson $r$ correlations were computed, and no significant relationships were revealed. However, a moderate correlation was observed between the statements relating to cultural activities ($r = .40, p < .001$). Those respondents who indicated they liked going to the ballet, theater or symphony, also indicated their parents liked to attend these types of activities.

Pearson $r$ correlations were utilized to examine the relationship between the five statements reflecting adolescents' perceptions of movie musicals. Moderate correlations ($r = .50, p < .001$) were revealed between the statements, "Movie musicals are boring" and "Movie musicals are unrealistic," indicating that the respondents who find film musicals boring also tend to find these films unrealistic. A moderate correlation ($r = .45, p < .001$) was also found between the statements "Movie musicals are boring," and "Only older people watch movie musicals," indicating that the respondents who find film musicals boring tend to believe that only older people watch these types of films. A moderate correlation ($r = .37, p < .001$) revealed that those respondents who believe movie musicals are unrealistic tend to believe that only older people watch these films.
Section 4: Movie Musicals
Adolescents Have Viewed

Of the 195 movie musicals listed in the questionnaire, only four films had not been seen by any of the respondents: *It's Always Fair Weather*, *Words and Music*, *Yes, Georgia*, and *You Were Never Lovelier*. Table 10 lists the top eleven films (two films tied for tenth place) the respondents reported viewing. Eighty-four percent of the students reported they had seen *Dirty Dancing*, the number one most-viewed movie musical on the list. *The Wizard of Oz* came in second, with 81.1% of the respondents viewing this film, followed by *Grease* (80.5%), *Annie* (77.3%), and *La Bamba* (76.2%). Three Disney animated films were seated sixth, seventh, and eighth place on the top ten list; *Little Mermaid* (73%), *Lady and the Tramp* (71.2%) and *Beauty and the Beast* (70.3%). The ninth place film was Disney's *Mary Poppins*, and tenth place was a tie between *Grease 2* (68%) and Disney's *Snow White and the Seven Dwarfs* (68%).
Table 10
Top Ten Viewed Movie Musicals

<table>
<thead>
<tr>
<th>Movie</th>
<th>Frequency</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dirty Dancing</td>
<td>290</td>
<td>84.3</td>
</tr>
<tr>
<td>The Wizard of Oz</td>
<td>279</td>
<td>81.1</td>
</tr>
<tr>
<td>Grease</td>
<td>277</td>
<td>80.5</td>
</tr>
<tr>
<td>Annie</td>
<td>266</td>
<td>77.3</td>
</tr>
<tr>
<td>La Bamba</td>
<td>262</td>
<td>76.2</td>
</tr>
<tr>
<td>Little Mermaid</td>
<td>251</td>
<td>73.0</td>
</tr>
<tr>
<td>Lady and The Tramp</td>
<td>245</td>
<td>71.2</td>
</tr>
<tr>
<td>Beauty and The Beast</td>
<td>242</td>
<td>70.3</td>
</tr>
<tr>
<td>Mary Poppins</td>
<td>239</td>
<td>69.5</td>
</tr>
<tr>
<td>Grease 2</td>
<td>234</td>
<td>68.0</td>
</tr>
<tr>
<td>Snow White and The Seven Dwarfs</td>
<td>234</td>
<td>68.0</td>
</tr>
</tbody>
</table>

a. Total number of responses, n = 344
CHAPTER 5

DISCUSSION

This study indicates that the number of adolescents who watch MTV is 13% less than what previous studies have indicated. Brown et al. (1986) and Sun and Lull (1986) reported that 80% of their samples watched MTV, whereas 67% of this study's sample reported watching MTV. Because this study was conducted ten years after MTV's debut, the results might indicate that this channel's monopoly on the music video market is slowly decreasing as other music video stations are on the rise such as Black Entertainment Television (BET), VH-1, and Country Music Videos (CMV).

Contrary to Brown et al., who found no significant difference between genders and television viewing, this study indicates that male respondents watched significantly more hours of television per week (M = 15.3) than females, who reported watching 10.9 hours of television weekly. Brown et al. also noted a positive correlation between ethnic groups and television viewing (Blacks watched more television than Whites), but this study revealed no significant difference between ethnic groups and television viewing. Also, Brown et al. (1986) found a significant difference between MTV viewing and hours of weekly
television viewing, whereas this study found no significant difference between MTV viewers and non-MTV viewers and weekly television viewing.

