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Los Angeles

The Exemplarity of Ida Lupino:

A Cross Media Strategist, 1949 to 1968

A dissertation submitted in partial satisfaction of the

requirements for the degree Doctor of Philosophy

in Film and Television

by

Alexandra Seros

2019

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Alexandra Seros

2019

ABSTRACT OF THE DISSERTATION

The Exemplarity of Ida Lupino:

A Cross Media Strategist, 1949 to 1968

by

Alexandra Seros

Doctor of Philosophy in Film and Television

University of California, Los Angeles, 2019

Professor Kathleen A. McHugh, Chair

Based on archival research of production notes, studio records and personal papers, this dissertation employs a visual and production study of Ida Lupino as she transitioned from star actress, to independent film and television director, writer, and producer. My analysis of Lupino foregrounds her craft as a director, and offers rich insights about the difference between her place as a visual object onscreen, and her roles behind the camera. Looking closely at Lupino's independently directed films and vast television work will afford access to an important vision, detailing Lupino's cinematic style, which has heretofore been under-researched. This project questions the extent to which "one vision" carries across Lupino's career and migrates *across media*, as such rendering her exemplary of her time and her craft as she transitioned from film to television at a critical moment in media industry history. I will argue her exemplarity is as a *cross media strategist*.[1] Lupino's directing work and an array of archival evidence will

demonstrate how she challenged gender expectations, and subverted institutional censorship[2] during the '40s and '50s. As importantly, these sources reveal Lupino as a journeyman among journeymen, a figure whose career illuminates under-researched aspects of film influences on television in this period.

[1] Lupino was multi-authored, working in radio, film, and television, in all above-the-line areas of media therein; that is, as a film and television star (actress), and a film and television writer, director, and producer. Radio, too, sustained Lupino (she acted and co-wrote) when she was suspended from Warner Bros. for turning down roles she believed were stereotyped.

[2] Christian Metz describes censorship workarounds in James Naremore, *More Than Night: Film Noir in Its Contexts* (Berkeley: University of California Press,), 99; "…like the sluices you sometimes see at the mouths of rivers, where the water gets through one way or another."

The dissertation of Alexandra Seros is approved.

Stephen D. Mamber

Chon A. Noriega

Ellen Scott

Janet Walker

Kathleen A. McHugh, Chair

University of California, Los Angeles

2019

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Morales and me into Sally's house to produce her archive for UCLA's Special Collections—to Mary and Sharon I owe a debt.

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Alexandra Seros

Education

1969 B.A. UCLA (acting specialization)
1972 M.A. UCSB (directing, theatre history and criticism, secondary teaching credential)
1977 AFI (Director fellow, American Film Institute)
2019 Ph.D. UCLA (Cinema Media Studies); degree expected Spring, 2019

Experience

1988-2015 Working Screenwriter

Produced Films -*The Specialist*
Point of No Return
Script doctor (uncredited) on-set, for various films
Hired to write 26 screenplays, features only.

Worked with Warner Bros., Paramount, Universal, Fox 2000, Disney, Columbia, Sony, New Line Cinema, and Dreamworks, among others.

Collaborated with several directors, including: Jonathon Demme, Tim Hunter, Luc Besson, Jody Foster, Janusz Kaminsky, Rob Bowman and Mike Newell.

Partnered with several studio and independent producers, including: Chris Moore, Michael De Luca, Denise DiNovi, Michael Cieply, Bill Aldrich, and Lisa Henson.

2015-2017 Programmer for *The Crank*, Jim Bridges Theatre

2016-2018 Produced The Sally Forrest Archive for inclusion into UCLA's RKO Special Collections.

2018 Introduced Ida Lupino Retrospective, Billy Wilder Theatre

Affiliations

Member, SAG and WGAw
Past mentor. Graduate Screenwriting Program, UCLA
Mentor, Sundance Screenwriting Lab
Board of Visitor's GSE&IS
Founding member, Extera Public Charter Schools, Boyle Heights

Languages

Italian
Some Spanish



Figure 1. Director Lupino on the set of *Not Wanted* (1948).

Introduction

Lost Lupino: Exemplar of the L.A. B-Movie Story

An object that tells of the loss, destruction, disappearance of objects. Does not speak of itself. Tells of others. Will it include them?

—J. Johns

Los Angeles is a gigantic improvisation an illegible city; one that doesn't make sense right away.

—Carey McWilliams

Ida Lupino was a female artist who was multi-talented, who produced, wrote, directed, and acted—sometimes all at once; indeed, as I will demonstrate, Ida Lupino was a woman who did a lot of work. And yet she remains relatively unknown. Lupino was a transgressive artist and, without a doubt, an exemplary one; indeed, she is a key figure in the story of B-movies. As Kathleen McHugh points out, "The critical role of the exemplary persists," querying, "who is included and why?"[1] A question I would like to supplement with, *who is excluded and why*? Although exemplary, Lupino has remained, at times, elusive: like illegible Los Angeles, the city in which Lupino directed her films and television shows, the site of the noir mode. L.A. is a city that defies immediate sense. L.A. is elusive, opaque, hard to read. L.A., like Lupino, is not contained; it is dispersed, sprawling. Where does it begin? Where does it end?

My dissertation begins with an overview of the critical analysis surrounding Lupino, starting with her first independently directed film, *Not Wanted* (1949). This examination is not a career biography,[2] but a data-infused—and, when appropriate, comparative—study of Lupino's directed films and television episodes. The introduction presents a context for Lupino's directing work; that is, the complexity of post–World War II United States: the return of women to old gender-based hierarchies, the soon-to-be ubiquitous traveling salesman, the modernization of cities and white migration to the suburbs, shiny, new freedom granted by the automobile in tandem with the rise of the nuclear family, the origins of the "baby boom," and the domestic intimacy of the television set. Indeed, as Ronnie Scheib points out: "Lupino was more of a product of her time rather than a product of her sex."[3]

---

[1] Kathleen McHugh, "Miranda July and the New 21st Century Indie," in *Indie Reframed: Women and Contemporary American Independent Cinema,* ed. Linda Badley, Claire Perkins, and Michele Schreber (Edinburgh: Edinburgh University Press, 2017), 3.

[2] Therese Grisham and Julie Grossman, *Ida Lupino, Director: Her Art and Resilience in Times of Transition* (New Brunswick, NJ: Rutgers University Press), 208.

[3] Ronnie Scheib, Round Table, accessed April 1, 2019, http://www.screeningthepast.com/2016/11/round-table_ronnie-scheib/

Chapter 1 is an archivally based examination of two of Lupino's least-discussed independent films, *Not Wanted* (1949) and *Never Fear* (1950), and *The Hitch-Hiker* (1953), her only noir feature without women. Chapter 2 compares Lupino to a segment of her cohort of directors: Nicholas Ray, Robert Aldrich, and Alfred Hitchcock. In particular, I compare Lupino's work to Nicholas Ray's TV directing on separate episodes of Joseph Cotton's *On Trial*, Ray's "High Green Wall" (1959) and Lupino's "The Trial of Mary Seuratt" (1956); Lupino's own *Screen Director's Playhouse* production, co-written and directed by Lupino, "No. 5 Checked Out" (1956), with Robert Aldrich's *Four Star Playhouse* production "The Bad Streak" (1954); and the Lupino-directed *Alfred Hitchcock Presents* title, "A Crime for Mothers" (1961)—noted by Hitchcock himself as one of his all-time favorite episodes—with Hitchcock's own "Lamb To The Slaughter" (1956), whose dark comic ending prefigures *Psycho* (1960). Chapter 3 is an examination of Lupino's directing patterns and strategies in some of the most popular television series of the time. Lupino worked on such a stunning abundance of series during the late fifties throughout the sixties that I chose to use examples that have been under-studied: *The Untouchables* (1959–1963)*, The Fugitive* (1963–1967)*, and Thriller* (this last, under various titles and networks, 1960–1972). My conclusion is a brief discussion of the authenticity of a fragment, as my dissertation relies on a plethora of archival fragments I have exhumed and examined and then attempted to piece together from what is there and what is missing; these are vital traces of Lupino's pocket litter. I ask as well: "Is archiving a feminist issue?"[4]

Some reviewers and critics disparaged Lupino's work as a director. They greatly admired her performances as an actress, but once she stepped behind the camera, once she was no longer

[4] Rachel Moseley and Helen Wheatley, "Is Archiving a Feminist Issue? Historical Research and the Past, Present, and Future of Television Studies," *Cinema Journal* 47, no. 3 (Spring 2008).

the object of the gaze, she became an anomaly—and then, she was marginalized. I am not arguing here for auteur status, as some have done; rather, I examine Lupino's thematic consistency and collaboration—her patterns, her strategies, her involvement in every aspect of her films, and her similarities to those men in her cohort who were directors, and even some who were considered auteurs; for example, Nicholas Ray and Alfred Hitchcock. Others were journeymen like Robert Aldrich and Don Siegel. Thus, I attend to Lupino's craft and medium specificity—her skill, knowledge, duration, and themes, provocative as they were, in her low-budget, independent film directing. But first—a look at Lupino's early critics.

The Critics

In 1971, Ida Lupino sat down with Francine Parker for a rare, candid interview for *Action Magazine*.[5] Parker asked Lupino how she performed so much excellent work in both film and television with such limited budgets; how was she able to complete all of her television episodes, insuring that each one was stylistically complex—and, in every case, finished on time and under budget? Lupino, never one to indulge nonsense, replied: "You just do it."[6] This unhesitating, flat response is quintessential film industry veteran; in Lupino's case, one who has had a long career—duration—[7]as an actor first, then producer, writer, and director—and became a multi-hyphenate who sought to control her image as well as her narratives. But, above all, Lupino's blunt response to Parker bespeaks a person wholly dedicated to hard work. Martin Scorsese, in

[5] Francine Parker was the eleventh woman to join the Directors Guild of America (DGA) and, like Lupino, was considered an anomaly because there were so few female film directors working in the industry. She directed FTA (Free the Army tour), a controversial anti-war show featuring Jane Fonda and Donald Sutherland. Subsequently, Parker taught film directing at the Art Center College of Design, and acting at the American Academy of Dramatic Arts, both located in Pasadena, California. In 1966, Parker produced a series of one-hour plays for PBS called "Jews in History." In addition, she became president of the Women for Equality in Media, leading a 1971 march on the American Film Institute, calling for more women in the AFI programs because the AFI was partially funded by the National Endowment for the Arts. AFI responded and, by 1973, there were seven women. When I was a director fellow there, in 1977, there were also seven women, including our first female art director fellow.

