



SAINT MARY'S COLLEGE
NOTRE DAME, INDIANA

LEGION OF DECENCY

FILMS REVIEWED

OCTOBER 1955—OCTOBER 1956

**Feature Motion Pictures Reviewed
by the New York Office of the
National Legion of Decency**

OCTOBER, 1955 — OCTOBER, 1956

A. M. D. G.

**NATIONAL LEGION OF DECENCY
453 MADISON AVENUE
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“ . . . To some, faced with the grave problems which harass the present age, and which certainly invite Our most earnest solicitude, this question of the cinema might appear a subject of minor importance, and one not deserving the special attention which We pay to it.

“Certainly it seems that the cinema, being by its nature an art and a diversion, ought to remain confined, as it were, to the fringes of life, governed, of course, by the common laws which regulate ordinary human activities.

“But since, in fact, it has become for the present generation a spiritual and moral problem of enormous importance, it cannot be passed over by those who have at heart the fate of the greater part of mankind and of its future. Above all, then, it cannot be neglected by the Church. . . .”

Excerpt from the address of His Holiness Pope Pius XII to delegates to the Rome Congress of the International Union of Theatre Owners and Film Distributors.

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INTRODUCTION

Motion Pictures Reviewed October, 1955, to October, 1956

From October, 1955, to October, 1956, the New York office of the National Legion of Decency reviewed 328 feature motion pictures.

Of the total number of films reviewed, 98 were rated as Class A—Section I—Morally Unobjectionable for General Patronage; 141 were rated as Class A—Section II—Morally Unobjectionable for Adults; 80 were rated as Class B—Morally Objectionable in Part for All; 8 were rated as Class C—Condemned and 1 was given a “Separate Classification.”

Explanation of Classifications

A-I—Morally Unobjectionable for General Patronage. These films are considered to contain no material which would be morally dangerous to the average motion picture audience, adults and children alike.

A-II—Morally Unobjectionable for Adults. These are films which in themselves are morally harmless but which, because of subject matter or treatment, require maturity and experience if one is to witness them without danger of moral harm. While no definite age limit can be established for this group, the judgment of parents, pastors and teachers would be helpful in determining the decision in individual cases.

B—Morally Objectionable in Part for All. Films in this category are considered to contain elements dangerous to Christian morals or moral standards.

C—Condemned. Condemned films are considered to be those which because of theme or treatment are what has been described by the Holy Father as “positively bad.”

Separate Classification—A Separate Classification is given to certain films which, while not morally offensive, require some analysis and explanation as a protection to the uninformed against wrong interpretations and false conclusions.



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<i>Title and Distributor</i>	<i>Rating</i>	<i>Year of Review</i>
Abdullah's Harem (was The Royal Bed) (Fox).....	B	1955-56
<i>Objection:</i> Suggestive costuming, dancing and situations; low moral tone.		
Adorable Creatures (Fr) (Continental).....	C	1955-56
<i>Objection:</i> This film, in the story it tells, condones immoral actions. In treatment, it seriously offends Christian and traditional standards of morality and decency by reason of suggestive costuming, dialogue and situations. Moreover, it presents material morally unsuitable for entertainment motion picture audiences.		
Alexander the Great (UA).....	A-I	1955-56
All That Heaven Allows (U-I).....	A-II	1955-56
Alone in the Streets (Ital.-Eng.) (Carroll Pics.).....	A-II	1955-56
Alraune (Ger.-Eng.) (DCA).....	B	1955-56
<i>Objection:</i> The theme of this film includes subject matter which is judged to be morally repellent and questionable for entertainment purposes. It contains suggestive costuming and situations.		
<i>Note:</i> This classification is applicable only to prints shown in Continental U. S. A.		
Amazon Trader (War.).....	A-II	1955-56
Ambassador's Daughter (UA).....	A-II	1955-56
Animal World, The (War.).....	A-I	1955-56
Anything Goes (Para.).....	A-II	1955-56
Artists and Models (Para.).....	B	1955-56
<i>Objection:</i> Suggestive costuming, dialogue and situations.		
As Long As You're Near Me (Ger.-Eng.) (War.).....	A-II	1955-56
At Gun Point (was Gun Point) (AA).....	A-I	1955-56
Atomic Man (AA).....	A-I	1955-56
Attack (UA).....	A-II	1955-56
Autumn Leaves (Col.).....	B	1955-56
<i>Objection:</i> The subject matter of this film contains certain elements that are morally repellent. It reflects the acceptability of divorce; suggestive situations.		
Away All Boats (U-I).....	A-I	1955-56
Back From Eternity (RKO).....	A-II	1955-56
Backlash (U-I).....	A-II	1955-56
Bad Seed (War.).....	A-II	1955-56
Ballet of Romeo and Juliet (Russ.-Eng.) (Tohan).....	A-I	1955-56
Bandido (UA).....	B	1955-56
<i>Objection:</i> Light treatment of marriage; suggestive sequence and dialogue.		