Consistent with Walker's (1987) results, this study indicates that gender was not a statistically significant variable in relation to MTV viewing. A median score of 30 minutes was reported for daily MTV viewing. Following Paugh's (1988) rationale, a "heavy" MTV viewer from this sample would watch 30 minutes or more of MTV per day, and a "light" MTV viewer would watch less than 30 minutes of MTV per day. These results indicate that adolescent MTV viewers watch 33% more minutes of MTV per day that the 18- to 34-year-olds from Paugh's sample, who reported a median score of 10 minutes per day. Therefore, Paugh's sample does not accurately represent the viewing habits of MTV's target audience of 12- to 34-year olds.

No significant difference was revealed between MTV viewing and overall movie viewing, unlike Walker (1986) and Paugh's (1988) findings which noted a positive relationship between MTV viewing and movie viewing. Respondents' gender and ethnic groups also were not a factor in determining overall movie viewing.

Research Question 1: MTV Viewing
and Movie Musical Exposure

The respondents were asked to recall a movie musical based on the definition "a film that features song and dance...
numbers." No significant difference was found between the number of film musicals recalled and whether or not the respondent was a MTV viewer. This result indicates that the number of musicals recalled does not relate to MTV exposure.

Over half (55%) of the respondents were able to recall at least one movie musical, with a total of 81 movie musicals recalled and the top-ten films receiving 59% of the responses (n = 447). Sixty-four percent of the MTV viewers were able to recall at least one favorite music video. This result was twenty percent less that Sun and Lull (1986) reported in their study. Thirty-six percent of the MTV viewers did not recall any music videos. Therefore, music videos received only 9% more recall responses than movie musicals.

These results could have three implications. First, perhaps many of MTV viewers are not "watching" MTV, but merely "listening" to the videos and the viewers only tune-in when they hear their favorite songs. These respondents would find it is easy to recall a favorite music video because it is accompanied by their favorite song. Second, maybe the respondents who did not recall videos have the same opinions as the three respondents who did not like the visual element of music videos because it ruins the songs. These respondents might utilize MTV as a radio station that provides continuous top-ten hits, rather than a television station, whose video aspect distorts and destroys the
listeners' visual perceptions of the song. The final implication relates to the movie musical and the misconception that this genre is close to becoming extinct. The results from the movie musical list indicated that adolescent viewers had watched these films, and only four of the movie musicals that appeared on the questionnaire list had not been seen by any of the respondents. Also, 82% of the movie musical responses provided positive comments about certain movie musicals, indicating that the respondents actually enjoy films from this genre.

The most frequent response for liking one of the top ten recalled films related to the plot, theme or storyline within each movie. The Sound of Music was described as "fun," "exciting," "a classic," or "my favorite childhood film," as was The Wizard of Oz. Perhaps the adolescent viewer enjoyed these movies because they saw the films in their early childhood, and they could relate to the children characters.

Grease and Grease 2 were described as "funny" or "cool," and the respondents indicated they loved the storyline. The adolescents could relate to these two films because the storyline featured high school-age characters searching for the ultimate romance, and the films made light of the teenage quest for love and adulthood. Seven Brides for Seven Brothers also presented an entertaining view of young
adults and their quest for love and relationships, and the respondents indicated they enjoyed the storyline.

The respondents noted that *West Side Story* was a "beautiful story" with a "universal theme." With the rise in gang violence in today's high schools, it is no wonder that these students could relate to this film. The song-and-dance aspect of this film was also an important element of enjoyment. Dancing was also a notable aspect of *Newsies*, along with the children characters who were striving to keep their jobs.

Three of the top-ten recalled movie musicals were Disney animated films: *Beauty and the Beast, Little Mermaid*, and *Aladdin*. These films were described as "cute" and "romantic," and the respondents noted they liked the characters. Some of the respondents indicated they preferred to watch "cartoon" musicals rather than live-performance musicals.

Many of the negative responses toward movie musicals focused on how unrealistic these films appear because "in real life, everybody doesn't spontaneously break out in dance and song." This might account for the popularity of the animated musical; As Table 10 indicated, four of the top 11 movie musicals most viewed by this sample were animated film musicals. While watching the "cartoon" musicals, it might be easier for the viewers to suspend their disbelief and enjoy the singing and the action within the film,
whereas in live-performance movie musicals the viewers find the singing and dancing fake and unnatural.

