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Psychopathy and entertainment preferences: Clarifying the role of abnormal and normal personality in music and movie interests

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ABSTRACT

We examined the associations between psychopathic subdimensions and music and movie genre preferences in a community sample ($N = 429$). We also considered the extent to which these relations were specific to psychopathy per se as opposed to other personality disorder or general personality traits. Fearless Dominance psychopathy features were moderately related to a variety of entertainment preferences, whereas Self-centered Impulsivity and Coldheartedness traits were largely unrelated. There was a notable lack of specificity in psychopathy subdimensions' relations with entertainment preferences: Leadership/Authority narcissism features, extraversion, and openness to experience were also moderately positively associated with a swath of entertainment interests whereas Entitlement/Exploitativeness narcissism features and Machiavellianism were largely unrelated. The higher-order trait of Beta, comprising extraversion and openness, statistically accounted for most of the associations between Fearless Dominance and entertainment preferences. In accordance with "niche picking" theories, our findings suggest that individuals' may prefer genres of music and movies that most closely align with their respective personality traits.

1. Background

The role of personality traits in individuals' everyday interests and choices is potentially robust across many domains. Broadband personality features relate to and probably shape how individuals engage with their environment, including interpersonal relationships, spirituality, and community involvement (Ozer & Benet-Martinez, 2006). According to niche picking theories, people select hobbies and even careers according to how well their niches align with their personality traits (Ickes, Snyder, & Garcia, 1997). For instance, a study of over 90,000 individuals indicated that personality traits, such as openness to experience, are potent correlates of preferences for particular paintings and enjoyment of art galleries (Chamorro-Premuzic, Reimers, Hsu, & Ahmetoglu, 2009).

The relation between personality traits and entertainment preferences has recently been of increasing interest, as the ascent of media platforms has brought with it an explosion in diversity of music and movie tastes and ease of access to numerous genres. The use of media in society has also burgeoned. In 2016 alone, global box office revenues amassed to \$38.6 billion dollars (Motion Picture Association of America, 2016). Music is also a widespread source of entertainment: 91% of Americans report listening to music in their leisure time, with most spending 24 h per week on this activity (Nielsen, 2016). The

average American household spends more money annually on entertainment pursuits than either gasoline or apparel (Bureau of Labor Statistics, 2017).

Still, there are clear individual differences in entertainment preferences. Such differences may be an intriguing window into people's selection of real-world stimuli. In this respect, a better understanding of these associations may help to bridge two traditionally disconnected domains of individual differences, namely personality and interests. General personality traits are differentially associated with preferences for movie and music genres, such as classical music and action movies, even after controlling for demographic variables such as age and sex (Rentfrow, Goldberg, & Zilca, 2011). Dovetailing with niche picking theories and use and gratifications theory, which posits that people are active agents in the media selection process (Katz, Blumler, & Gurevitch, 1974), individuals may gravitate towards entertainment genres that are consistent with, or afford expression of, their traits. For instance, even genres that are typically regarded as violent and aggressive, such as death metal music, elicit positive affective responses in individuals who prefer these genres, who in turn tend to be marked by low conscientiousness and agreeableness (Thompson, Geeves, and Olsen, in press).

Nonetheless, the role of personality disorder features, including those of psychopathic personality, in everyday interests and behaviors

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is insufficiently understood. Recent evidence indicates that psychopathic traits are associated with avocational and vocational interests (Nagel, Watts, Murphy, and Lilienfeld, *in press*), suggesting that psychopathy features display meaningful response penetration (Tellegen, 1991) in everyday life. Furthermore, regarding entertainment interests, personality disorder traits may exhibit distinctive correlates compared with general personality traits. For example, boredom-proneness, a common attribute of psychopathy, may be tied to the seeking out of media genres characterized by arousing and risky themes for external stimulation.

Still, there may be substantial variability in how personality disordered individuals respond to and select their environments, as the same basic tendencies can give rise to multiple characteristic adaptations (Harkness & Lilienfeld, 1997). Through examining the relations between personality disorder features and entertainment interests, we can begin to elucidate (a) how these traits manifest in everyday preferences and choices, (b) whether these manifestations are distinct from those of general personality, and (c) the functions of entertainment for individuals with such traits.