<i>Title and Distributor</i>	<i>Rating</i>	<i>Year of Review</i>
Barefoot Battalion (Greek-Eng.) (Fox).....	A-I	1955-56
Battle of Gettysburg (MGM).....	A-I	1955-56
Battle Stations (Col.).....	A-I	1955-56
Beast of Hollow Mountain (UA).....	A-I	1955-56
Behind the High Wall (U-I).....	A-II	1955-56
Bengazi (RKO)	A-I	1955-56
Benny Goodman Story (U-I).....	A-I	1955-56
Beyond a Reasonable Doubt (RKO).....	A-II	1955-56
Bhowani Junction (MGM).....	A-II	1955-56
Bigger Than Life (Fox).....	A-II	1955-56
Birds and the Bees, The (Para.).....	B	1955-56
<i>Objection:</i> Light treatment of marriage; suggestive song and sequences.		
Blackjack Ketchum, Desperado (Col.).....	A-I	1955-56
Black Sleep (UA).....	A-II	1955-56
Bobby Ware Is Missing (AA).....	A-I	1955-56
Boss, The (UA).....	A-II	1955-56
Bottom of the Bottle (Fox).....	A-II	1955-56
Brain Machine (Br.) (RKO).....	A-II	1955-56
Brave One, The (RKO).....	A-I	1955-56
Broken Star (UA).....	A-II	1955-56
Burning Hills (War.).....	A-II	1955-56
Bus Stop (Fox).....	B	1955-56
<i>Objection:</i> Suggestive costuming, dialogue, dancing and situations.		
Carousel (Fox)	A-II	1955-56
Cash on Delivery (Br.) (RKO).....	B	1955-56
<i>Objection:</i> Reflects the acceptability of divorce.		
Catered Affair (MGM).....	A-II	1955-56
Cockleshell Heroes (Br.) (Col.).....	A-II	1955-56
Comanche (UA)	A-I	1955-56
Come Next Spring (Rep.).....	A-I	1955-56
Come On, The (AA).....	B	1955-56
<i>Objection:</i> Low moral tone; suggestive costuming and situations.		
Congo Crossing (U-I).....	A-II	1955-56
Conqueror, The (RKO).....	B	1955-56
<i>Objection:</i> Excessive brutality; suggestive costuming, dancing and situations.		
Court Jester (Para.).....	A-I	1955-56
Court Martial of Billy Mitchell (War.).....	A-I	1955-56
Crashing Las Vegas (AA).....	A-II	1955-56

<i>Title and Distributor</i>	<i>Rating</i>	<i>Year of Review</i>
Creature Walks Among Us (U-I).....	A-II	1955-56
Creeping Unknown (Br.) (UA).....	A-II	1955-56
Crime Against Joe (UA).....	A-II	1955-56
Crime in the Streets (AA).....	A-II	1955-56
Crooked Web (Col.).....	A-II	1955-56
Cross Channel (Br.) (Rep.).....	A-I	1955-56
Crowded Paradise (Tudor).....	A-II	1955-56
Cry in the Night (War.).....	A-II	1955-56
Dakota Incident (Rep.).....	A-II	1955-56
Day of Fury (U-I).....	A-II	1955-56
D-Day, The Sixth of June (Fox).....	B	1955-56
<i>Objection:</i> Light treatment of marriage; tends to arouse undue sympathy for immoral actions.		
Deadliest Sin, The (Br.) (AA).....	A-II	1955-56
<i>Observation:</i> The treatment of the "seal of confession" is susceptible of misinterpretation by the uninformed.		
Desperate Women (Majestic Films).....	C	1955-56
<i>Objection:</i> The subject matter of this film is judged entirely objectionable and morally unacceptable for presentation in entertainment motion picture theaters. Moreover, it ignores completely essential and supernatural values associated with questions of this nature.		
Diabolique (Fr.) (UMPO).....	B	1955-56
<i>Objection:</i> Suggestive costuming; contains certain religious elements which are susceptible of misunderstanding.		
Diane (MGM)	A-II	1955-56
<i>Observation:</i> Several references to soothsaying are susceptible to misunderstanding.		
Dig That Uranium (AA).....	A-I	1955-56
Doctor At Sea (Br.) (Rep.).....	B	1955-56
<i>Objection:</i> Suggestive costuming, dialogue and situations.		
Doctors, The (Fr.) (Kingsley).....	B	1955-56
<i>Objection:</i> Suggestive sequences and dialogue.		
Earth vs. The Flying Saucers (Col.).....	A-I	1955-56
Eddy Duchin Story (Col.).....	A-I	1955-56
Edge of Fury (UA).....	B	1955-56
<i>Objection:</i> Suggestive situations.		