[6] Francine Parker, "Discovering Ida Lupino," *Action* (July/August, 1973), 4.

[7] Mary R. Desjardins, *Recycled Stars: Female Film Stardom in the Age of Television and Video* (Durham, NC: Duke University Press, 2015), 85.

conversation with Richard Schickel, discussed his lack of professionalism in directing *The King of Comedy* in comparison to the commitment he had seen with his peers:

> By the time I got to shoot it, I found that I didn't like dealing with the story; it was so unpleasant and disturbing, it crossed so many lines that normally divide private and public lives. And I wasn't a pro. . . You know, Michael Curtiz could do a picture in four weeks, five weeks, Sam Fuller could do it, Ida Lupino did it. But these were real pros, besides being, I think, some of the most extraordinary artists. Every day they'd be there at a certain time, they'd be there before the crew, they'd be there before the actors, fighting through whatever problems a shot or scene presented. I found I couldn't do that. [8]

This dissertation takes Lupino's oeuvre as its subject in an effort to understand her particular form of gendered, authorial labor, but also to redress the erasure of her directing work from cinema history. Critics who do write about her often cover the same career territory, at best giving Lupino credit for making a few low-budget films, and then slogging it out in episodic TV, sidelined, and lacking authorial intent. Lupino was thus long ignored, only later to attract the attention of critics operating within a feminist critical framework.[9] She was established, lost, and then recovered—a strange, triangulated, historical cycle. And, over the years, Lupino has consistently received a particular kind of commentary; coding her female *and* male, critics portray Lupino as an odd, pixilated figure. Andrew Sarris designates Lupino as an *anomaly*. Writing in *Film Culture* in 1962, Sarris, the American film critic known for his auteur director

[8] Richard Schickel, *Conversations with Scorsese* (New York: Alfred A. Knopf, 2011), 151.

[9] A current and noteworthy exception is Julie Grossman and Therese Grisham's 2017 career biography, *Ida Lupino, Director: Her Art and Resilience in Times of Transition,* published by Rutgers University Press in 2017—on the same day I defended my prospectus about Lupino. Much of what I had discovered to-date in my research is discussed in this excellent book, adding depth to Lupino's otherwise anemic legacy. Consequently, I narrowed my focus to a data-driven, archival, and visual analysis of films and television episodes that receive less coverage in the Grossman/Grisham biography. I approach Lupino's cinematic skill and exemplarity with reference to her sheer volume of work.

pantheon, [10] summarily dismisses Lupino as a director; she was an intense, influential actress, but as a director, a disappointment; she created passive female characters and was unable to compete with her own powerful noir roles as an actress and femme fatale. Sarris states; "Ida Lupino's directed films express much of the feeling if little of the skill which she has projected so admirably as an actress."[11] Further, Molly Haskell, Sarris's wife, was unequivocal in her rejection of Lupino's directed films, also comparing her acting roles to her independent film narratives, to the detriment of the latter. Writing on Lupino in 1974, and again in 1981, Haskell scorns Lupino as "sexist," leaving it highly ambiguous as to whether she had ever seen *Outrage,* Lupino's film about the trauma of rape and its repercussions. Coming from Haskell, a respected critic, such rejection of Lupino persisted—indeed, it was provoked by Lupino's very own off-handed comments about marriage and men.[12]

Thus, a tacit binary formed: Lupino was an anti-feminist, until later feminist critics, rediscovering and recuperating her, would assert that Lupino was a feminist after all—the job of director itself proved that; but, for Sarris and Haskel, Lupino remained regressive, lacking authorial agency. Contrasting Sarris's "anti-Lupino criticism," many American and French critics lauded Lupino, often even as an auteur.[13] On the basis of four of The Filmakers's films,[14]

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[10] Women have been omitted in subsequent auteur (authorship) studies; an uneasy relationship, indeed, some feminist filmmakers reject the authorship identification in their work altogether. Consequently, the male-dominated, genius-designated auteur has remained a men-only club.

[11] Andrew Sarris, *The American Cinema, Directors and Directions* 1929-1968 (De Capo Press) 1996, 216.

[12] Some earlier feminist critics see Lupino's characters (in her directed narratives) as passive—the very antithesis of the tough, powerful, femme fatale characters Lupino so often inhabits as an actress in the 1940s. These women, however, were male fantasies, crafted primarily by men who had no concept of the loneliness of lower-class desperation and interminable transience of women in postwar America: the degradation of the helpless and the hapless. When Lupino began directing, her instinct was to tell the truer story about the lived, hard reality of post–World War II women—those who have been assaulted (raped), displaced (unmarried pregnancy), who worked menial jobs, traumatized, destiny-less, and unstable. This contrast between the wretched and the strong confused critics in the beginning, but a closer look reveals a complex tale, rough as it is.

[13] Guy Braucourt, "*Avant de l'aimer, Faire face*: l'apprentissage de la vie," *Cinema* 70, no. 151 (1970): 138–40; Louella Interim, "Ida Lupino derriere la camera: une femme dangereuse," *Cahiers du Cinema* 347 (May 1983): vi–vii; Gerard Legrand, "La corde sensible," *Positif* 125 (March 1971): 74–77; Jacqueline Nacache, "Sur six

Lucy Stewart argues that Lupino emerged as an auteur.[15] And, although she feels that Lupino complicated the 1990s feminist conventions by compromising with the Production Code Administration's (PCA's) censorship concerns, Diane Waldman agrees that, as both writer and director of *Not Wanted* (1949), for example, Lupino was able to create a female-centered production. Both Haskell and Patricia White characterize Lupino's films as conventional—and, as stated previously, "sexist"—and Pam Cook states that centering Lupino's film *Outrage* on a rape victim seemed anti-feminist, but Cook saw also that Lupino succeeded in portraying different facets of feminism in popular film. Meanwhile, Mandy Merck's analysis of *Hard Fast & Beautiful* focuses on the connection between athleticism and femininity, consumerism and female performance, noting how both involve hard work; but in the case of women, "they are forced to strike between their ambition and society's expectations, between their determination to be unique—i.e., number one—and their wish to be 'normal' between their desire to excel and their fear of losing their femininity."[16]

What none of these reviews and critiques of Lupino's work, whether through a Freudian, Marxist, or feminist lens, mentions is that Lupino was making *exploitation* films and—as an early female director, and the sole female director in the DGA in United States at the time—she was held to a different standard. Richard Koszarski wisely saw how Lupino "uses male actors: particularly in *The Bigamist* and *The Hitch-Hiker* in a way that . . . she was able to reduce the

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films d'Ida Lupino," *Cinema* 298 (October 1983): 6–10; and Cecile Thibaud, "Un pathetique en creux: Ida Lupino cineaste," *Positif* 301 (March 1986): 17–22; Carrie Rickey, "Lupino Noir," *Village Voice* (October 29–November 4, 1980): 43–45; and Ronnie Scheib, "Ida Lupino Autueress," *Film Comment* 16, no. 1 (1980): 54–64.

[14] The company Lupino formed with Collier Young to produce its independent films in 1949. Later, writer Malvin Wald joined the company. Lupino first named their group Emerald Productions after her mother, Connie Emerald, with Anson Bond retained as writer.

[15] See Lucy Ann Liggett Stewart, *Ida Lupino as Film Director, 1949-1953*: *An "Auteur" Approach* (New York: Arno Press, 1980).

[16] Mandy Merck, from her chapter on *Hard, Fast & Beautiful*, in Annette Kuhn's *Queen of the 'B's Ida Lupino Behind the Camera,* 79.

male to the same sort of dangerous, irrational force that women represented in most male-directed examples of Hollywood *film noir*."[17] Indeed, a pattern in her male characters is particularly post-war—entrenched as they are in restlessness, anxiety, and, ironically, passivity. In Lupino's transition to directing, she rightly deployed exploitative narratives, rather than adhering to her old femme fatale noir-ish depictions. Indeed, Lupino's competence, the sheer quality and quantity of work, her efficiency and ability to succeed within all genres and performance have not been thoroughly examined. Above all, critics have often wholly discounted Lupino's skill. She is well remembered and reviewed primarily as an actress. Neglect for her unique narratives, which comment provocatively on her historical moment, has left understandings of a pivotal period of visual production far less textured.

This dissertation intervenes in Lupino's historiography in order to redress her critical erasure. As such, I challenge the conclusion that Ida Lupino was—or should remain—a marginalized, illegible figure.[18] Indeed, the conspicuous gap in the literature on Lupino's directing work—particularly her television corpus—indicates that we have much to learn about her creative contributions on-set. Far from impenetrable, I argue, Lupino's work embodies distinctive patterns and systems meant to form a cohesive visual and industrial design. Amalie Hastie states that, "in the scuffle for greatness," which insists on studio categorization, Lupino is not categorizable, and therefore remains overlooked.[19] In more promising terms, Hastie believes that this opacity, in fact, opens up possibilities for analysis of Lupino's work, situating her within film history rather than marginalized by it. The archetypal feminist binary has since collapsed

[17] Quotation from Richard Koszarski in *Queen of the B's Ida Lupino Behind the Camera,* ed. Annette Kuhn, Contributions to the Study of Popular Culture, Number 49 (Westport, CT: Greenwood Press, 1995), 91.

[18] Annette Kuhn, and later Amalie Hastie, deploys this term to describe the nature of Lupino's absence from Andrew Sarris's directing/auteur pantheon, which had become a foundational canonization and frame of reference for all directors.

[19] Amalie Hastie, *The Bigamist* (London: Palgrove MacMillan, 2009), 4.

and today a more attentive spectrum of criticism evaluates her work, acknowledging the richness and complexity of the tactics she employs, using gender, sometimes in less explicitly empowering ways, in order to achieve a larger career goal. For example, she often called herself "mother" on-set, in order to avoid intimidating the actors, and to remain quietly under the radar at the studios so that she could keep working—the sole woman operational as a director in Hollywood. Lupino was in the Directors Guild of America (DGA) for twenty-three years before another woman was admitted.[20] In this dissertation, I elucidate the quality and integrity of Lupino's body of work by analyzing her craft as a film and television director from 1949 to 1968—from her first directed movie (*Not Wanted*) to her last directed television episode (*Charlie's Angels*).