1.1. Psychopathy and entertainment preferences

Factor analyses of widely-used psychopathy measures, such as the *Levenson Self-Report Psychopathy Scale* (Levenson, Kiehl, & Fitzpatrick, 1995), indicate that psychopathy can be parsed into at least two dimensions: Factor 1, which comprises interpersonal and affective features, such as egocentricity and manipulativeness, and Factor 2, which comprises behavioral and lifestyle features, such as irresponsibility and antisocial tendencies. Other conceptualizations, such as the triarchic model, describe psychopathy as comprising three dimensions: boldness, disinhibition, and meanness (Patrick, Fowles, & Krueger, 2009). Boldness comprises traits such as fearlessness and venturesomeness. Disinhibition encompasses features such as impulsivity and recklessness, and meanness comprises traits such as antagonism and cruelty. Psychopathy, broadly construed, can be situated within the “Dark Triad” of personality (Paulhus & Williams, 2002), along with narcissism, which comprises traits such as entitlement and authoritarianism, and Machiavellianism, which comprises traits such as cynicism and exploitativeness. These traits ostensibly represent overlapping albeit separable constructs.

Only three studies have analyzed the relations between Dark Triad traits and entertainment interests (Battista, 2011; Williams, McAndrew, Learn, Harms, & Paulhus, 2001; Williams, Paulhus, & Hare, 2007). By and large, they indicated that Factor 1 and Factor 2 psychopathy and Machiavellianism exhibited small to medium positive associations with preferences for movie genres such as action, horror, and violent sports (e.g., football) whereas they exhibited negative associations with preferences for pop music and movie genres such as romance, family, and non-violent sports (e.g., figure skating). Narcissism manifested few associations with entertainment preferences, although it exhibited small positive associations with preferences for violent sports.

Although informative, this literature is limited in a few noteworthy ways. First, these studies operationalized narcissism and Machiavellianism as unidimensional, potentially masking substantive associations at the subdimension level with entertainment preferences. In addition, they relied on psychopathy measures (e.g., LSRP) that emphasize disinhibition and callousness/meanness with little emphasis on boldness. Although the centrality of boldness in psychopathy is controversial (Lilienfeld et al., 2012), boldness and disinhibition often exhibit markedly different, sometimes opposing, relations to external criteria, including avocational interests such as social leisure activities (boldness $r = 0.35$, disinhibition $r = -0.02$; Nagel, Watts, Murphy, and Lilienfeld, *in press*). These findings suggest that different psychopathy subdimensions are differentially related to entertainment preferences.

The extant literature also relied on undergraduate samples to

investigate the relations between psychopathy traits and entertainment interests. Although media preferences tend to be fairly stable across a few years, appreciable shifts in entertainment interests occur as individuals mature (Delsing, Ter Bogt, Engels, & Meeus, 2008). Thus, it is essential to replicate existing findings in community populations with larger age ranges. Relatedly, previous studies have identified gender differences in entertainment interests, although these findings have not been incorporated into the psychopathy literature. For example, relative to women, men, on average, prefer entertainment with dark and thrilling content (Rentfrow et al., 2011).

1.2. Present study

Herein, we expand on the existing literature to examine (a) the relations between multiple measures of psychopathy dimensions and entertainment preferences; (b) the extent to which these relations are specific to psychopathic traits; and (c) the relations between age and gender and these preferences, in a community sample. We hypothesized that the relations between Factor 1 and Factor 2 psychopathy and entertainment preferences would replicate those of previous studies (Williams et al., 2007). To our knowledge, no studies have examined the relations between the dimensions of the *Psychopathic Personality Inventory-Revised* (PPI-R; Lilienfeld & Widows, 2005) and entertainment preferences. Factor analyses of the PPI-R have often yielded two largely orthogonal factors: Fearless Dominance (FD), which measures boldness, and Self-Centered Impulsivity (SCI), which measures disinhibition. Coldheartedness, which overlaps slightly with meanness, does not load highly on either factor and reflects a standalone dimension comprising guiltlessness and callousness.

We based our predictions for PPI-R dimensions on general personality research, given mounting evidence that psychopathy represents a configuration of broadband personality traits (Lilienfeld, Watts, Smith, Berg, & Latzman, 2014). We posited that PPI-R FD, which is linked to openness and surgent extraversion, would exhibit positive associations with a breadth of entertainment preferences, including pop, rock, jazz, and classical music and horror, action, war, and sports movie preferences and negative associations with religious music preferences (Dollinger, 1993). We hypothesized that SCI, which is linked to agreeableness (reversed), conscientiousness (reversed), and neuroticism, would exhibit negative relations to romance, family, and comedy movie and pop music preferences but positive relations to horror, drama, and thriller movie and punk, heavy metal, and rap music preferences (Rentfrow et al., 2011; Weaver III, 1991). We predicted that Coldheartedness would exhibit similar relations to SCI, given its overlap with agreeableness (reversed) and conscientiousness (reversed).