<i>Title and Distributor</i>	<i>Rating</i>	<i>Year of Review</i>
Edge of Hell (U-I).....	A-II	1955-56
Emergency Hospital (UA).....	A-II	1955-56
Evil Forest (Parsifal) (Sp.-Eng.) (Studio Films).....	A-II	1955-56
Fastest Gun Alive (MGM).....	A-I	1955-56
Fighting Chance (Rep.).....	A-II	1955-56
Finger of Guilt (Br.) (RKO).....	A-II	1955-56
First Texan (AA).....	A-I	1955-56
<i>Observation:</i> The marital status of the principal character (Sam Houston) must be judged in the light of the documentary nature of this film.		
First Traveling Saleslady (RKO).....	A-I	1955-56
Five Steps to Danger (UA).....	A-I	1955-56
Flame of the Islands (Rep.).....	B	1955-56
<i>Objection:</i> Suggestive costuming and sequences.		
Flight to Hong Kong (UA).....	B	1955-56
<i>Objection:</i> Low moral tone.		
Forbidden Planet (MGM).....	A-II	1955-56
Foreign Intrigue (UA).....	A-II	1955-56
Forever Darling (MGM).....	A-I	1955-56
Fort Yuma (UA).....	B	1955-56
<i>Objection:</i> Excessive brutality; suggestive sequences.		
Francis in the Haunted House (U-I).....	A-I	1955-56
Frisky (Ital.) (DCA).....	B	1955-56
<i>Objection:</i> Suggestive situations and costuming.		
<i>Observation:</i> Certain elements depicted in this film are susceptible of conveying impressions misrepresentative of Catholic practice.		
Fruits of Summer (Fr.) (Ellis Films).....	C	1955-56
<i>Objection:</i> The theme of this picture is seriously opposed to Christian and traditional standards of morality and decency by reason of a light and farcical presentation of the virtue of purity. In treatment, an atmosphere of suggestiveness in costuming, dialogue and situations permeates this film.		
Fury at Gunsight Pass (Col.).....	A-I	1955-56
Gaby (MGM)	A-II	1955-56
<i>Observation:</i> Certain lines of dialogue concerning the indissolubility of the marriage contract are subject to misinterpretation.		
Gamma People (Col.).....	A-II	1955-56

<i>Title and Distributor</i>	<i>Rating</i>	<i>Year of Review</i>
Ghost Town (UA).....	A-I	1955-56
Girl in the Red Velvet Swing (Fox).....	A-II	1955-56
Glory (RKO)	A-I	1955-56
Godzilla, King of the Monsters (Embassy Pics.).....	A-II	1955-56
Goodbye My Lady (War.).....	A-I	1955-56
Good Morning, Miss Dove (Fox).....	A-I	1955-56
Great Day in the Morning (RKO).....	B	1955-56
<i>Objection:</i> Suggestive costuming; tends to glamorize immoral characters.		
Great Locomotive Chase (Buena Vista).....	A-I	1955-56
Gun Brothers (UA).....	A-II	1955-56
Gun the Man Down (UA).....	A-II	1955-56
Guys and Dolls (MGM).....	B	1955-56
<i>Objection:</i> Suggestive costuming, song and sequences.		
Harder They Fall, The (Col.).....	A-II	1955-56
Headline Hunters (Rep.).....	A-I	1955-56
Heide and Peter (UA).....	A-I	1955-56
He Laughed Last (Col.).....	B	1955-56
<i>Objection:</i> Suggestive dancing.		
Helen Keller in Her Story (Contemporary Films).....	A-I	1955-56
Helen of Troy (War.).....	A-II	1955-56
Hell on Frisco Bay (War.).....	A-II	1955-56
Hell's Horizon (Col.).....	A-II	1955-56
Hidden Guns (Rep.).....	A-I	1955-56
High Society (MGM).....	B	1955-56
<i>Objection:</i> Reflects the acceptability of divorce.		
Hilda Crane (Fox).....	B	1955-56
<i>Objection:</i> This film reflects and tends to justify the acceptability of divorce; it lacks sufficient moral balance to offset the rationalization for wrongdoing.		
Hold Back Tomorrow (U-I).....	A-II	1955-56
Hot Blood (Col.).....	B	1955-56
<i>Objection:</i> Suggestive costuming, dancing and situations.		
Hot Cars (UA).....	B	1955-56
<i>Objection:</i> Tends to create sympathy for wrongdoing.		
Houston Story, The (Col.).....	B	1955-56
<i>Objection:</i> Excessive brutality; suggestive dialogue and situations.		