My contribution to studies of Lupino operates by way of visual analysis—an exegesis of her directing craft *across media*—framed by an archival study and scaffolded by a variety of secondary texts as well as my own data visualization;[21] in doing so, I hope to have unearthed a missing Lupino from my compilation of archival fragments. With a focus on her day-to-day work, I explore how she approached her many roles in the industry in her steady, liberal-minded way. In this sense, Sarris is partly correct about Lupino. She doesn't fit. Indeed, the ambiguity of her narratives fits with the ambiguity of her persona. She engages the viewer differently; a kind of revelation and refusal persists in her work. Critic and screenwriter Ronnie Scheib saw Ida Lupino differently; instead of odd, rather as provocative and powerful; a Renaissance woman:

[20] Dorothy Arzner retired in 1943. Elaine May was admitted to the DGA in 1971. In 1958, eleven years after Lupino formed The Filmakers, Shirley Clarke and her male peers formed The Filmmakers Inc., a co-op that served the production and networking needs of the independent film community in New York. From Maya Smuckler, *Liberating Hollywood: Women Directors & the Feminist Reform of 1970s American Cinema* (New Brunswick, NJ: Rutgers University Press, 2018), 19. Clarke was yet another woman who never reached her potential as a filmmaker, feeling, as Smuckler states, that "she was a latecomer to the women's movement and the perspective it might have engendered for women directors—both in their work and their efforts *to* work" (21).

[21] See Appendices I-XXVII, for a variety of charts, graphs, and lists that visualize Lupino's vast corpus. There are crossovers and linkages within my categories, particularly with respect to visual analyses, biographies, authors, gender, and models.

> Daring to sacrifice security to realize a vision, rather than playing it safe . . . daring to be inventive in concept and different in technique; daring to do "A" movies on "Z" budgets long before it was fashionable, risking unknown faces, gambling on untried subjects; daring to shoot big, while shooting fast; daring to direct at a time terrifyingly tough for women, daring to be daring. She has been playwright, screenwriter, author, dancer, singer, artist, designer, musician, song-writer, composer . . . as well as actress, television and motion picture producer-director, and all-around film maker. [22]

Lupino was an actress turned director at a time when there had been only Dorothy Arzner working as a female director in classic Hollywood. While Arzner was accepted by feminist critics, Lupino was not. As Ronnie Scheib states clearly: "Lupino was working in a different time from Dorothy Arzner—definitely, because Arzner started working in the late 1920s and early 30s. For Arzner, the feminine eye when I see it is a rather lascivious one of looking at women's bodies."[23] Lupino, on the other hand, was not voyeuristic, her camera seemed more like Lois Weber's—still and intense. Lupino was a post-war director whose subjects were not focused on or around sex; instead she was very much like Nicholas Ray, particularly from the time of *Rebel Without a Cause* (1955)—a social problem director.

Moreover, Lupino was uninterested in collecting clippings and other scrapbook memorabilia about herself. The classical Hollywood years—1930 to 1960—saw the silencing of

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[22] "Scheib belongs to a generation of American film critics who wrote for the journal *Film Comment*, and who in the1960s and '70s drew a clear continuity with the tradition of American film criticism in the 1930s and '40s. Essentially, this later generation took the film criticism of Otis Ferguson, James Agee and Manny Farber and extended it, simultaneously making their own critical voice and that of the earlier generation fuller, stronger and more informed. From the mid-1970s and into the '80s, for many film critics and scholars Scheib made some of the most vital contributions to film criticism and research – on subjects as diverse as animation, public film collections and facilities, and Hollywood emigrés, on films such as Sam Fuller's Shock Corridor (1963) and Alfred Hitchcock's *Shadow of a Doubt* (1943) and on filmmakers like Wim Wenders, A.I. Bezzerides, and Ida Lupino." Scheib, Round Table.

[23] Ibid.

women directors,[24] an oppression Lupino did little to resist, betraying as she did a degree of self-abnegation when compelled into discussions about herself. Even with only Arzner and Lupino working, it was Arzner who became the poster child for 1980s theorists. By most accounts, Lupino was problematic. By mid-twentieth century—1960 to 1990—an increasing number of women entered academia, and the period saw an unprecedented rise in women's studies. Cinema-centric feminist scholars like Cynthia Scott, Sally Potter, and Laura Mulvey began to document women's lives, oppressions, sexuality, trade unions, education, and advertising. The period from 1990 to 2000 ushered in a new point of view in critical studies, a new historical context within which to re-read the past. Over the last quarter of the twentieth century, critical consensus resulted in a re-evaluation—and, as such, a recuperation—of Lupino's work. Claire Johnston, Mary Desjardins, William Donati, Annette Kuhn, Pam Cook, Christine Geraghty, Carrie Rickey, Amelia Hastie, Richard Koszarski, Martin Scorsese, Debra Weiner, Winston Wheeler Dixon, Michel Mourlet, and others positively review Lupino's ability as a director and as a writer/director. Now, in the current moment of *the woman*, and just one hundred years after Lupino's birth, in 1918, Lupino has become a model and an influence for women writer-directors, who are once again forging their way into the studios, and particularly into episodic television—the very medium that, as Lupino was "laboring" there, many critics saw as a dead-end for aged-out talent.

[24] "Although there had been numerous women directors working in Los Angeles in the 1920s and 1930s, including Lois Weber, Ida May Park, Ruth Stonehouse, Cleo Madison and Dorothy Arzner, by 1943, women had effectively been dismissed from the director's chair." From Wheeler Winston Dixon, "Ida Lupino," Senses of Cinema 50 (April 2009), accessed sensesofcinema.com/2009/great-directors/ida-lupino

The Archive

To recover Lupino, it is essential to see around corners, by "examin[ing] the most trivial details," as Carlo Ginzburg, noted Italian historian, so aptly puts it.[25] As such, I turn to Ginzburg's brand of historiography as the standard for identifying creative links between artists and their local, archival fragments; to a belief that what is important when one finds gaps in the archive is to read between the lines, to try to "grasp the voices."[26] Indeed, Jean Luc Godard quotes Bertolt Brecht as saying, "in reality, only a fragment carries the mark of authenticity."[27] Ginzburg poetically brackets what is unsaid, what is missing, objects that have been destroyed; that absence forces us to look both at what is gone, what has been suppressed, and—more importantly—what remains.

In many ways, Lupino's story resembles that of another lost female director, Elvira Notari, about whom little is known. She was born in Salerno (1875) and died in Cava de'Terreni (1946). Yet Notari was Italy's earliest and most prolific female filmmaker, having made over sixty feature films and about one hundred documentaries. Her features were often based on Neapolitan dramas, shot on the streets of Naples, using non-professional actors—elements of an early realism, a certain precursor to Italy's Neorealist movement.[28] Lupino's own interest in Italian Neorealism was as a model for characterizing "bewildered people" for whom she had

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[25] Carlo Ginzburg, *Clues, Myths, and the Historical Method*, translated by John and Anne C. Tedeschi (Baltimore, MA: Johns Hopkins University Press, 1989), 97.

[26] Ibid. xii. Ginzburg was referring to the witch trials in Modena, Italy; trying to hear (ascertain) the voices of the women accused from *traces* in the archive.

[27] Qtd. in Amy Taubin, "Why Settle for Less? Showstoppers Could Still Be Found at Cannes Beyond the Security Barricades," *Film Comment*, July–August 2018, 59.

[28] Giuliana Bruno, *Streetwalking on a Ruined Map: Cultural Theory and the City Films of Elvira Notari* (Princeton, NJ: Princeton University Press, 1993). As I read about Notari, her filmmaking reminds me of John Cassavetes's, with his home and streets of Los Angeles as sets and his anarchic use of non-actors to support his performance-based narratives. Cassavetes followed Lupino into television, both acting and directing. Lupino also directed Cassavetes's wife, Gena Rowlands, who was an early and ardent supporter of Lupino as a director as well as as an actress. Lupino directed an episode of *Breaking Point,* starring Rowlands as an alcoholic actress, perhaps mirroring Lupino.

empathy.[29] Notari's archive, like Lupino's, is notable for how much is not there; indeed, only three of Notari's sixty full features remain. Though Notari was an influential female director of her time, history has forgotten her accomplishments. Almost entirely vanished from the canon, both Notari and Lupino similarly focused on stories of ordinary people in crisis, the characters that encompass Neorealism. Notari placed a high value on *verismo* (truth), perhaps bearing an influence on the new realism of Rossellini and Visconti. Giuliana Bruno's approach to Notari is a model for my own work, both in terms of archival traces and breadth of work on small budgets. In *Streetwalking on a Ruined Map,* Bruno examines early Italian film, interweaving examples of cinema with architecture, art history, medical discourse, photography, and literature—focusing on marginalized artists. As only fragments of Notari's films exist today, Bruno discusses her subject's contributions to early Italian cinematography by discussing the cultural context in which Notari worked. Bruno's emphasis is a woman's alternate point of view on love, violence, poverty, and death. Recovering Notari and Lupino serve to highlight an alternative history of women's filmmaking and reception.

The gaps in Lupino's archive are legion. Television history, in particular, has fissures, which I discuss in Chapter 3. Archival research, however, helps sharpen the focus in these pages: shooting scripts, payroll cards, cast and television episode budgets, production files, rehearsal methods, shot lists, oral histories, screenplays and their fragments all help to animate Lupino's voice. Primary material goes a long way in addressing larger questions around Lupino's priorities. Articles contemporary with Lupino often emphasize her clothing, her make-up, her *looks*—just as the industry machine had done with Dorothy Arzner before her. Judith Mayne, in her biography *Directed by Dorothy,* compares Arzner's feminine and masculine roles to poses or

[29] Lupino is often quoted as having empathy for people who were lost and confused, whom often she described as "bewildered."

performative masks.[30] Arzner's mask was *manly*, Lupino's, *motherly*. There is also fixation on and denial of Arzner's butch persona and of Lupino's femme fatale. Arzner—a director whom Lupino regarded highly—likewise sought to construct her own image. What matters for my purposes, though, is what is missing from the gender-typed descriptions of these two women. It is impossible to write about Lupino without addressing the gender currents. As such, this dissertation is steeped in issues of gender without placing them at its locus. Lupino's work-life and home-life were mutually imbricated. Like Chon Noriega's embodiment of HOME as "the uncertainty of a question rather than the security of a point of origin or a refuge," [31] Lupino represented domesticity and home, as such, where home is an unhappy, claustrophobic place, filled with secrets, trauma, and fear. If, as Noriega writes, the archive "is rooted in the home,"[32] Lupino's archive must then be clarified from within its own fractured domestic space.