On the other hand, this study indicates that adolescent viewers are interested in live-performance movie musicals that they have grown up with, such as The Sound of Music and The Wizard of Oz. These respondents are also interested in movie musicals that reflect some aspect of a teenager's search for love and adulthood as seen in Grease, Grease 2, and Seven Brides for Seven Brothers or films that present poignant issues adolescents understand, such as kids fighting for their rights in Newsies or the gang wars in West Side Story.

Research Question 2: Parental-Influences and Perceptions of Movie Musicals

A Pearson $r$ correlation revealed no strong relationship between the perceived parental-influence statements and adolescents' movie musical perceptions. These findings indicate that adolescents who perceived their parents as culturally involved did not necessarily like or dislike movie musicals more than adolescents who perceived their parents as less culturally oriented. In fact, some of the respondents noted that they did not like certain movie musicals because their parents liked them. A female respondent remarked that she did not like The Sound of Music because her mom likes it and makes her watch all the time.
Because the respondents in this study were adolescents who are experiencing that point in their lives when they typically want and need to escape the influence of their parents, it might be expected that parental influences would not have a strong impact on the type of entertainment these respondents choose to watch. Other factors that might have a stronger influence on adolescents' selection of films or music are peers or siblings. However, the results of this study indicate that gender is an important factor in determining who likes a movie musical.

Males and females were undecided as to whether a movie musical was unrealistic, but female respondents tended to disagree that movie musicals were boring, whereas males were undecided. The female respondents disagreed that only older people watched movie musicals, and the male respondents were undecided. These results correspond with the psychographic variable information that indicated female respondents preferred to attend cultural activities, such as the ballet, theater, or symphony, and male respondents preferred attending sporting activities. These findings indicate that adolescents are fulfilling the traditional, stereotypical roles in which boys enjoy sports and girls enjoy dancing.

The perceived parental-influence variables also implied that the adolescents were enacting stereotypical roles. Most of the respondents agreed that their parents liked to watch or listen to a sporting event, and their parents would
rather attend a sporting event than a dance. A significant difference was revealed between two ethnic groups, Asians and Whites, and parents who listen or watch sports. The Asian respondents tended to be undecided or disagreed ($M = 2.62$) that their parents liked to listen or watch a sporting event, while the White respondents tended to agree ($M = 3.85$). This finding suggests that the stereotypical roles that Asians are less likely to be as interested in sports as Whites.

Most of the respondents were undecided as to whether their parents liked to attend cultural activities or if they preferred classical music instead of popular music. A significant difference was revealed between Blacks and Asians and the statement "My parent(s) think classical music is more interesting than popular music." The Black respondents tended to disagree ($M = 2.26$) with this statement, while the Asian respondents were undecided or agreed ($M = 3.6$). Again, these findings indicate the stereotypical roles that Blacks are not interested in classical music and Asians are more culturally involved.

The statements relating to the respondents' religious practices and parental religious practices yielded statistically significant differences between MTV viewers and non-MTV viewers. MTV Viewers tended to disagree that they or their parents attended church on a regular basis, while non-MTV viewers were undecided. MTV viewers also
disagreed that they or their parents often read the Bible, and non-MTV viewers were undecided. Most of the religious practice statements received a median score of 2, except the statement "I go to church regularly," which received a median score of 3, indicating that religious practices were perceived as minimal for both groups. However, the MTV viewers perceived themselves, and their parents, as less religious than the non-MTV viewers.

Research Question 3: Music Video and Movie Musical Perceptions

The respondents provided comments explaining why they liked their favorite music videos. Consistent with the findings of Sun and Lull (1986), most of the comments (48%) were positive responses categorized under the music appreciation theme, which included remarks that related to the group or artist, the music or song, or the lyrics.

Similarly, the respondents provided comments explaining why they liked or disliked the movie musicals they recalled. Most of these comments (32%) were also categorized under the music appreciation theme, which included remarks relating to the actor or actress, the music or song, or the singing and dancing. These findings indicate that adolescent viewers tend to enjoy music videos and movie musicals that feature a favorite entertainer, possibly accompanied by dancers, performing what the viewers perceive as a good song. This conclusion coincides with the results from the movie musical
perception statements. Most respondents agreed they would watch a movie musical if their favorite rock star or entertainer was featured (median = 4).