<i>Title and Distributor</i>	<i>Rating</i>	<i>Year of Review</i>
Huk (UA)	A-I	1955-56
Husband for Anna, A (Ital.) (IFE).....	C	1955-56
<i>Objection:</i> This picture, in the story it tells, condones immoral actions and in treatment seriously offends Christian and traditional standards of morality and decency by reason of suggestive costuming and situations.		
I Died a Thousand Times (War.).....	A-II	1955-56
I'll Cry Tomorrow (MGM).....	A-II	1955-56
<i>Observation:</i> The marital status of the principal character must be judged in the light of the true life facts and the book upon which this screen story is based.		
Indestructible Man, The (AA).....	B	1955-56
<i>Objection:</i> Excessive brutality; suggestive costuming.		
Indian Fighter (UA).....	B	1955-56
<i>Objection:</i> Suggestive situations.		
Inside Detroit (Col.).....	A-II	1955-56
Invasion of the Body Snatchers (AA).....	B	1955-56
<i>Objection:</i> Light treatment of marriage.		
Invitation to the Dance (MGM).....	A-II	1955-56
I've Lived Before (U-I).....	A-II	1955-56
<i>Observation:</i> This picture contains certain elements which tend to give credibility to the doctrine of reincarnation.		
Jaguar (Rep.)	A-I	1955-56
Jail Busters (AA).....	A-II	1955-56
Jedda the Uncivilized (DCA).....	B	1955-56
<i>Objection:</i> Suggestive sequence and costuming.		
Joe Macbeth (Col.).....	B	1955-56
<i>Objection:</i> Low moral tone.		
Johnny Concho (UA).....	A-II	1955-56
Jubal (Col.)	A-II	1955-56
Kettles in the Ozarks, The (U-I).....	A-I	1955-56
Kid for Two Farthings (Br.) (Lopert).....	A-II	1955-56
Killer Is Loose, The (UA).....	A-II	1955-56
Killing, The (was Bed of Fear) (UA).....	B	1955-56
<i>Objection:</i> Low moral tone.		
King and I, The (Fox).....	A-I	1955-56

<i>Title and Distributor</i>	<i>Rating</i>	<i>Year of Review</i>
King of the Coral Sea (Austl.) (AA).....	A-I	1955-56
Kismet (MGM)	A-II	1955-56
Kiss Before Dying, A (UA).....	B	1955-56
<i>Objection:</i> Low moral tone.		
Ladykillers, The (Br.) (Continental).....	A-II	1955-56
Last Frontier (Col.).....	A-II	1955-56
Last Hunt (MGM).....	B	1955-56
<i>Objection:</i> Excessive brutality; suggestive situations.		
La Strada (Ital.) (Trans-Lux).....	B	1955-56
<i>Objection:</i> Tends to arouse undue sympathy for immoral characters.		
Last Ten Days (Aust.-Eng.) (Col.).....	A-II	1955-56
Lawless Street, A (Col.).....	B	1955-56
<i>Objection:</i> Excessive brutality.		
Lease of Life (Br.) (IFE).....	A-I	1955-56
Leather Saint, The (Para.).....	A-I	1955-56
Letters From My Windmill (Fr.) (Tohan).....	C	1955-56
<i>Objection:</i> This film, a trilogy, contains in the first two episodes a frivolous, disrespectful and grossly comical presentation of religion and religious characters. Its exhibition in entertainment motion picture theaters is seriously objectionable and conducive to a misunderstanding of religious practices.		
Lieutenant Wore Skirts, The (Fox).....	B	1955-56
<i>Objection:</i> Suggestive costuming, dialogue and sequences.		
Lisbon (Rep.)	B	1955-56
<i>Objection:</i> Low moral tone.		
Lone Ranger, The (War.).....	A-I	1955-56
Lovers and Lollipops (Trans-Lux).....	A-II	1955-56
Lucy Gallant (Para.).....	A-I	1955-56
Lust for Life (MGM).....	A-II	1955-56
Madame Butterfly (Ital.) (IFE).....	A-II	1955-56
Magic Fire (Rep.).....	A-II	1955-56
<i>Observation:</i> The marital status of the principal male character must be judged in the light of the quasi-documentary nature of this film.		
Magnificent Roughnecks (AA).....	A-I	1955-56
Manfish (UA)	B	1955-56
<i>Objection:</i> Suggestive costuming, dancing and situations.		