This dissertation also serves as an intermedial author study, attending to Lupino's vision while appreciating her as an author among other authors. My findings become more granular when I examine how Lupino allocated her time and budgets; how much money she spent on her crews; how many lighting technicians and gaffers she used. She was an expert with lenses, according to cinematographer Archie Stout, who often worked with John Ford. Nick Musuraca, a cinematographer who lent his talents to Val Lewton and Jacques Tourneur, marveled at Lupino's direction of actors. Both Stout and Musuraca worked with director-Lupino. A famous actress from classical Hollywood, perhaps intimidating, she was smart and patient as well, and obtained subtle performances from her casts. Lupino had many connections and networks in late 1930s

[30] Judith Mayne, *Directed by Dorothy* (Bloomington, IN: Indiana University Press, 1944). Like Arzner, Lupino was often defined by her relationships to men: her father, Stanley, and later, directors who were assumed, male-only influences, like Raoul Walsh and William Wellman.

[31] Chon A. Noriega, Mari Carmen Ramirez, and Pilar Tompkins Rivas, *Home—So Different, So Appealing*, UCLA Chicano Studies Research Center Press Los Angeles, Los Angeles County Museum of Art, The Museum of Fine Arts, Houston, and the Getty Foundation, 2018, 25.

[32] Ibid.

Hollywood, then through the 1940s and the 1960s with male directors and producers whose voices we know well. Reviewers and even critics ask too often, "What male directors influenced Ida Lupino?" but I ask, who are the directors Lupino influenced? As such, film critic Carrie Rickey interviewed Clint Eastwood in 1960, who would visit the *Have Gun Will Travel* set next door to his own *Rawhide* stage. As Rickey explains, "When he saw Lupino riding a horse alongside the cameraman to get action shots, [he said] 'I believed that if an actress could become a director, it kind of made me think I could be a director.'"[33] Implicitly, then, Ida Lupino inspired Clint Eastwood, giving him the courage to get behind the camera. Lee Grant also states: "Once I started directing I realized how tough it must have been for her [Lupino] and what courage she must have had."[34] Richard Boone hired Lupino to direct eight episodes of his iconic *Have Gun Will Travel* television series because he knew she could bring each episode in on time, creatively, stylistically, under budget, and with excellent performances, including his own. After watching Lupino, Boone began directing his own episodes, another archetypal, masculinist director she influenced by her example.

Mother

I wonder if motherhood altered Lupino's mode and choices of work. The answer may hold clues to understanding much of her labor as a director, particularly her vast episodic television employment, and what could have been the value for her in the mundane; that is, as a director-for-hire in 1960s television. It is here, in the mundane, that Lupino's use of household objects in conjunction with her stylistic minimalism reflects an undercurrent of gender politics.

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[33] Carrie Rickey, "Lupino Noir," *The Village Voice* (October 29–November 4, 1980): 43. Apparently, while Eastwood worked on the television show *Rawhide,* he watched Lupino direct *Have Gun Will Travel* on the same lot. He saw her riding alongside Richard Boone one day, to find a specific shot, and was inspired by her ability. To watch his films is to see spare, taut, essentials-only filmmaking. Arguably, both Lupino and TV itself were influences on Eastwood's style. Ruthe Stein, *Eat Drink Films*, accessed April 2, 2019, https://eatdrinkfilms.com/2015/11/19/mother-directs-ida-lupino-behind-the-camera/

[34] *Through the Lens*, produced by Kevin Burns and Rosensweig (A&E Documentary, 1998).

With the tremendous chasms in our television archive, my approach to her labor has become artisanal; I've looked at details and marginalia, the pocket litter that tells *another* story, serving as a place where connections and detections lie. Lupino does not have the curated, cared-for legacy that Agnes Varda created for herself. An imperative addition to Lupino scholarship is an examination of Lupino's *cross-media volume* and her *skill*, which are simultaneous and interconnected. The first two charts below present a snapshot of the volume of work Lupino accomplished between her first acting performance on film through her last; from 1931 to 1978, including her acting, producing, writing, and directing in both film and television:

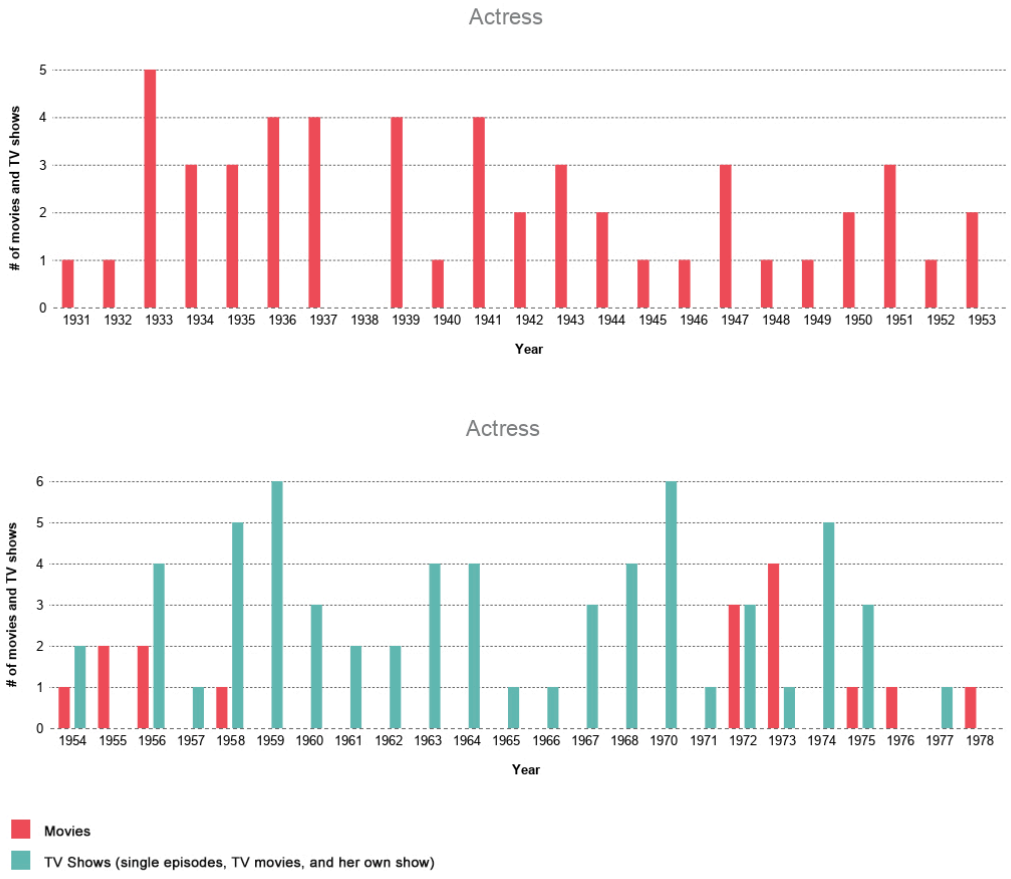


Figure 2. Lupino's acting and TV directing activity, 1931 to 1978.

In the graph above, figure 0.2, the color red, signifies Lupino's acting output, and green, her television directing. One can see the red first diminish by 1958, as the green begins to take over, until 1972, when Lupino is both directing and has returned to acting, with her last performance in 1978. In Appendices 1 through XIII herein, I illustrate Lupino's output with a variety of data: charts, graphs, tables and one map, all of which show a vast and varied amount of work.

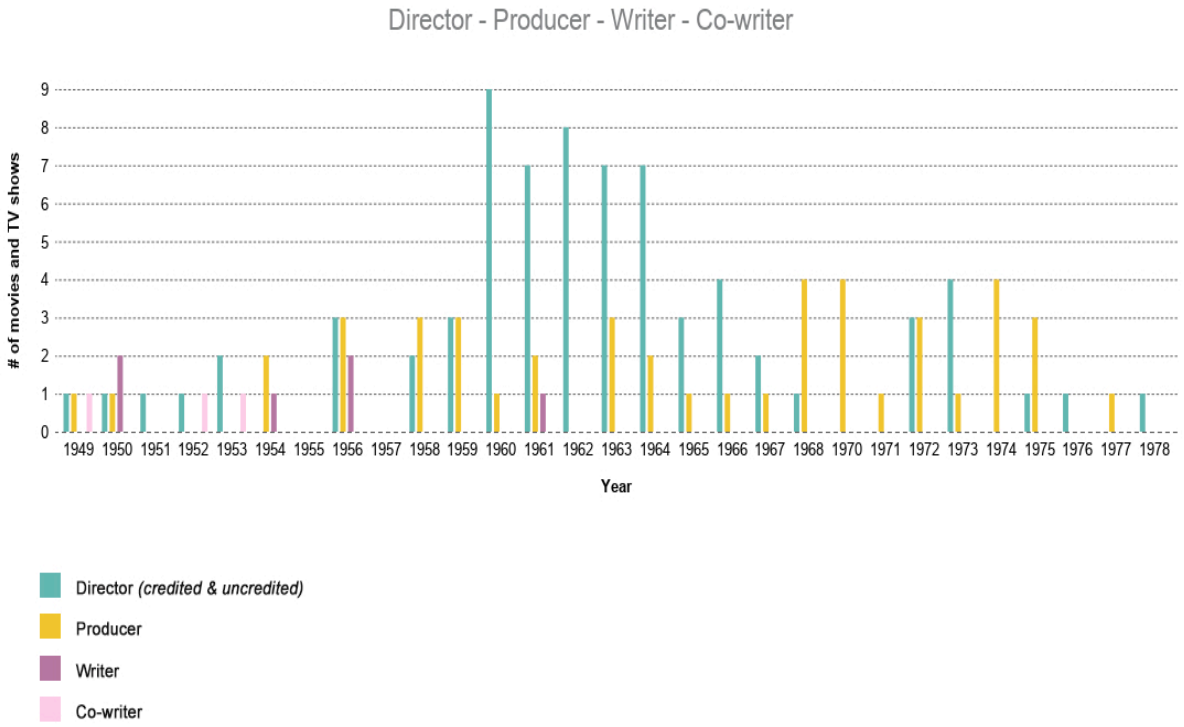


Figure 3. Lupino's behind-the-camera work, 1949–1978.

The color-coded graph above, figure 0.3, encompasses all of Lupino's work behind the camera, including: directing, producing, writing, and co-writing. At first glance, the years 1960 through 1966, and then again from 1972 through 1973, reflect a massive television output as a director, including some *un*credited work. Lupino's effort as a producer-only is also evident; often Lupino produced *and* directed, while also shepherding writers on the same series or television movie. In 1956, Lupino wrote, directed and produced. "No 5 Checked Out," a half-hour movie, starring

William Talman—with whom Lupino had worked on her noir thriller, *The Hitch-Hiker*—shot for her television production company Four Star, which I discuss in Chapter 2.