It is interesting to note that the second most common response for liking a music video related to some aspect of the visual element, such as the special effects, the creativity, or the props, whereas the visual element of the movie musical received only 7% of the comments.

Traditionally, the Hollywood musical has been known for its spectacular production numbers and visual extravaganzas; therefore, one might assume that the respondents would provide more comments relating to the visual appreciation of the movie musical rather than the visual appreciation of music videos, but these findings indicate that adolescents perceived music videos as more visually appealing than movie musicals.

These results might be demonstrating how adolescent viewers do not necessarily recall the big production numbers featured in the traditional Hollywood musical because they have become accustomed to the computer-generated visual spectulars created in music videos. This could explain why 18% of the positive comments related to animated movie musicals, which demonstrate the latest in animation technology. Perhaps, if live-action movie musicals combined computer-technology with the existing Hollywood-production-number tradition, the adolescent viewer would become more
interested in the visual element of these films instead of disliking them or describing them as "corny."

The overall content or intrinsic elements of the movie musical, such as the storyline, the theme, characters, or setting, were the second most mentioned positive comments, and the number one mentioned negative comments for disliking these films. These findings indicate that the characters or storylines within certain movie musicals are generally appealing to adolescent viewers, yet at the same time, other adolescents find these same films boring or unrealistic. This difference in opinion was found not to be related to MTV viewing.

The third most mentioned music video comments related to the overall content. Considering that some music videos present non-narratives, which feature a pastiche or montage of images accompanied by lyrics, it can be assumed that the theme or story within certain music videos is not as important as the theme or story necessary in feature-length films. The negative responses relating to the overall content of movie musicals indicates how important this aspect is to the adolescent viewer.

Music videos and movie musicals received nearly the same number of positive comments relating to emotional responses (music videos = 9%, movie musicals = 10%), indicating that the movie musical genre is not as close to death as some critics believe, especially if certain musicals can evoke
close to the same number of emotional responses as favorite music videos.

The respondents noted that music videos provided a means of escape through the depiction of fantasies and sexual attraction. These types of comments were not noted for the movie musicals; however, movie musicals were noted for their overall enjoyment and entertainment, whereas the music videos were not. These findings indicate that adolescents do not perceive movie musicals as the type of entertainment form that utilizes fantasies or opposite sex attraction to appeal to the adolescent viewer. Music videos do tend to be more sexually explicit than most movie musicals, which generally portray the wholesome, happy ending. When asked if they would like movie musicals if the films were more like MTV, the respondents were undecided. This response should be a relief to those critics who believe that MTV is a threat to this film genre. In fact, the movie industry should take note that they need not try to create movie musicals that imitate MTV because the adolescent viewers, who are the largest movie viewing audience, are unsure if this is a good idea.

Conclusion

Previous studies have indicated that MTV and music videos play an important role in the development adolescents' cultural perceptions. This study sought to examine the relationship between MTV exposure and
adolescents' perceptions of movie musicals. It should be noted that previous research on the relationship between movie musical and music video viewing has not been conducted. The results of this study indicate that adolescents' reasons for viewing favorite music videos are similar to their reasons for viewing movie musicals: They enjoy the music appreciation in both of these entertainment forms (see Table 6). The most important finding in this study is that adolescent viewers are familiar with movie musicals, and they actually find some of these films highly entertaining. It does not appear that MTV has a strong influence on adolescent movie musical viewing; however, other factors seem to provide a stronger influence. Adolescents agreed that they would watch a movie musical if it featured their favorite entertainer, and the respondents also noted that they liked film musicals that included what they perceived as good songs.

The storyline within these films is also an important influence on the adolescent viewer. The respondents tended to recall films that featured children or young adults trying to achieve romance or a place in adult society. These movie musicals captured the coming-of-age feelings that adolescents understand.

Limitations

This study is limited in that it did not allow the non-MTV viewers to express why they did not watch this channel.
It was taken as an assumption that if a respondent did not have access to cable television in his/her home, then he/she did not watch MTV. However, there is a possibility that some of the non-MTV viewers watched this channel at a friend's house or they watched other video programs that air on the major networks. These responses might have provided additional negative comments relating to music videos. Also, the MTV-viewers were asked to list their favorite videos and explain why they liked each video. This question allowed the respondents to provided a majority of positive comments relating to music videos, rather than a mixture of the positive and the negative.