We also predicted that (a) Leadership/Authority narcissism traits would exhibit similar relations to FD whereas Entitlement/Exploitativeness narcissism traits would exhibit similar relations to SCI (Ackerman et al., 2011); and (b) Machiavellianism Tactics and Views would manifest similar relations to SCI and Coldheartedness (Lilienfeld & Widows, 2005). We also predicted that the associations between general personality dimensions and entertainment preferences would replicate those in the literature (Brown, 2012). Consistent with research (Nagel, Watts, Murphy, and Lilienfeld, *in press*), we hypothesized that Digman's Beta (Digman, 1997), a higher-order dimension comprising extraversion and openness, would account for the associations between FD and entertainment preferences. In contrast, we predicted that Alpha, a higher-order dimension comprising neuroticism and reversed agreeableness, conscientiousness, and honesty-humility, would account for the relations between SCI, Coldheartedness, and Factor 1 and Factor 2 psychopathy, on the one hand, and entertainment preferences, on the other.

2. Method

2.1. Participants and procedure

Participants ($N = 429$) were North American community members ($M_{\text{age}} = 36.53$ years, $SD = 12.03$) recruited through Amazon's Mechanical Turk (MTurk). The initial sample included 515 participants, but data for 86 participants were removed on a listwise basis due to violating one or more exclusion criteria: time to completion was three or more standard deviations below the sample mean ($N = 27$), excessive missing data ($N = 54$), and three or more standard deviations above the sample mean on the PPI-R Inconsistent Responding Scale ($N = 5$; see Measures). Remaining participants ($N = 429$) were primarily male (54%), and Caucasian (78%), African-American (7%), Asian (7%), or Hispanic (6%).

2.2. Measures

Personality. Participants completed two self-report psychopathy measures, the *Psychopathic Personality Inventory-Revised* (PPI-R; Lilienfeld & Widows, 2005) and the *Levenson Self-Report Psychopathy Scale* (LSRP; Levenson et al., 1995), in addition to the *Narcissistic Personality Inventory* (NPI; Raskin & Terry, 1988), the *Machiavellianism Scale-IV* (Mach-IV; Christie, 1970), and the *HEXACO Personality Inventory-Revised* (HEXACO PI-R; Lee & Ashton, 2016). Sample internal consistencies for these measures are noted in parentheses.

The PPI-R is a 154-item inventory that consists of 8 factor-analytically derived lower-order scales (α s ranged from 0.85 to 0.91) that coalesce, with the exception of Coldheartedness ($\alpha = 0.88$), into two higher-order dimensions: FD ($\alpha = 0.94$) and SCI ($\alpha = 0.94$). The Inconsistent Responding Scale (INC) of the PPI-R is a validity scale that detects careless response patterns, with higher scores reflecting greater inconsistency. The LSRP is a 26-item measure that yields scores on two dimensions, Factor 1 (F1; $\alpha = 0.92$) and Factor 2 (F2; $\alpha = 0.81$).

The NPI is a 40-item scale that yields scores on two factors (Corry, Merritt, Mrug, & Pamp, 2008): Leadership/Authority (LA; $\alpha = 0.86$) and Entitlement/Exploitativeness (EE; $\alpha = 0.83$). The Mach-IV is a 20-item inventory that yields scores on two factors (Monaghan, Bizumic, & Sellbom, 2016): Tactics ($\alpha = 0.62$) and Views ($\alpha = 0.66$). The HEXACO PI-R comprises 100 items and assesses 24 facet-level personality traits that converge on 6 broad domains: Honesty-Humility ($\alpha = 0.87$), Emotionality ($\alpha = 0.85$), Extraversion ($\alpha = 0.89$), Agreeableness ($\alpha = 0.86$), Conscientiousness ($\alpha = 0.85$), and Openness ($\alpha = 0.86$).

Music and Movie Preferences. To assess entertainment interests, we constructed a questionnaire asking participants to rate their preferences for a reasonably comprehensive catalogue of 14 common music genres and 20 common movie genres (see Supplemental Materials) identified largely from media streaming platforms (e.g., Netflix). A draft of the measure was revised until all parties agreed upon its content. We conducted two exploratory factor analyses, one for music preferences and one for movie preferences, using principal axis factoring with oblique (promax) rotation. Both scree plots and Horn's parallel analyses indicated a four factor structure for music preferences and a six factor structure for movie preferences (Supplemental Figs. 1 & 2).