For an archival investigator, Franco Fortini explains, "Though reality may seem to be opaque, there are privileged zones—signs, clues—which allow us to penetrate."[35] Looking at clues in Lupino's historical record, the raw, overlooked fragments can be animated, and objects remain available for close inspection. With a combination of conjecture and speculation, with fingerprints and traces, we may reach a deeper level of understanding of how class, gender, and cultural concerns influenced Lupino's under-examined work and life. Based on marginalized data, surplus, or cast-off information, this dissertation seeks to elucidate those individual Lupino touches about which even she was perhaps unaware. By looking at Lupino peripherally, I try to understand something that cannot be grasped using a direct gaze. This peripheral perspective invests productive purpose into an exegetic arc from detail to discovery. I analyze elements of Lupino's texts and her paratexts, particularly posters, advertising, and press kits. Repetition in her promotional campaigns, her camera movement, her use of the frame, and a recurrence of specific camera angles guide the viewer through her narratives.

Ginzburg's structure for questioning what is visible and what is absent in archival records serves as a careful (re)consideration of Lupino's vision, supporting the formation of a counter history and allowing me to trace a visual system in her work that affords a new lens of interpretation. *First there is the fact; first there is Lupino*—an actress, writer, director, producer, and lyricist. However, the common descriptors for her are as the "other"; marginalized portrayals and, as stated: an anomaly, or odd, eccentric, even anti-feminist. I note how male directors in her cohort were lauded for work similar and equal to hers in genre, style, and expertise. For example,

[35] From Franco Fortini, originally published as "Spie, La Stanchezza Della Storia," *Corriere della Sera*, February 12, 1977, xi.

Robert Aldrich's television movie *The Bad Streak* (1954), was produced by Lupino with her Four Star players. Four of Aldrich's films were subsequently chosen for inclusion in the 10 best list in 1955 compiled by Francois Truffaut for "Cahiers du Cinema": *Apache* (1954), *The Big Knife* (1955) and *Vera Cruz* (1954), the latter considered one of the most influential films of the 50s, together with Aldrich's movie, *Kiss Me Deadly* (1955). In addition, Aldrich cast Lupino, who co-starred with Jack Palance in *The Big Knife*. Godard called Sam Fuller—another in Lupino's cohort and considered a modernist alongside of her—an auteur, and paid him homage by casting Fuller in Godard's *Pierrot le Fou*. Joseph Losey, who is compared to Lupino and Mitzoguchi by Michel Mourlet, as one of the three artists who most reflect film violence, does, unusually, *attest to* Lupino's ability. Lupino completed director duties on Nicholas Ray's film *On Dangerous Ground* (1951)—while co-starring with Robert Ryan—when Ray had to leave production for health reasons. Indeed, Ray was always one of Godard's favorite directors. Don Siegel, whose noir crime film, *Private Hell 36* (1954), co-starred Lupino, and was co-produced and co-written by her as well. Siegel was another favorite male, action director who went on to a long career working often with Clint Eastwood, and touted by Hollywood and France. None of these male directors were ever labeled as anything but tough, brilliant, and relentless? Yet, Lupino, the sole woman here, actress/producer/writer/director/lyricist, was discussed as, at best, resilient, never strong or smart, or simply overlooked.

Unwanted Publicity: Lupino's Complex Self-Representation

Gender can be blinkered—we can see actors; we can't see directors. What do you do with something you cannot see? Lupino herself was confused by years of "feminine" representations of herself as an actress and as a director. Unfortunately, the publicity surrounding Lupino as a director focused on maintaining that "femininity" to dilute the masculinity of her job, which only

served to create more confusion. Amalie Hastie calls such misperception an *illegibility*.[36] For Haskell, Lupino does not fit into the feminist box, as Dorothy Arzner did. For Sarris, Lupino could not be seen, so she did not fit into the canonized director box. Lupino's prolific directing work between 1949 and 1968, however, offers a different purchase on her. She had a defined style using hybridized genres. In *The Bigamist* (1953), Lupino uses elements of noir—for example Edmond O'Brien's narrative told in the first person and in flashback—and incorporates elements of *film gris*. Examples from the latter genre include a drab, depressed social realistic landscape, naturally photographed with some emphasis on capitalistic inequality, class division, and materialism, and crime as a social critique, rather than a story about one character's problem.[37] Grim stories stewed in guilt and paranoia, such as *The Asphalt Jungle* (1950), *Body and Soul* (1947), *Force of Evil* (1948), *The Prowler* (1951), *Road House* (1948), and *They Live By Night* (1948), the last two, starring Lupino, provide quintessential examples of film gris. Lupino understood this rarely used genre, and knew that it worked well for her social realistic stories. There is an argument to be made that Lupino's *The Bigamist* may have moved Thom Anderson's 1951 boundary of film gris out to 1953, the year this, her last independent film, was released.

Lupino is also an unacknowledged participant in the under-researched *poverty row*, the original, low-budget film form, to be exploited a decade later (in the 1960s) by Roger Corman, who in turn created the next several generations of stunningly talented, actors, writers, and directors.[38] Lupino was the only example of a woman directing independent feature films for the

[36] Hastie, Amelie, *The Bigamist*. London: BFI, 2009, 82.

[37] Thom Anderson discusses the blurred boundaries between "enterprise" and "criminality," corrupt cops and a corrupt legal system in "Film Gris, Reconsidered," *Journal of Popular Film* 34 (2006), 82

[38] Martin Scorsese, Francis Coppola Jonathan Demme, Jack Nicholson, Dennis Hopper, Peter Fonda, Bruce Dern, John Sayles, James Cameron, and Sylvester Stallone.

next "generation" of women filmmakers that began to emerge in the late 1960s and throughout the 1970s.[39]

The B's and Bequests of Poverty Row

In Imogen Sara Smith's 2019 *Film Comment* article about the now, Paramount-owned, Republic Pictures, Smith notes: "There is no equivalent today to Republic's (Pictures') economy line of well-crafted B-movies, which appears in theaters with minimal fuss. They didn't offer big stars, budgets, or concepts, but they had a streamlined classicism and concentrated focus on action and narrative... they represented an era *when movies were movies*."[40] Elia Kazan has discussed the purity in poverty; that is, as Orson Welles, too, has said, "The enemy of art is the absence of limitations."[41] Poverty row became a creative outlet and training ground for artists who needed to express themselves and wanted an original way to do so on very low budgets; that is, with limitation. Poverty row was a term coined to describe low-budget movie studios in the United States, beginning in the late 1920s and ending in the mid-1950s. In a way, that which you do not see in a great poverty row movie is precisely what provides cathartic terror, suspense, or even awe; the discarded object carries the power. For example, in Val Lewton (producer) and Jacques Tourneur's (director) *Cat People*, the camera follows a littered piece of paper as a gust of wind picks it up; meanwhile, the sound design amplifies the offscreen cry of a wild cat, our imagination intensifying the horror. Using sound and shadow, Tourneur, Lewton, and DP Musuraca created horror on a budget. In many ways, these low-budget movie studios were the birthplace of talented actors, writers, and directors: Buster Crabbe, James Cagney, Humphrey Bogart, Ava Gardner, directors such as Carl Foreman, Edward Dmytryk, Robert Wise, Fred

[39] See Maya Smuckler, *Working Girls: The History of Women Directors in 1970s Hollywood* (PhD diss., University of California, Los Angeles, 2014).

[40] Imogen Sara Smith, "The Lost Land" *Film Comment*, January–February, 2019, 49.

[41] Elia Kazan, *Kazan on Directing*, foreword by John Lahr, preface by Martin Scorsese (New York: Vintage Books) 2010.

Zinneman, Anthony Mann, and Edgar G. Ulmer, who wrote and directed *Detour*, under Eagle Lion Films, the B-studio also responsible for 1944's *Minstrel Man,* nominated for two Academy Awards, and Lupino's second film, *Never Fear*, originally titled *The Young Lovers*. Republic Pictures released *The Quiet Man,* with John Wayne, shot by one of Lupino's cinematographers, Archie Stout. Audie Murphy movies, B-Westerns, and Charlie Chan mysteries as well as the Bowery Boys, and the Bela Lugosi horror pictures were staples of Monogram and Republic Pictures.

Poverty row production companies were not necessarily tied to an address or a single small studio;[42] however, several "of these "pop-ups," located on or near N. Gower Street in Hollywood, made these movies, often in two weeks; and most were budgeted around $20,000. These films use and re-use the same cheap sets or exteriors, feature quickly written dialogue, emphasize light and shadow for suspense, and present creative camera movement to deliver thrills. These low-budget movies were offbeat and titled to sell: *Strange Illusion* (1945), *Detour* (1945), and *Hollow Triumph* (1948), the last of which boasts the cinematography of John Alton.[43] These movies worked differently; some were crime thrillers (*Gun Crazy* [1950]) some were serious and offbeat (*Damaged Lives* [1933]), and some have stood the test of time (*Jane Eyre* [34]). These films tend to have strong narrative drives with no-nonsense visuals, and it was in the opaque shadows that moments of horror or crime changed the characters' lives forever. These B's were popular with young audiences, however when the studio system broke up and

[42] The more long-standing companies did maintain permanent lots, repeatedly using the same sets.

[43] Todd McCarthy, a one-time critic for *Variety,* compares Hungarian-born John Alton to Swedish-born Greta Garbo, both at the top of their professions, and both disappeared of their own volition. Alton himself states, in a short documentary by Howard Schuman, that he left Hollywood for South America because he wanted to live. Studio work wasn't worth it. Alton's *The Big Combo* (1955), directed by Joseph H. Lewis, is often cited as the most beautifully lit noir film. Indeed, Alton wrote the first book about cinematography, called *Painting with Light*. He went to Europe and studied the masters, particularly Rembrandt, proving that darkness only enhanced the light. Alton won an Oscar for his color work on Vincent Minelli's *An American in Paris* (1951) for the one sequence he shot.

restrictions were lifted on the chain-theatre distribution network, major studios began to turn out the same narratives constructed by poverty row production houses, which combined with the advent of independent films and television, killed the need for poverty row fare. Those B-actors, screenwriters, directors, and producers took their early poverty row training seriously, and many moved up to larger-budgeted independent films and to mushrooming network television.