<i>Title and Distributor</i>	<i>Rating</i>	<i>Year of Review</i>
Man in the Gray Flannel Suit (Fox).....	A-II	1955-56
Man Who Knew Too Much (Para.).....	A-I	1955-56
Man Who Never Was (Fox).....	A-I	1955-56
Man With the Golden Arm (UA).....	B	1955-56
<i>Objection:</i> This film is of low moral tone throughout because it tends to minimize the moral obligations of all the principal characters. It treats in terms of morbid sensationalism with narcotic addiction and in so doing fails to avoid the harmful implications relative to this moral and sociological problem. It also contains suggestive costuming, dialogue and situations.		
Margaret of Cortona (Ital.) (Crown Pics.).....	A-I	1955-56
<i>Note:</i> This classification is applicable only to prints shown in Continental U. S. A.		
Massacre (Fox)	A-II	1955-56
Maverick Queen (Rep.).....	A-I	1955-56
Meet Me in Las Vegas (MGM).....	B	1955-56
<i>Objection:</i> Suggestive costuming, dancing and dialogue.		
Miami Expose (Col.).....	A-II	1955-56
Miracle in the Rain (War.).....	A-II	1955-56
Moby Dick (War.).....	A-I	1955-56
Mohawk (Fox)	A-II	1955-56
Mountain, The (Para.).....	A-I	1955-56
Murder On Approval (Br.) (RKO).....	A-II	1955-56
My Seven Little Sins (Fr.-Ital.-Eng.) (Col.).....	B	1955-56
<i>Objection:</i> Tends to condone immoral actions by reason of a flippant treatment of the virtue of purity; suggestive costuming, dialogue and situations.		
Naked Hills (AA).....	A-II	1955-56
Naked Night, The (Swedish) (Times Film).....	C	1955-56
<i>Objection:</i> This film by reason of grossly suggestive costuming, dialogue and situations throughout is judged seriously dangerous to Christian and traditional standards of morality and decency. It is completely lacking in morally compensating values.		
Naked Sea (RKO).....	A-I	1955-56
Narcotic Squad (Tobias).....	A-II	1955-56
Navy Wife (AA).....	A-I	1955-56
Never Say Goodbye (U-I).....	A-I	1955-56
Nightmare (UA)	B	1955-56
<i>Objection:</i> Low moral tone.		
Night My Number Came Up (Br.) (Continental).....	A-II	1955-56
1984 (Col.)	A-II	1955-56

<i>Title and Distributor</i>	<i>Rating</i>	<i>Year of Review</i>
No Man's Woman (Rep.)..... <i>Objection:</i> Reflects the acceptability of and tends to justify divorce.	B	1955-56
No Place to Hide (AA).....	A-II	1955-56
Odongo (Col.)	A-II	1955-56
Oklahoma (Magna Theaters Corp.)..... <i>Objection:</i> Suggestive song, dialogue and situations.	B	1955-56
On the Threshold of Space (Fox).....	A-I	1955-56
Our Miss Brooks (War.).....	A-II	1955-56
Outside the Law (U-I).....	A-I	1955-56
Over-Exposed (Col.)	A-II	1955-56
Papa, Mama, the Maid and I (Fr.) (Kingsley).....	A-II	1955-56
Pardners (Para.)	A-I	1955-56
Paris Follies of 1956 (AA)..... <i>Objection:</i> Suggestive costuming, dialogue and dancing.	B	1955-56
Patterns (UA)	A-I	1955-56
Pharaoh's Curse (UA).....	A-II	1955-56
Picnic (Col.)	B	1955-56
<i>Objection:</i> The unrestrained emphasis on lustful actions, dialogue and situations throughout this film tends to debase the virtue of purity and to condone immoral actions. It is susceptible of misrepresenting proper moral standards.		
Pillars of the Sky (U-I).....	A-II	1955-56
Please Murder Me (DCA)..... <i>Objection:</i> Reflects the acceptability of divorce; tends to glamorize and justify the taking of one's own life.	B	1955-56
Port Afrique (Col.).....	A-II	1955-56
Postmark for Danger (Br.) (RKO).....	A-II	1955-56
Power and the Prize (MGM).....	A-II	1955-56
Price of Fear (U-I).....	A-II	1955-56
Private's Progress (Br.) (DCA).....	A-II	1955-56
Proud and Profane, The (Para.)..... <i>Note:</i> This classification is applicable only to prints shown in Continental U. S. A.	A-II	1955-56
Proud and the Beautiful (Fr.) (Kingsley)..... <i>Objection:</i> Suggestive costuming and situations; contains material morally questionable for a mass medium.	B	1955-56
Proud Ones (Fox).....	A-I	1955-56