Factors were named according to the two genres with the largest loadings on each factor, noted in parentheses (Supplemental Tables 1 & 2).¹ Per this method, the music factors reflected (1) blues, jazz, classical, folk, and soul/funk (Blues & Jazz); (2) pop, rap/hip-hop, soul/funk, and electronica/dance (Rap & Electronica); (3) rock, alternative, and heavy metal (Rock & Alternative); and (4) country, soundtracks, religious, and pop (Country & Soundtracks). Movie factors reflected (1)

comedy, musicals, romantic comedies, romance, family, and dance (Romance & Romantic Comedies); (2) courtroom/legal, detective, and crime (Detective & Crime); (3) war, westerns, and sports (War & Westerns); (4) action, comic/video-game, science-fiction, and family (Comic & Science-Fiction); (5) horror, thriller, and drama (Horror & Thriller); and (6) documentary and biographical (Documentary & Biographical).

3. Results

3.1. Psychopathy's relations with entertainment preferences

Age and gender were correlated with psychopathic traits and entertainment preferences (Supplemental Tables 5 & 6). Thus, we analyzed the relations between psychopathy subdimensions and entertainment preferences both with (Supplemental Tables 7 & 8) and without age and gender as covariates. We conducted tests of independent correlations to compare the magnitudes of the zero-order correlations with their partial correlations accounting for age and gender. Only 1 out of 100 analyses indicated that controlling for age and gender significantly altered the zero-order correlations. As such, we report the zero-order correlations in Table 1. We employed Hommel's (1988) correction method within each measure, as research suggests that Hommel's method is the most statistically powerful Bonferroni-class correction (Blakesley et al., 2009). We adopted Cohen's (1988) metrics for small, medium, and large effect sizes in our presentation of the results.

PPI-R FD exhibited a small positive association with only one music factor, Blues & Jazz ($r = 0.16$), and small to medium positive associations with 4 of the 6 movie factors—War & Westerns, Comic & Science-Fiction, Horror & Thriller, and Documentary & Biographical (r s ranged from 0.17 to 0.41). Tests of dependent correlations indicated that the magnitude of the relation between FD and War & Westerns was significantly larger than the relations between FD and every other entertainment interest (Supplemental Table 10). SCI was positively associated with only one entertainment preference: Rap & Electronica ($r = 0.19$). Coldheartedness manifested small to moderate negative associations with Country & Soundtracks and Romance & Romantic Comedies (r s were -0.23 and -0.27 , respectively). Contrary to research in which F1 and F2 were significantly related to multiple entertainment preferences (Williams et al., 2001), F1 exhibited a small negative association with Romance & Romantic Comedies ($r = -0.16$) while F2 manifested a small negative relation to Documentary & Biographical ($r = -0.20$).

3.2. Specificity of Psychopathy's relations with entertainment preferences

To address the extent to which these associations were specific to psychopathy, we examined the zero-order correlations between narcissism, Machiavellianism, and general personality traits, on the one hand, and the entertainment dimensions, on the other (Table 1). As predicted and similar to FD, NPI LA exhibited small to moderate positive associations with a swath of entertainment preferences, including Rap & Electronica, War & Westerns, Comic & Science-Fiction, and Documentary & Biographical (r s ranged from 0.16 to 0.24). NPI EE manifested nearly identical relations to SCI, as it was positively associated with just Rap & Electronica ($r = 0.18$). Machiavellianism Tactics and Views yielded similar patterns of relations to both F1 and F2, although none of these associations was statistically significant.

Similar to PPI-R FD and NPI LA, Openness exhibited small to moderate positive associations with a variety of entertainment interests (r s ranged from 0.22 to 0.44), and Extraversion manifested small to moderate positive associations with 3 of the 6 movie factors (r s ranged from 0.18 to 0.28). Surprisingly, Extraversion was not significantly related to any music preference. Conscientiousness and Agreeableness did not manifest statistically significant associations with any

¹ For more conceptual labels of these entertainment factors (e.g., "dark," "thrilling"), see Rentfrow et al. (2011). We did not adopt such a labeling approach because it is largely subjective and open to considerable interpretation.

Table 1
Relations between personality and entertainment preferences.