Lupino thus learned how to shoot quickly and masterfully, having worked as an actress with many of the B crews. Lupino shot on location, wrote ambiguous stories about real people, saw the pastoral as redemptive, and wielded her moving camera inventively. Most of her films used *elements* of noir, which she braided into social realist, neorealist, and film gris genres with their attendant themes and her visual representation and style. Lupino's *chamber* pieces,[44] as Scorsese calls her six independent films, show empathy for the exploited and the damned; she highlights social realist themes, peppering each film with certain noir components. Some of her movies focus on oppressed women with grim futures in contrarily male-dominated and male-emasculated 1950s. *Not Wanted*'s (1949) protagonist, Sally (Sally Forrest), works at various dead-end jobs. Lupino's turn as Phyllis, in *The Bigamist*, is a waitress in an unpeopled Chinese restaurant in a dreary section of Hollywood. Lupino exploited the noir genre because, as James Naremore states so well: it shadows the bleak, alienated, and highly ambiguous cultural moment post–World War II.[45] Lupino knew the territory well; she lived it.[46] White middle-class women had their new appliances, romance novels, and women's lifestyle magazines, but they had also

[44] According the site Wonderful Cinema, a chamber film involves a small number of characters interacting over a short period of time in a limited environment. Chamber piece is also known as chamber film or chamber drama. Wonderful Cinema, *Chamber piece*, accessed April 2, 2019, https://wonderfulcinema.com/chamber-piece-definition/a

[45] James Naremore, foreword, *Orson Welles in Focus,* ed. James N. Gilmore and Sidney Gottlieb (Bloomington: Indiana University Press, 2018).

[46] Lupino's first husband, actor Louis Hayward, returned traumatized from World War II. Unable to continue acting, Hayward suffered from post-traumatic stress disorder, which overwhelmed their marriage. He and Lupino divorced in 1945.

been "put back in their place," as heroic vets returned home from the "good" war, to a home that promised security but also from which many of these traumatized men wanted to escape. This dark dynamic plays out in Lupino's noir thriller, *The Hitch-Hiker* (1953), whose cinematographic design is as close to expressionism as she could afford. Expressionist lighting is characterized by shadows often constructed using complex lighting setups that are time-consuming, and therefore expensive. Lupino was a minimalist working on B micro budgets; however, her vast experience as an actress, and her early work as a director in B movies taught her how to shoot elegantly and creatively on a shoestring budget. Working within strictures is often a challenge specifically reserved for women; according to Hélène Cixous, "We [as women] must *steal* in or *fly* by."[47]

While I agree with Cixous in general, I argue here that rather than the eccentric, lone woman, Lupino was *exemplary,* working as part of a significant cultural movement: the great shift from B movies to television. During the early 1950s, with the rise of television, the film industry was adjusting to independent filmmaking. There was cross-media overlap and with Lupino went this class of talented male directors working within the same shifting aesthetic. Lupino became an exemplar of post-war B movies that, in the late 1960s, became independent cinema. In these pages, I argue that she was also exceptional because she made a crucial *double transition*, from actress to producer/writer/film director, and then from that multi-hyphenate to TV actress and, again, producer/writer/television director. Lupino had craft and style; she was technical and authorial; she eroded the distinction between journeyman and auteur. Lupino's career illustrates with particular accuracy the confluence of independent film and television and offers a keen lens through which we can view both an understudied director and the understudied

[47] Jacqueline Levitin, Judith Plessis, and Valerie Raoul, *Women Filmmakers: Refocusing* (New York Routledge, 2003), 445.

Los Angeles film culture that was poverty row.[48] Also termed "the B's," these movies were an influential film form—antecedents to independent film—just as Lupino was paradigmatic as a filmmaker in transition. She was also a prototype of transformation in film, from poverty row to the indies— an exemplar of the L.A. B-movie story.[49]

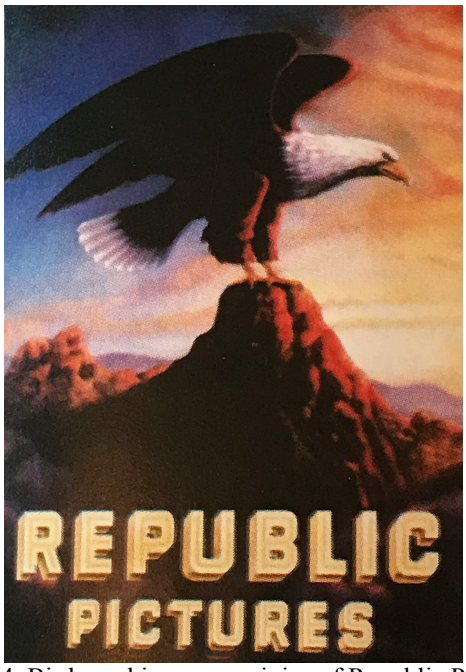


Figure 4. Bird perching on precipice of Republic Pictures.

Ida and Orson: The Exemplarity of a Double Transition

Who else made this double transition from film to television? The only other filmmaker working through both mediums, and as a multi-hyphenate, *including actor*, was Orson Welles—the *ur*-auteur, arguably one of the most historic film directors. Naremore points out in his foreword to *Orson Welles in Focus* that, "except for Alfred Hitchcock, *more has been written*

[48] Poverty Row studios, based in Los Angeles, made cheap and efficient B-movies, and were a training ground for many A-list writers, directors, actors, and cinematographers; among them, Erich Von Stroheim, Bela Lugosi, Edgar Ulmer, George Cukor, Frank Strayer, John Reinhardt (*High Tide*), Boris Karloff, Bert Glennon, Ulmer's DP on *Ruthless,* Steve Sekeley, aka Hungarian Istvan Szekeley, director of the oft-cited best of the group, *Hollow Triumph*, starring Paul Heinreid of *Casablanca* fame, and boasting the great cinematographer John Alton.

[49] Kathleen McHugh demonstrates how exemplarity is often denied to women and people of color in the theorizing of independent cinema; see her "Miranda July and the New 21st Century Indie."

about Orson Welles than about any other US filmmaker."[50] Contrariwise, there is probably *less written about Lupino* than any U.S. filmmaker, that is, considering the quality and quantity of her work. It thus becomes striking that only the ur-auteur himself, Orson Welles, made this double transition with Ida Lupino; Welles the embodiment of Sarris's auteur, and Lupino, though being recovered now, an undervalued auteur-in-waiting. Though they were very different filmmakers, they are the only two who share the distinction of this cultural and artistic double transition. Not incidentally, both began in the theatre as actors, both worked in radio, both were political activists, both worked in television commercials, and both eventually struggled with marginalization. Hitchcock comes close, but though a host, he was never more than a bit actor in some of his own films.

[50] Naremore, foreword, *Orson Welles in Focus,* vii. Lupino worked with Hitchcock on television as a director on his *Alfred Hitchcock Presents* Series episodes; "Sybilla" (12/6/1960) and "A Crime for Mothers" (1/24/1961).

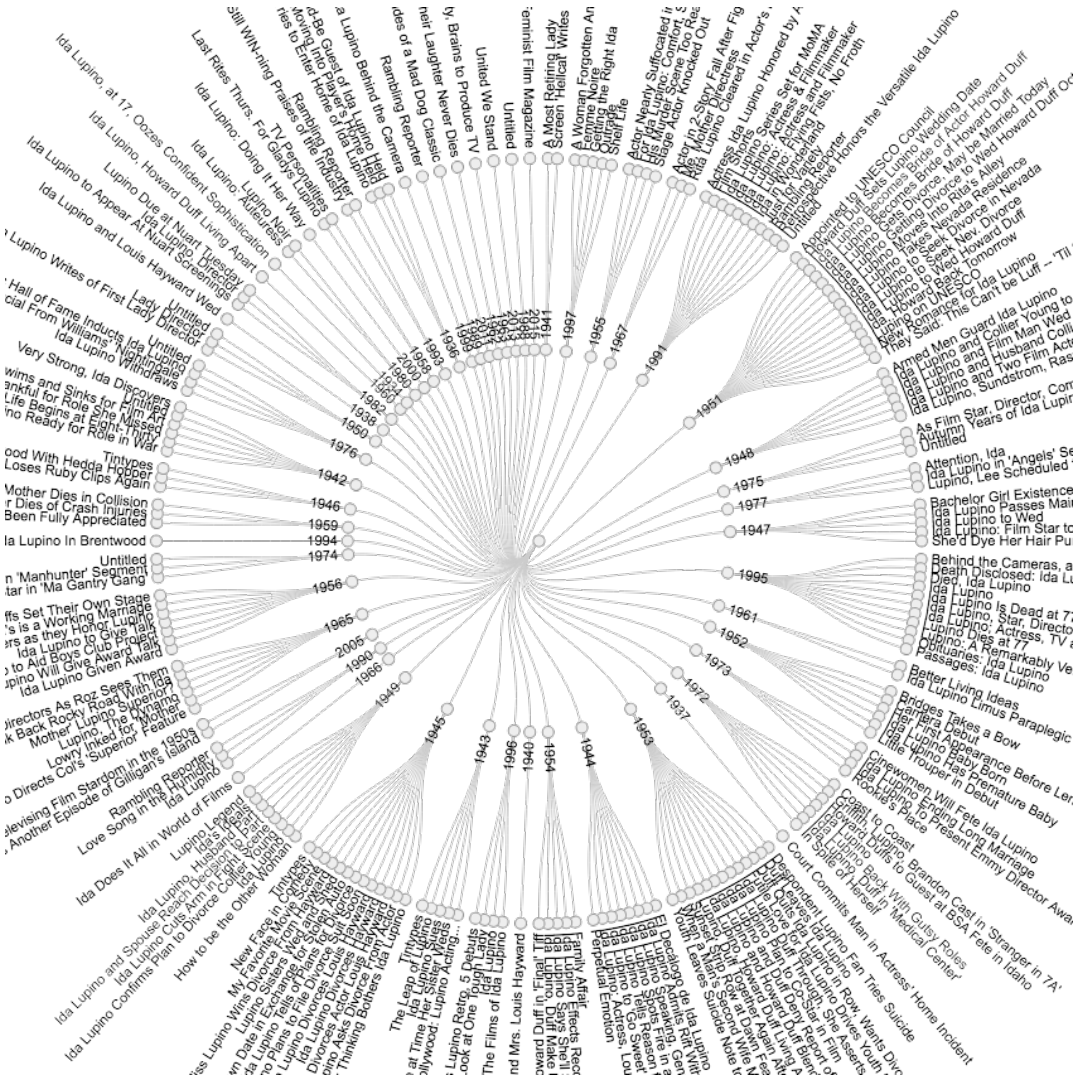


Figure 5. Lupino's representation in media: 216 articles.