Another limitation arises from the results relating to the visual appreciation of movie musicals. It was surprising to reveal that adolescent viewers were not intrigued by the visual spectaculars within the Hollywood musical, but they were extremely aware of the special effects presented in music videos.

The traditional movie musical presented song-and-dance numbers that were precisely choreographer and filmed for the big screen. Most of the movie musical extravaganzas were not created to be viewed on television, unlike music videos which were strictly created to be viewed through this medium. Therefore, if the respondents had watched these films on video or television, then they might not have fully experienced the visual spectacles presented within these
films. This might explain why the respondents did not recall the visual aspects of the movie musical. Perhaps the respondents could have been asked to note where they viewed the movie musicals, i.e., on television, on video or at the theater. This additional information might have revealed that adolescents who viewed movie musicals on the big screen recalled the visual aspects more frequently then those adolescents who watched these films on television.

Another limitation of the study was the use of an available sample. The respondents were students attending Southern Nevada high schools, and the Clark County School District made it impossible to retain a list of students to construct a random sample. The cooperation of individual school district representatives made it possible to achieve the available sample. In order to reduce sampling bias, most of the classes surveyed were general core curriculum classes such as English, U.S. History, and U.S. Government. Theater or music classes were excluded because of the possibility they might be predisposed to watching movie musicals.

Further Research

Perhaps the next step in the inquiry into why adolescents like or dislike certain movie musicals is to develop a study that would allow the adolescent viewer to watch one of the top-ten recalled movie musicals and one of the less enjoyed movie musicals, and then conduct a focus
group to discuss what makes the films appealing or unappealing. Findings from this study might give the movie industry some ideas that would help improve the so-called dying film musical.

Other studies could focus on viewer expectations regarding music videos and movie musicals. From the results of this study, it appears that adolescents viewers make no assumptions about the narratives within a music video. These viewers are willing to accept the pastiche or montage visual aspects of music videos as some form of narrative. However, the adolescent viewers in this study tended to believe movie musicals were "fake" or "unrealistic" when the storyline veered into song and dance. Further research might examine what visual or musical elements within these films appear phony, and just how far the movie industry can go before the audience no longer finds the film believable.

Another study that could benefit the movie industry would be an examination of the elements the industry believes are necessary to create a successful musical. This study could also focus on the negative aspects of a film musical to determine if the production companies have the same perceptions of this genre as the viewers. Perhaps if the movie industry would examine the reasons why adolescents like certain movie musicals, it might be able to adhere to Allen's (1990) advice and create a successful movie musical without succumbing to MTV.
APPENDIX I

IMPLIED CONSENT

Before I hand out this questionnaire I want to inform you that I am conducting a research study for my Master's degree at UNLV. Participation in this study is strictly voluntary. If you do not wish to participate in this study, please do not fill out the questionnaire. Simply give it back to me. This questionnaire has no effect on your class grade, and you will not be graded on it.

This questionnaire is designed to determine your television viewing habits and movie viewing habits, in hopes that you will provide some insight into what today's teenagers like to watch and why they like to watch it. If you decide to volunteer just answer all the questions as accurately as possible. Do not put your name on the questionnaire. This way your answers will remain confidential.

If you begin answering the questionnaire and you decide you do not what to continue, just return the incomplete questionnaire. You will not be penalized. If you have any questions or you do not understand any part of the questionnaire, raise your hand. Do not discuss your answers. Save your discussion for later.
APPENDIX II

QUESTIONNAIRE

This questionnaire was created to determine your television viewing and movie viewing habits. Please read all instructions carefully and answer each question as accurately as possible.

Thank you for your participation.

SECTION 1

1. How many working television sets are in your household? _____.

2. Do you have a television in your room? Yes ___ or No____.

3. Please estimate how many hours a week you watch television. ___ hours.

4. Do you have cable television in your household? Yes___ or No____.

5. How many TV sets in your house are hooked up to cable?_____.

6. Do you watch MTV? Yes ___ or No____. *(If NO, skip to question #11)*

7. About how many years you have been watching MTV? _____years.

8. How many hours on an average day do you spend watching MTV? _____ hours per day.

9. About how many movies do you see each month at the movie theater? _____.

10. About how many movies do you rent each month?_____.

70
SECTION 2

1. Please list any other music video programs you watch on other channels.
   1. ______________________________________
   2. ______________________________________
   3. ______________________________________

2. Please list your three(3) favorite music videos and explain why you like the video.
   1. ______________________________________
   2. ______________________________________
   3. ______________________________________

3. A movie musical is a film that features song and dance numbers. Please list three(3) film musicals and explain why you like or dislike them.
   1. ______________________________________
   2. ______________________________________
   3. ______________________________________
SECTION 3

Here are some statements on topics such as religion, interests, and film. Please circle the answer that best describes how you feel about each question.