<i>Title and Distributor</i>	<i>Rating</i>	<i>Year of Review</i>
Queen Bee (Col.)..... <i>Objection:</i> Low moral tone.	B	1955-56
Queen of Babylon (Ital.-Eng.) (Fox)..... <i>Objection:</i> Suggestive costuming and situations.	B	1955-56
Quentin Durward (MGM).....	A-I	1955-56
Quincannon, Frontier Scout (UA).....	A-I	1955-56
Rack, The (MGM).....	A-I	1955-56
Rains of Ranchipur (Fox).....	A-II	1955-56
Ransom (MGM)	A-II	1955-56
Raw Edge (U-I)..... <i>Objection:</i> Suggestive sequences; excessive brutality.	B	1955-56
Rawhide Years (U-I).....	A-II	1955-56
Rebel in Town (UA).....	A-II	1955-56
Rebel Without a Cause (War.).....	A-II	1955-56
Red Sundown (U-I).....	A-II	1955-56
Return of Don Camillo (Ital.) (IFE)..... <i>Observation:</i> Certain elements depicted in this film are susceptible of conveying impressions misrepresentative of Catholic practice.	A-II	1955-56
Return of Jack Slade (AA).....	A-II	1955-56
Revolt of Mamie Stover (Fox)..... <i>Objection:</i> The subject matter of this film, both in theme and treatment, is highly questionable for entertainment motion picture purposes. It tends to glamorize and arouse undue sympathy for an immoral character. Furthermore, it contains suggestive dialogue and situations.	B	1955-56
Richard III (Br.) (Lopert).....	A-I	1955-56
Rififi (Fr.) (UMPO)..... <i>Notice:</i> Substantial revisions made in this film warrant a change in classification from C (Condemned) to B (Morally Objectionable in Part for All). The reason for the objection is as follows: Tends to arouse undue sympathy for criminals and criminal activities. Suggestive sequences.	B	1955-56
River Changes, The (War.).....	A-II	1955-56
Riviera (Ital.) (IFE)..... <i>Objection:</i> Suggestive costuming and situations. <i>Note:</i> This classification is applicable only to prints shown in Continental U. S. A.	B	1955-56

<i>Title and Distributor</i>	<i>Rating</i>	<i>Year of Review</i>
Rock Around the Clock (Col.).....	A-II	1955-56
Rosanna (Ital.) (Jacon Films).....	C	1955-56
<i>Objection:</i> This film in the story it tells flouts Christian and traditional standards of morality and decency. Moreover, in treatment, it contains grossly indecent costuming and suggestive situations.		
Rose Tattoo (Para.).....	B	1955-56
<i>Objection:</i> Suggestive situations and dialogue.		
Run for the Sun (UA).....	A-II	1955-56
Running Wild (U-I).....	B	1955-56
<i>Objection:</i> Excessive brutality; suggestive sequence.		
Safari (Col.)	A-II	1955-56
Santiago (War.)	A-II	1955-56
Satellite in the Sky (War.).....	A-I	1955-56
Savage Princess (UA).....	A-II	1955-56
Scarlet Hour (Para.).....	A-II	1955-56
Screaming Eagles (AA).....	A-I	1955-56
Searchers, The (War.).....	A-II	1955-56
Secret of Treasure Mountain (Col.).....	A-II	1955-56
Secrets of the Reef (Continental).....	A-I	1955-56
Serenade (War.)	A-I	1955-56
Seven Cities of Gold (Fox).....	A-I	1955-56
Seven Men From Now (War.).....	A-II	1955-56
Seven Wonders of the World (Stanley Warner).....	A-I	1955-56
Shack Out on 101 (AA).....	B	1955-56
<i>Objection:</i> Suggestive dialogue and situations.		
Shadow of Fear (Br.) (UA).....	A-II	1955-56
Sheep Has Five Legs, The (Fr.) (UMPO).....	B	1955-56
<i>Objection:</i> Suggestive costuming, dialogue and situations.		
Ship That Died of Shame (Br.) (Continental).....	A-I	1955-56
Showdown At Abilene (U-I).....	B	1955-56
<i>Objection:</i> Excessive brutality.		
Silent World (Col.).....	A-I	1955-56
Simon and Laura (Br.) (U-I).....	B	1955-56
<i>Objection:</i> Light treatment of marriage; suggestive dialogue.		
Sincerely Yours (War.).....	A-I	1955-56
Sins of the Borgias (Fr.) (Aidart).....	C	1955-56
<i>Objection:</i> The theme of this film is of low moral tone throughout and in treatment it is replete with serious offensiveness in costuming and situations. Furthermore, religious practices are presented in such a way as to misrepresent ecclesiastical procedure.		