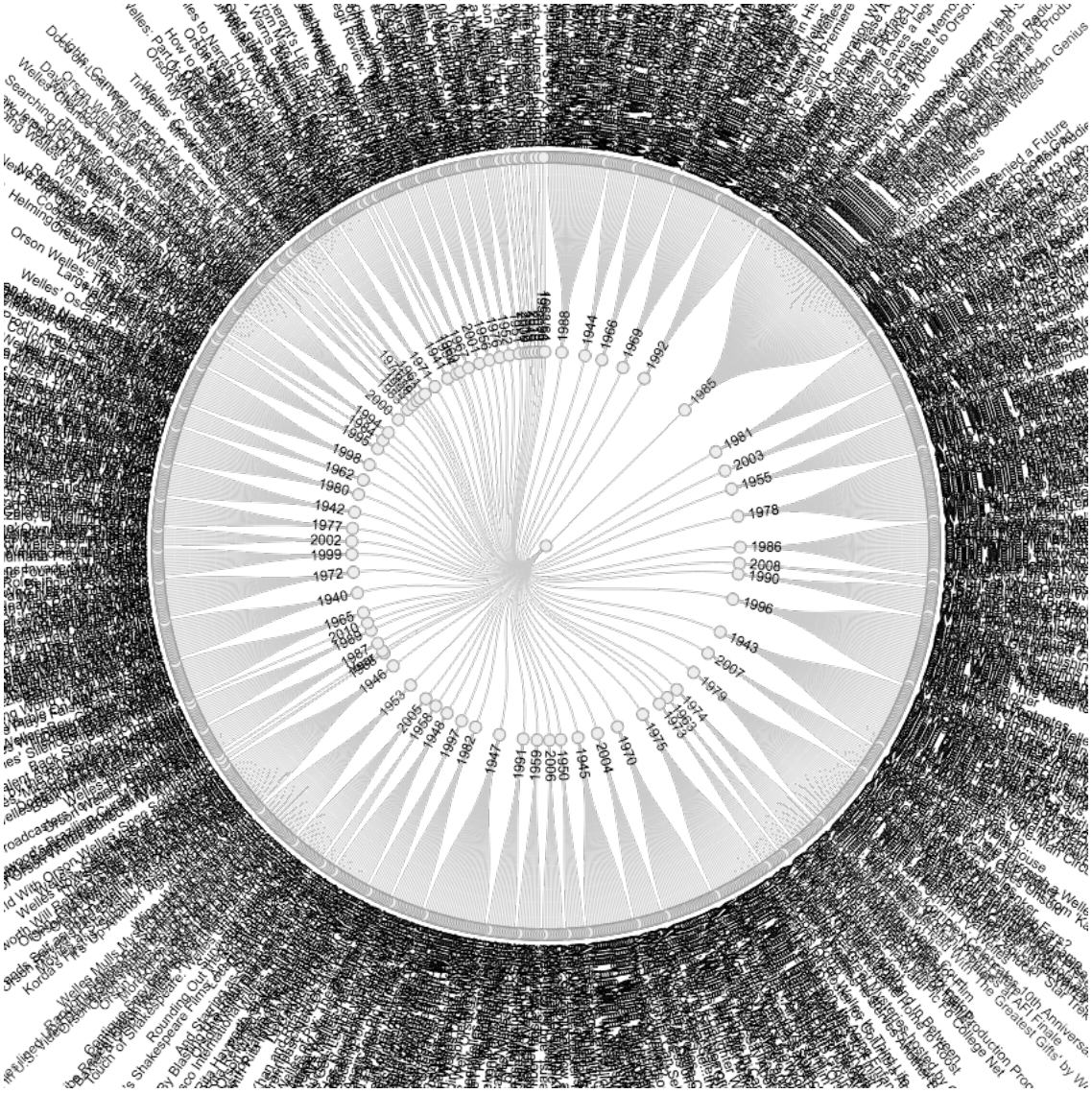


Figure 6. Orson Welles as subject in a record 1,052 articles.

See Appendices II and III for Lupino's and Welles's titles in a readable spreadsheet. RAWGraphs

Lupino's Global Cohort

While Lupino was beginning to work in the new independent film arena,[51] in Japan, Akira Kurosawa had just begun his career. Donald Richie's formalist analyses of Akira Kurosawa's directing work—twenty-two films in Ritchie's volume—covers much of his work in Japanese cinema in penetrating and clear revelations and proffers a useful construct with which to discuss Lupino's shot lists and performance demands.[52] Ritchie's focus on the *conditions* under which Kurosawa worked coincides and connects with Lupino's own Spartan working environment during the same years in the United States. Kurosawa's filmmaking practices correlate to the method I have adhered to as I examine Lupino's use of story, characters, style, and camera. Ritchie creates a parallel narrative running alongside each of Kurosawa's films, gesturing to the *making of*, allowing us to more fully understand Kurosawa's moving camera. In 1947, the year Lupino was writing her first film, *Not Wanted*, Kurosawa was shooting his second, *Drunken Angel,* under Lupino-like daunting physical conditions. Ritchie notes the budgetary and technical obstacles to filmmaking in Japan at that time, yet Kurosawa managed a stunning opening shot without cuts—just as Lupino does with her opening in *The Hitch-Hiker* (1952–1953). Ritchie describes Kurosawa's shooting in detail and elucidates his visual design and repeated camera development: lateral motion, composition, purposeful variations in focus, multiple dissolves, and the subsequent effects of these creative and stylistic choices. Kurosawa,

[51] Independent film came after poverty row, different in that there was no juxtaposition to the extant studios, for example, MGM, Parmount, Warner Bros., or even to the mini majors like the early indy studio UA, formed in 1955. Though UA was called a studio or a mini major, it was not dependent on the studio system. With the de-monopolization/vertical integration of the studios, and the mobility of new, lighter cameras after World War II, filmmakers began to finance their own movies; Maya Deren with *Meshes in the Afternoon*, for example. Younger filmmakers and artists like Francis Ford Coppola and Dennis Hopper, Warhol, Stan Brakhage, and Shirley Clarke, respectively began making movies "independently" as the studio fare was losing its audience, becoming less relevant to the youth. Brando, Dean, Clift, and Cassavetes ushered in a new kind of performance technique that appealed to an incoming baby boom generation.

[52] Donald Ritchie, *The Films of Akira Kurosawa* (Berkeley, CA: University of California Press, 1998).

also a photographer, edited directly into the camera, leaving little need for post-production, a sizeable budgetary savings. Ritchie often adds brief sections about Kurosawa's choice of music, and a general synopsis of the production itself. As I examine director, Kurosawa, I have found connections between his spare working conditions and Lupino's. Both directors had to improvise with low budgets, heavy cameras, and difficult exterior locations. With 8,800 miles between Lupino and Kurosawa, it is surprising their paths were so similar. Kurosawa believed in hard work; that the work itself was in the trying; risk and commitment imbricate. Examining Kurosawa's working method has helped me better delineate Lupino's.

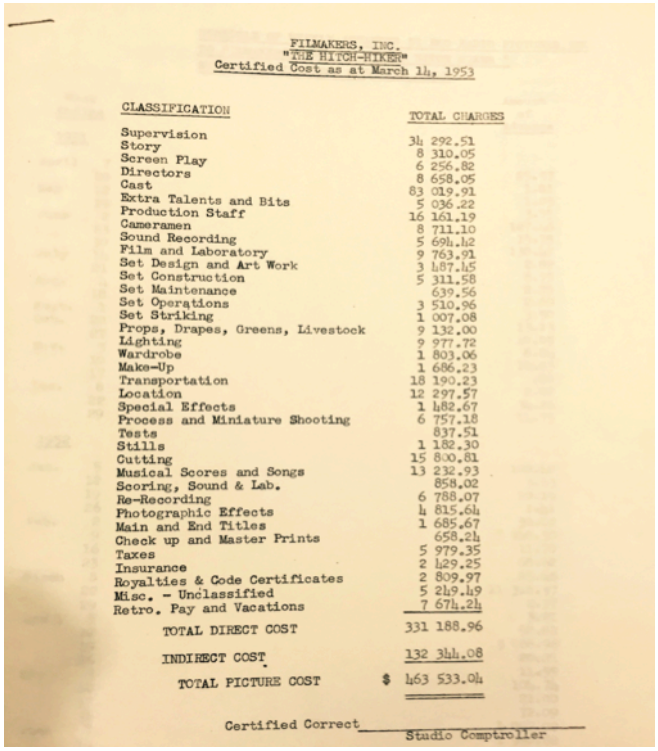
For my purposes, deconstructing Lupino's on-set labor and tight working conditions grants insight into her commitment to cinema. Here, in Lone Pine (Fig. 6, below), where Lupino often shot, the dust is palpable. The actors worked in one costume for the entire shoot. Sleeping conditions were austere, and make-up, non-existent. But such limitations and austerity helped frame elements of her style: realism, neo-realism, and poverty row. Her genre choices, her empathy toward her subject matter, her budget limitations, and her autonomy in filmmaking signal the control of an auteur. Edgar Ulmer, assistant to F. W. Murnau on his films *The Last Laugh* (1924) and *Sunrise* (1927), fled Hitler, and with his quintessential noir film *Detour,* he became synonymous with the rules of noir, his micro-budgeted film ($750.00), utilizing voiceover narration and flashbacks within flashbacks as well as shadow and expressionistic lighting, used famously by F. W. Murnau. Ulmer insisted that his low budgets gave him complete creative control.



Figure 7. Left to right, Gil (Frank Lovejoy) and Roy (Edmund O'Brian), hostages of psychopath Emmett Myers (Bill Talman) stop for the night in the middle of nowhere. Harry Ransom Center, University of Texas at Austin.

The upper right corner of Figure 7 features a sign in Spanish that translates to, "Avoid Danger." Lupino made no effort, however, to "subtitle" the sign; she may have believed her images were explanation enough for the spectator to make correct assumptions, or she may not have had the time or money to add the title in post. Importantly, Lupino had an inherent and politically progressive respect for the Spanish language and the Mexican people, who, in *The Hitch-Hiker*, perform as the heroic group that captures Bill Talman's Emmett Myers. In a moving scene set in an isolated grocery store run by a Mexican family, the owner's young daughter who works there with her father is perhaps Lupino's metaphor for domesticity. "Vacationers" O'Brien and, particularly, Lovejoy, as kidnapped victims, are at this point newly missing the domestic safety of their own homes—ironically, the safety they happily left. For Lovejoy, who has a young daughter, the stakes now are raised, intensifying his fear and longing to return to his child. There is an innocence and sincerity about the humble Mexican child, including the love she and her father have for one another. This affection contrasts with Talman's (Myers's) own painful rejection by his father. Lupino finds small, indirect moments like these to cultivate empathy for Talman's serial killer.