1. I like to watch or listen to baseball or football games.
   strongly disagree disagree undecided agree strongly agree
2. I would rather go to a sporting event than a dance.
   strongly disagree disagree undecided agree strongly agree
3. My dad (or mom) likes to watch or listen to baseball or football games.
   strongly disagree disagree undecided agree strongly agree
4. My dad (or mom) would rather go to a sporting event than a dance.
   strongly disagree disagree undecided agree strongly agree
5. I enjoy going to the ballet, theater, or symphony.
   strongly disagree disagree undecided agree strongly agree
6. Classical music is more interesting than popular music.
   strongly disagree disagree undecided agree strongly agree
7. My parent(s) enjoy going to the ballet, theater or symphony.
   strongly disagree disagree undecided agree strongly agree
8. My parent(s) think classical music is more interesting than popular music.
   strongly disagree disagree undecided agree strongly agree
9. I go to church regularly.
   strongly disagree disagree undecided agree strongly agree
10. I often read the Bible.
    strongly disagree disagree undecided agree strongly agree
11. My parent(s) goes to church regularly.
   strongly disagree disagree undecided agree strongly agree

12. My parent(s) often read the Bible.
   strongly disagree disagree undecided agree strongly agree

13. Movie musicals are boring.
   strongly disagree disagree undecided agree strongly agree

14. Movie musicals are unrealistic.
   strongly disagree disagree undecided agree strongly agree

15. Only older people watch movie musicals.
   strongly disagree disagree undecided agree strongly agree

16. I would watch a movie musical if my favorite rock star or entertainer was featured.
   strongly disagree disagree undecided agree strongly agree

17. I would watch a movie musical if it was more like MTV.
   strongly disagree disagree undecided agree strongly agree

18. How old are you? _____.

19. What is your gender? Male ____. Female ____.

20. What is your race? (Please circle one).
    Asian    American Indian    Black    Hispanic    White    Other

21. What is your year in school? (Please circle one)
    Freshman    Sophomore    Junior    Senior

SECTION 4

OVERALL MOVIE LIST
Please circle ALL the movies on the following list that you have seen.
42nd Street
A Damsel in Distress
A Funny Thing Happened on the Way to the Forum
A Perfect Couple
A Star is Born
All That Jazz
An American in Paris
Anchors Aweigh
Annie
Annie Get Your Gun
Applause
Babes in Arms
Baja Oklahoma
Beauty and the Beast
Blue Hawaii
Blue Skies
Body Rock
Born to Dance
Brigadoon
Broadway Melody of 1938
Bye Bye Birdie
Cabaret
Cabin in the Sky
Calamity Jane
Camelot
Can Can
Can't Stop the Music
Carefree
Carousel
Centennial Summer
Coal Miner's Daughter
Cover Girl
Daddy Long Legs
Dames
Damn Yankees
Dancing Lady
Deep in My Heart
Dirty Dancing
Divine Madness
Easter Parade
Fame
Flashdance
Follies Bergere
Follow the Fleet
Footlight Parade
For Me and My Gal
For the Boys
Funny Face
Funny Girl
Funny Lady
Gentlemen Prefer Blondes