	PPI-R			LSRP		HEXACO PI-R					NPI		MACH-IV		
	FD	SCI	C	F1	F2	H	E	X	A	C	O	L/A	E/E	T	V
Blues & Jazz	0.16*	-0.03	-0.08	-0.13	-0.12	0.07	-0.14	0.12	0.16	0.10	0.44	0.05	-0.10	-0.12	-0.06
Rap & Electronica	0.15	0.19	0.03	0.13	0.06	-0.20	0.01	0.09	0.07	-0.04	0.10	0.17*	0.18*	0.05	0.08
Rock & Alternative	0.15	0.01	-0.03	-0.10	-0.09	0.05	-0.15	0.07	0.06	0.05	0.36	-0.02	-0.07	-0.05	-0.05
Country & Soundtracks	-0.02	-0.08	-0.23	-0.14	-0.09	0.13	0.11	0.08	0.11	0.08	0.05	-0.05	-0.14	-0.12	-0.06
Romance & Romantic Comedies	-0.01	-0.10	-0.27	-0.16*	-0.11	0.12	0.17*	0.18*	0.13	0.03	0.08	-0.02	-0.12	-0.13	-0.11
Detective & Crime	0.09	-0.02	-0.06	-0.10	-0.10	0.01	-0.02	0.14	0.03	0.05	0.09	0.04	-0.05	0.02	-0.01
War & Westerns	0.41	0.12	0.15	0.08	-0.03	-0.12	-0.27	0.28	0.05	0.01	0.09	0.24	0.11	0.07	0.02
Comic & Science-Fiction	0.26	0.07	-0.01	0.02	-0.05	-0.03	-0.18*	0.15	0.08	0.05	0.22	<i>0.18</i>	0.05	-0.04	-0.02
Horror & Thriller	0.17*	0.01	0.07	0.04	-0.04	-0.05	-0.09	0.07	0.00	0.11	0.13	0.12	0.07	-0.02	0.05
Documentary & Biographical	0.18*	-0.01	-0.01	-0.15	-0.20	-0.04	-0.07	0.19	0.07	0.13	0.31	0.16*	0.03	-0.01	0.01

Note: Bolded is $p < .001$, italicized is $p < .01$, and * is $p < .05$. All p -values are corrected according to [Hommel's \(1988\)](#) method. HEXACO PI-R = HEXACO Personality Inventory-Revised, H = Honesty-Humility, E = Emotionality, X = Extraversion, A = Agreeableness, C = Conscientiousness, O = Openness; LSRP = Levenson Self-Report Psychopathy Scale, F1 = Factor 1, F2 = Factor 2; MACH-IV = Machiavellianism Scale-IV, T = Tactics, V = Views; NPI = Narcissistic Personality Inventory, L/A = Leadership/Authority, E/E = Entitlement/Exploitativeness; PPI-R = Psychopathic Personality Inventory-Revised, FD = Fearless Dominance, SCI = Self-centered Impulsivity, C = Coldheartedness.

entertainment preference. Honesty-Humility exhibited a small negative association with Rap & Electronica ($r = -0.20$). Consistent with meta-analytic evidence ([Schäfer & Mehlhorn, 2017](#)), Emotionality was not significantly related to any music genre. Nonetheless, Emotionality exhibited small to moderate negative relations to War & Westerns and Comic & Science-Fiction (r s were -0.27 and -0.18 , respectively) whereas it exhibited a small positive association with Romance & Romantic Comedies ($r = 0.17$).

3.3. Alpha & beta as mediators in psychopathy's relations with entertainment preferences

Finally, we examined the extent to which Alpha and Beta accounted for the relations between psychopathic traits and entertainment preferences. We conducted these analyses using the PROCESS macro for mediation in SPSS ([Hayes, 2013](#)), which generated bias-corrected bootstrap confidence intervals based on 5000 samples. We focus on the broad patterns of results (see Supplemental Tables 11–13 for full results). Consistent with the literature, Beta significantly mediated the associations among PPI-R FD and 7 of the 10 entertainment preferences, although the indirect effect accounted for < 4% of the variance. Contrary to hypotheses, Alpha did not mediate the relations between SCI and entertainment preferences; instead, Alpha and Beta functioned as suppressors such that the associations between SCI and entertainment interests increased when accounting for Alpha and Beta. The variance accounted for in these relations also did not exceed 4%.

4. Discussion

In our study, a breadth of entertainment preferences aligned modestly with Fearless Dominance. More fine-grained analyses (Supplemental Table 9) indicated that Fearless Dominance subscales were differentially related to entertainment preferences. For instance, Fearlessness was positively associated with Rap & Electronica whereas Stress Immunity and Social Influence were not significantly related, perhaps suggesting that the content or quality of Rap & Electronica affords stimulation and novelty for individuals with a high fear threshold. Notably, the relations between Fearless Dominance and War & Westerns was the strongest for all interests. These movie genres, which factor-analytic research has demonstrated to load on entertainment dimensions sharing themes ostensibly reflecting “action, adventure, suspense, and fantasy” ([Rentfrow et al., 2011, p. 9](#)), may afford expression of traits such as venturesomeness and interpersonal dominance compared with other genres.