<i>Title and Distributor</i>	<i>Rating</i>	<i>Year of Review</i>
Slave, The (L'Esclave) (Fr.) (Theatrical & Video Corp.).....	B	1955-56
<i>Objection:</i> The subject matter of this film presented in entertainment motion picture theaters is judged to be morally dangerous. Furthermore, it contains suggestive costuming.		
Slightly Scarlet (RKO).....	B	1955-56
<i>Objection:</i> Low moral tone; suggestive costuming, dialogue and situations.		
Solid Gold Cadillac (Col.).....	A-II	1955-56
Somebody Up There Likes Me (MGM).....	A-II	1955-56
Spin a Dark Web (was Soho Incident) (Col.).....	B	1955-56
<i>Objection:</i> Low moral tone; suggestive situations.		
Spoilers, The (U-I).....	A-II	1955-56
Square Jungle (UA).....	A-II	1955-56
Star in the Dust (U-I).....	A-II	1955-56
Steel Jungle (War.).....	A-II	1955-56
Storm Center (Col.).....	S. C.	1955-56
The highly propagandistic nature of this controversial film (book burning, anti-Communism, civil liberties) offers a warped, oversimplified and strongly emotional solution to a complex problem of American life. Its specious arguments tend seriously to be misleading and misrepresentative by reason of an inept and distorted presentation.		
<i>Note:</i> A Separate Classification is given to certain films which, while not morally offensive require some analysis and explanation as a protection to the uninformed against wrong interpretations and false conclusions.		
Storm Fear (UA).....	A-II	1955-56
Storm Over the Nile (Br.) (Col.).....	A-I	1955-56
Strange Adventure (Rep.).....	B	1955-56
<i>Objection:</i> Excessive brutality.		
Strange Intruder (AA).....	A-II	1955-56
Strange Intrusion (Ger.-Eng.) (Hoffman).....	A-II	1955-56
<i>Note:</i> This classification is applicable only to prints shown in Continental U. S. A.		
Stranger At My Door (Rep.).....	A-II	1955-56
Sudden Danger (AA).....	A-II	1955-56
Swan, The (MGM).....	A-I	1955-56
Tall Men, The (Fox).....	B	1955-56
<i>Objection:</i> Suggestive situations and costuming; tends to condone immoral actions.		
Tarantula (U-I)	A-I	1955-56

<i>Title and Distributor</i>	<i>Rating</i>	<i>Year of Review</i>
Target Zero (War.).....	A-I	1955-56
Tender Trap, The (MGM).....	B	1955-56
<i>Objection:</i> Suggestive situations and dialogue; light treatment of marriage.		
Tennessee's Partner (RKO).....	B	1955-56
<i>Objection:</i> Excessive brutality; suggestive sequences.		
Terror At Midnight (Rep.).....	A-II	1955-56
Texas Lady (RKO).....	A-I	1955-56
That Certain Feeling (Para.).....	B	1955-56
<i>Objection:</i> Reflects the acceptability of divorce; suggestive dialogue.		
There's Always Tomorrow (U-I).....	A-II	1955-56
These Wilder Years (MGM).....	A-II	1955-56
Three Bad Sisters (UA).....	B	1955-56
<i>Objection:</i> Low moral tone.		
Three for Jamie Dawn (AA).....	A-II	1955-56
Thunder Over Arizona (Rep.).....	A-I	1955-56
Thunderstorm (AA)	B	1955-56
<i>Objection:</i> Low moral tone; suggestive costuming and situations.		
Timetable (UA)	A-II	1955-56
Too Bad She's Bad (Ital.-Eng.) (Theatrical & Video Corp.).....	B	1955-56
<i>Objection:</i> Suggestive costuming, dialogue and situations.		
Top Gun (UA).....	A-I	1955-56
Touch and Go (Br.) (U-I).....	A-I	1955-56
Toughest Man Alive (AA).....	A-I	1955-56
Toy Tiger (U-I).....	A-I	1955-56
Track the Man Down (Br.) (Rep.).....	A-II	1955-56
Trapeze (UA)	B	1955-56
<i>Objection:</i> Suggestive costuming and situations.		
Treasure of Pancho Villa (RKO).....	A-II	1955-56
Tribute to a Bad Man (MGM).....	A-II	1955-56
Trouble With Harry, The (Para.).....	B	1955-56
<i>Objection:</i> Certain lines of dialogue and innuendoes contained in this film are suggestive and alien to Christian and traditional standards of decency, particularly for the mass medium of the entertainment motion picture.		
23 Paces to Baker Street (Fox).....	A-I	1955-56
Twinkle in God's Eye, The (Rep.).....	A-I	1955-56
Umberto D (Ital.) (Harrison & Davidson).....	B	1955-56
<i>Objection:</i> Tends to create undue sympathy for wrongdoing.		
Unguarded Moment (U-I).....	A-II	1955-56

<i>Title and Distributor</i>	<i>Rating</i>	<i>Year of Review</i>
Unidentified Flying Objects (UA).....	A-I	1955-56
Uranium Boom (Col.).....	A-II	1955-56
Vagabond King (Para.).....	A-I	1955-56
Vanishing American (Rep.).....	A-I	1955-56
View From Pompey's Head (Fox).....	B	1955-56
<i>Objection:</i> Light treatment of marriage.		
Wages of Fear (Fr.-Eng.) (DCA).....	B	1955-56
<i>Objection:</i> Suggestive costuming and dancing.		
<i>Note:</i> This classification is applicable only to prints shown in Continental U. S. A.		
Walk the Proud Land (U-I).....	A-I	1955-56
War and Peace (Para.).....	A-I	1955-56
Warriors, The (AA).....	A-I	1955-56
Way Out, The (Br.) (RKO).....	A-II	1955-56
Wedding in Monaco (MGM).....	A-I	1955-56
Werewolf, The (Col.).....	A-II	1955-56
When Gangland Strikes (Rep.).....	A-II	1955-56
While the City Sleeps (RKO).....	B	1955-56
<i>Objection:</i> Suggestive costuming, dialogue and situations.		
Wicked Wife (Br.) (AA).....	A-II	1955-56
Wild Oat, The (Fr.) (Carroll Pics.).....	A-II	1955-56
Written on the Wind (U-I).....	A-II	1955-56
World in My Corner (U-I).....	A-I	1955-56
World Without End (AA).....	A-I	1955-56
Young Guns (AA).....	B	1955-56
<i>Objection:</i> Excessive brutality.		
Zanzabuku (Rep.)	A-I	1955-56