Gigi
Girl Crazy
Going My Way
Gold Diggers in Paris
Gold Diggers of 1933
Gold Diggers of 1935
Good News
Grease
Grease 2
Guys and Dolls
Gypsy
Hair
Hallelujah!
Hello, Frisco, Hello
Hello Dolly!
High, Wide and Handsome
High Society
Holiday Inn
Honeysuckle Rose
How to Succeed in Business without Really Trying
In Old Chicago
It Happened in Brooklyn
It's Always Fair Weather
Jailhouse Rock
Jesus Christ Superstar
Jolson Sings Again
King Creole
King of Jazz
Kismet
Kiss Me Kate
La Bamba
Lady and the Tramp
Lady Be Good
Lady in the Dark
Les Girls
Let's Dance
Lili
Little Mermaid
Look for the Silver Lining
Love Me Tonight
My Fair Lady
Mary Poppins
Maytime
Meet Me in St. Louis
Mississippi
Monte Carlo
Moon Over Miami
Mother Wore Tights
My Dream is Yours
Naughty Marietta
Newsies
Night and Day
Oklahoma!
On A Clear Day You Can See Forever
On the Avenue
On the Town
On with the Show
One Hundred Men and a Girl
Paint Your Wagon
Pal Joey
Pennies from Heaven
Pigskin Parade
Porgy and Bess
Rhapsody in Blue
Rio Rita
Roberta
Rose Marie
Royal Wedding
Salsa
Satisfaction
Saturday Night Fever
School Daze
Seven Brides for Seven Brothers
Shall We Dance?
Show Boat
Silk Stockings
Singin' in the Rain
Sister Act
Snow White and the Seven Dwarfs
South Pacific
State Fair
State Fair
Stormy Weather
Strike Up the Band
Summer Stock
Sun Valley Serenade
Sweet Charity
Sweethearts
Swing Time
Take Me Out to the Ball Game
That's Dancing
That's Entertainment
The Band Wagon
The Barkleys of Broadway
The Best Little Whorehouse in Texas
The Big Broadcast
The Blues Brothers
The Broadway Melody
The Chocolate Soldier
The Desert Song
The Emperor Waltz
The Firefly
The Flower Drum Song
The Gang's All Here
The Gay Divorcee
The Girl of the Golden West
The Glenn Miller Story
The Great Caruso
The Great Ziegfeld
The Jazz Singer
The Jazz Singer
The Jolson Story
The King and I
The Little Shop of Horrors
The Love Parade
The Merry Widow
The Muppet Movie
The Music Man
The Pirate
The Rose
The Singing Fool
The Sound of Music
The Story of Vernon and Irene Castle
The Unsinkable Molly Brown
The Vagabond King
The Vagabond Lover
The Wiz
The Wizard of Oz
There's No Business Like Show Business
Till the Clouds Roll By
Tin Pan Alley
Top Hat
West Side Story
White Christmas
Wild Style
With a Song in My Heart
Words and Music
Xanadu
Yankee Doodle Dandy
Yentl
Yes, Georgio
You were Never Lovelier
Ziegfeld Follies
Ziegfeld Girl
### APPENDIX III

#### Movie Musicals Recalled

(Unaided)

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<thead>
<tr>
<th>Movie Title</th>
<th>Recalls (n^a)</th>
<th>Recalls (n^a)</th>
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<tbody>
<tr>
<td>101 Dalmatians</td>
<td>1</td>
<td>Fame</td>
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<td>1776</td>
<td>3</td>
<td>Fantasia</td>
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<td>A Chorus Line</td>
<td>5</td>
<td>Fiddler on the Roof</td>
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<td>Aladdin</td>
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<td>Amadeus</td>
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<td>For the Boys</td>
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<td>Annie</td>
<td>9</td>
<td>Funny Girl</td>
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<td>Anything Goes</td>
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<td>Graffiti Bridge</td>
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<tr>
<td>Beaches</td>
<td>2</td>
<td>Grease</td>
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<td>Beauty and the Beast</td>
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<td>Blue Hawaii</td>
<td>1</td>
<td>Great Balls of Fire</td>
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<td>The Blues Brothers</td>
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<td>Guys and Dolls</td>
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<tr>
<td>Bodyguard</td>
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<td>Gypsy</td>
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<td>Hair</td>
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<td>Breakin' 2</td>
<td>1</td>
<td>Hello Dolly</td>
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<td>Brigadoon</td>
<td>1</td>
<td>Jailhouse Rock</td>
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<td>Camelot</td>
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<td>Juice</td>
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<td>King and I</td>
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<td>The Doors</td>
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<td>Earth Girls are Easy</td>
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<td>Satisfaction</td>
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<td>Song Remains the Same</td>
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<td>Newsies</td>
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<td>Oklahoma!</td>
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<td>Oliver</td>
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<td>Truth or Dare</td>
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<td></td>
<td>Yentl</td>
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a. Total responses, $n = 447$
BIBLIOGRAPHY


Newsies. (1992, April 6) Variety, 166.