In contrast, psychopathy traits relevant to disinhibition and

callousness manifested few associations with entertainment preferences. For instance, Self-Centered Impulsivity was associated only with preferences for Rap & Electronica, and these relations were driven by the Machiavellian Egocentricity and Rebellious Nonconformity subscales (Supplemental Table 9). Rap & Electronica music, which factor-analytic research has demonstrated to load on entertainment dimensions ostensibly reflecting “intensity, edginess, and hedonism” ([Rentfrow et al., 2011, p. 9](#)), may afford expression of traits such as defiance and self-expression. Taken together, these findings demonstrate the importance of conceptualizing psychopathy as a multi-dimensional rather than unidimensional construct.

There was a notable lack of specificity in these relations, raising questions concerning the discriminant validity of psychopathy as opposed to broader personality, at least vis-à-vis entertainment preferences. Openness, extraversion, and leadership/authority narcissism features manifested similar patterns of relations with entertainment preferences as did Fearless Dominance. Digman's Beta also statistically accounted for a small but significant portion of the variance in the relations between Fearless Dominance and entertainment preferences, suggesting that extraversion and openness may undergird these traits' associations with entertainment interests. Entitlement/exploitativeness narcissism features exhibited similar associations with entertainment preferences as did Self-Centered Impulsivity and Coldheartedness, whereas Machiavellianism features manifested similar associations as did Factor 1 and Factor 2 psychopathy. Our results are broadly consistent with growing findings that psychopathy, broadly construed, is neither monolithic nor distinct from general personality ([Watts, Waldman, Smith, Poore, & Lilienfeld, 2017](#)).

Our study was marked by several strengths that distinguished it from previous studies in this domain, including our measurement of multiple traits drawn from the abnormal and normal personality domains and our examination of the statistical effects of age and gender on the relations between psychopathy and entertainment preferences. Still, our study was characterized by several limitations that should be addressed in future research. First, we relied on self-report measures, rendering our findings partly susceptible to mono-method bias and precluding research diagnoses of psychopathy. At the same time, our results revealed consistent differentiation across psychopathy sub-dimensions, suggesting the presence of substantive covariance rising above method covariance. Our study was cross-sectional, precluding formal conclusions regarding temporal precedence in the relations between personality and entertainment preferences; therefore, our findings do not imply a causal relation between entertainment interests and personality, or vice-versa. Meta-analytic evidence indicates that interests and personality reflect relatively temporally stable dispositions

(Low, Yoon, Roberts, & Rounds, 2005), so longitudinal research should examine how entertainment preferences develop conjointly with psychopathic traits.

Our findings align broadly with theories positing that everyday choices and interests are shaped by a dynamic interplay between personality and the environment. With respect to entertainment, individuals may prefer music and movie genres that most closely reflect their personality dispositions. Consistent with niche picking theories, general personality traits are associated not only with entertainment preferences but with motivations for listening to music and watching movies, with uses ranging from cognitive (e.g., admiration of talent; Chamorro-Premuzic & Furnham, 2007) to emotional (e.g., mood regulation; Chamorro-Premuzic, Kallias, & Hsu, 2014). For example, neurotic individuals may seek out entertainment with negative content that at least partially mirrors their negative affect to experience emotional catharsis (Chamorro-Premuzic et al., 2014; Ferguson, 2014). Also or alternatively, neurotic individuals may seek out entertainment with positive content, such as romance genres, to compensate for their negative moods (Weaver III, 2003).

Future studies should examine the relations between both psychopathy and allied personality disorder features, such as narcissism, and uses of entertainment. For instance, psychopathy, broadly construed, is associated with callousness and impulsivity. Thus, individuals with such traits may seek out entertainment not primarily for cathartic or nostalgic emotional fulfillment, but instead for hedonistic or sensation-seeking purposes (Chamorro-Premuzic et al., 2014). Such research can further elucidate how everyday motivations and interests intersect in individuals with psychopathic features and perhaps give rise to multiple behavioral phenotypes.

Appendix A. Supplementary data

Supplementary data to this article can be found online at <https://doi.org/10.1016/j.paid.2018.03.009>.

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