Comparative Statistics on Feature Pictures Reviewed and Classified

Class A-I		Class A-II		Class B		Class C		Total		
No.	%	No.	%	No.	%	No.	%			
*	780	61	380	30	98	8	13	1	1,271	
	1938	332	62	164	31	32	6	5	535	
	1939	312	54	200	35	50	9	9	1.67	573
	1940	271	50	210	39	47	9	10	2	539
	1941	267	51.25	197	37.81	50	9.6	7	1.34	521
	1942	271	51.13	202	38.11	51	9.62	5	.95	530
	1943	229	52.16	151	34.40	55	12.53	4	.91	439
	1944	191	44.52	184	42.89	51	11.89	3	.70	429
	1945	143	38.1	189	50.4	43	11.5	0	0	375
	1946	155	39.64	176	45.01	60	15.35	0	0	391
	1947	195	44.32	172	39.09	70	15.91	3	.68	440
	1948	174	38.58	188	41.69	82	18.18	7	1.55	451
	1949	193	41.33	165	35.33	96	20.56	13	2.78	467
	1950	179	39	169	36.82	103	22.44	8	1.74	459
**	1951	148	33.49	195	44.12	85	19.23	14	3.16	442
***	1952	182	40.81	172	38.56	78	17.49	14	3.14	446
	1953	148	38.6	142	37.1	89	23.2	4	1.1	383
	1954	138	39.20	127	36.08	78	22.16	9	2.56	352
	1955	94	28.74	115	35.17	110	33.64	8	2.45	327
†	1956	98	29.88	141	42.99	80	24.39	8	2.44	328

Comparative Statistics on Domestic and Foreign Feature Pictures

Domestic

Class A-I		Class A-II		Class B		Class C		Total		
No.	%	No.	%	No.	%	No.	%			
1950	171	42.54	150	37.31	79	19.65	2	.50	402	
1951	136	37.26	162	44.38	66	18.08	1	.27	365	
1952	164	44.33	141	38.11	64	17.29	1	.27	370	
1953	140	41.67	124	36.90	71	21.13	1	.30	336	
1954	120	43.01	101	36.13	56	20.07	2	.72	279	
1955	82	29.82	97	35.27	92	33.45	4	1.45	275	
†	1956	88	32.71	117	43.50	62	23.05	1	.37	269

Foreign

1950	8	14.03	19	33.33	24	42.11	6	10.53	57
1951	12	15.58	33	42.86	19	24.68	13	16.88	77
1952	18	23.68	31	40.79	14	18.42	13	17.11	76
1953	8	17.02	18	38.30	18	38.30	3	6.38	47
1954	18	24.66	26	35.62	22	30.14	7	9.59	73
1955	12	23.08	18	34.62	18	34.62	4	7.69	52
1956	10	16.95	24	40.68	18	30.51	7	11.86	59

* The comparative statistics of the Legion of Decency date from February, 1936. First period covers films reviewed from February, 1936 to November, 1937. From 1938 through 1950 periods are based on films reviewed from November to November.

** This period covers films reviewed from November, 1950 to October, 1951.

*** As of 1952 periods run from October to October.

† One film (.30%) was given a "Separate Classification."

In appraising the moral status and trend of motion pictures, statistics alone do not provide adequate and reliable measurement. Statistics should be considered in conjunction with other factors such as the kind and amount of objectionableness in a film rated in any given objectionable or condemned category. The evaluation of the situation must be based on qualitative and quantitative consideration as well as the popularity potentiality of the subject, together with its thematic character.

Tabulation of Films According to Distributor

Distributor	A-I	A-II	B	C	Separate Classification
Miscellaneous	8	13	15	7	0
Allied Artists	12	11	7	0	0
Columbia	7	20	10	0	1
IFE Releasing Corp.	1	2	1	1	0
MGM	7	14	5	0	0
Paramount	8	3	5	0	0
Republic	10	7	5	0	0
RKO	6	8	6	0	0
20th Century-Fox	8	8	9	0	0
United Artists	11	21	13	0	0
Universal-International ...	11	18	4	0	0
Warners	9	16	0	0	0