In the budget detail below (Fig. 8), notable in the on-set expenditures are *transportation* and *location* payments, together equaling about 10 percent of the total budget. *Lighting* and *camera*, with effects and titles, approximately 6.5 percent of the budget; direction and supervision (Collier Young and Lupino as producers) 13 percent; and, of course, the cast, 25 percent of the total direct cost, the latter, generally the most expensive. As stated, Lupino spent 6.5 percent of the budget on her DP, camera, effects, and titles, indicating an emphasis on technical considerations for such a small overall budget. Ultimately, the total *direct cost* for *The Hitch-Hiker* was $331,188.96, the total indirect cost, $132,344.08, the *total picture*, $463,533.04, and the total direct cost (*insurable value*) $237, 997.83.[53] The small RKO budget from *Second Chance*, also released in 1953, starring Robert Mitchum, Jack Palance, and Linda Darnell,



FILMAKERS, INC.
"THE HITCH-HIKER"
Certified Cost as at March 14, 1953

CLASSIFICATION	TOTAL CHARGES
Supervision	34 292.51
Story	8 310.05
Screen Play	6 256.82
Directors	8 658.05
Cast	83 019.91
Extra Talents and Bits	5 036.22
Production Staff	16 161.19
Cameramen	8 711.10
Sound Recording	5 694.42
Film and Laboratory	9 763.91
Set Design and Art Work	3 487.45
Set Construction	5 311.58
Set Maintenance	639.56
Set Operations	3 510.96
Set Striking	1 007.08
Props, Drapes, Greens, Livestock	9 132.00
Lighting	9 977.72
Wardrobe	1 803.06
Make-Up	1 686.23
Transportation	18 190.23
Location	12 297.57
Special Effects	1 482.67
Process and Miniature Shooting	6 757.18
Tests	837.51
Stills	1 182.30
Cutting	15 800.81
Musical Scores and Songs	13 232.93
Scoring, Sound & Lab.	858.02
Re-Recording	6 788.07
Photographic Effects	4 815.64
Main and End Titles	1 685.67
Check up and Master Prints	658.24
Taxes	5 979.35
Insurance	2 429.25
Royalties & Code Certificates	2 809.97
Misc. - Unclassified	5 249.49
Retro. Pay and Vacations	7 674.24
TOTAL DIRECT COST	331 188.96
INDIRECT COST	132 344.08
TOTAL PICTURE COST	$ 463 533.04

Certified Correct _____ Studio Comptroller

Figure 8. Budget detail for *The Hitch-Hiker* UCLA, RKO Special Collections. Collection 003, RKO p-205, Circulation N

[53] Lupino spent about the same on lighting and camera as other productions, though her budgets were 1/5 ro 1/2 as large. In that way she maintained parity in the outcome, even if it meant deeper cuts elsewhere.

and directed by Rudolph Matè is comparable in genre and cost to *The Hitch-Hiker.* Essentially *Second Chance* is a crime thriller, not unlike Lupino's film; Vic Spalato's girlfriend, Claire is hiding in Mexico, and willing to testify for a U.S. Senate investigation if she can make it back to the United States alive. Oscar Millard and Sydney Boehm wrote the screenplay; the preliminary budget, $24,800.00, for just camerawork and prints, on par with Lupino's budget above. However, this and the following RKO films from the forties cost between $200,000. and $400,000. *more* than Lupino's *The Hitch-Hiker*; that is, *Valley of the Sun* (1942), $646,000.00, *Joan of Paris* (1942) $666,000.00, and *Lady Luck* (1946) $877,000.00.[54]

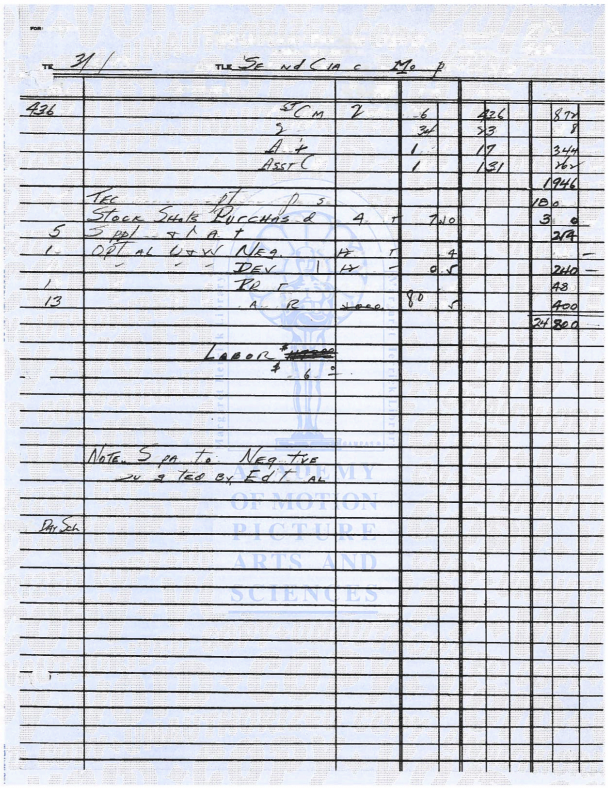


Figure 9. Budget and Cost Statement, 6 March 1953, *Second Chance*. Linwood G. Dunn Papers, Margaret Herrick Library, Academy of Motion Picture Arts and Sciences.

[54] Richard Jewell and Vernon Harbin, *The RKO Story* (New York: Random House, 1985), pp. 169, 213, 225, 263. The following budgets were all higher than *The Hitch-Hiker*: *Road to Bali* (1952) at $2,305,000. spent about 3% on lighting and cameramen; *War of the Worlds* (1953) $1,468,000., 3%; *The Model and the Marriage Broker* (1951) $1,021,736.84., 4%; *Niagara* (1953) $1,639,800., 3.5%, *Titanic* (1953) $1,741,557.67., 2.%; *Aaron Slick from Punkin Crick* (1952) $1,419,000., 4.3%; and Union Station (1950) $767,000., 5.2%.

Like Akira Kurosawa's process in Japan during the late forties and early fifties, Lupino was interested in casting new talent. With her first film, *Not Wanted*, Lupino cast Sally Forrest, and continued working with Ms. Forrest next, in *Never Fear* (1950), Lupino's study of the sudden assault of polio myelitis, and underlying that contagion, a look at stasis, "about being located in static, symbolic places," [55] and again in *Hard, Fast & Beautiful*, Lupino's examination of corruption in female sports, well-analyzed in Grisham and Grossman's 2017 career biography of Lupino. Kurosawa, too, with his 1948 *Drunken Angel*, cast newcomer Toshiro Mifune, and continued to work with the actor sixteen times during the course of both their careers. Like Lupino's polio contagion post war film, *Never Fear*, Kurosawa's protagonist doctor in *Drunken Angel* grapples with Japan's post-war tuberculosis, set against the backdrop of the crime genre, a sibling of noir. Like Lupino's casting of dancer/athlete Sally Forrest, Kurosawa cast a young Mifune because of his incredible athletic skill. In addition, Kurosawa had to negotiate with the censors, who would not allow any reference to the American Occupation, and, again, like Lupino, Kurosawa pushed several criticisms of the Occupation past the censors, who were understaffed and over worked. Indeed, the opening scene of *Drunken Angel* features unlicensed prostitutes, "pan pan" girls who cater to American soldiers. The gangsters and their girlfriends all wear westernized clothing.[56] Kurosawa wanted to use Bertolt Brecht and Kurt Weill's song *Mack the Knife,* but on this point he lost to the censors, who disallowed the piece. Notable, here, Kurosawa was considered an auteur because of his consistent involvement in every aspect of his films.

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[55] Scheib, "Round Table," in *Screening the Past*, 3, from Scheib's *Ida Lupino Retospective* at the Melbourne International Film Festival, 1996.

[56] Danish film scholar Lars-Martin Sorensen, created for the Criterion Collection DVD release of the film, entitled *Kurosawa and the Censors*.

Lupino, who was equally involved in authoring her movies, was not considered in equal terms, but rather as a woman who had been an actress remembered for the way she looked, and who was*, curiously,* directing movies. While Kurosawa made films in Japan as part of Lupino's global cohort, Park Nam-OK was directing *The Widow* in South Korea. Nam-OK is believed to be the first female Korean film director—and a new mother at the time, who carried her baby on her back to her set each day. Motherhood was an important issue in the careers of some female directors. I will reflect on Lupino, film industry work, and motherhood, in my conclusion.



Figure 10. Nam Park-OK – baby on back.
From booklet inside her DVD film set called
Landscape After the War. This shot taken on *The Widow* set.

Lupino's Domestic Cohort

In Hollywood, Robert Aldrich, Samuel Fuller, Joseph Losey, Nicholas Ray, Don Siegel, and Lupino were working at precisely the same time. Ray, in particular, is crucial to my study of Lupino as is the group of directors and cinematographers who orbited Lupino and linked to one another across media. Bernard Eisenschitz's biography of Nicholas Ray is significant for this study, because Eisenschitz highlights precisely how Ray shot scenes, worked with actors and cinematographers and, significantly, below-the-line crews. In his research, Eisenschitz had access to the complete RKO files, establishing a detailed chronology of Ray's life—from 1911 through the 1970s—and featuring Lupino's work and her interactions with Ray, for example, in *On Dangerous Ground* (1951),[57] written by A. I. Bezzerides, and co-starring Robert Ryan (with Ward Bond, Sumner Williams, Cleo Moore, Anthony Ross and Charles Kemper). Ray's film, *They Live By Night* (1948) was shot by George Diskant, who worked with Lupino as an actress in *Beware My Lovely* (1952, The Filmakers were producers), and *On Dangerous Ground*, and, as DP (director of photography) for Lupino's directed film *The Bigamist* (1953). Lupino and Diskant also worked together during their later television careers, on various episodes, including: *Four Star Playhouse*, *The Rifleman,* and *Mr. Adams & Eve.*

Peers, critics, and audiences considered Lupino one of the most intense actresses of the 1940s, and Howard Hughes cast her in *On Dangerous Ground* in Ray's absence. Hughes hoped

[57] *On Dangerous Ground* is a film Lupino is often said to have finished when Ray *may have had* a nervous breakdown at the end of the shoot. In Bernard Eisenschitz's excellent biography of Nicholas Ray, Lupino was asked if she had completed the directing of Ray's film; here, Lupino is careful with her answer: "In a way Bob Ryan and I did; we did it our way . . . the end was nothing like the way we had it in the script. It ended with me standing in the doorway and crying. I said to Bob, 'I don't like it.' 'He said, "Neither do I". "And we decided we'd end the picture the way you see it now. When he comes back at night, she feels her way downstairs, and Bob is standing there. We told our cameraman [Diskant] that Bob's hand would reach out and touch hers. She smiles and says, 'Oh, you're back.' He says, 'Yes, I never wanted to leave you.' And as the camera comes into those two faces tight, then we have the camera go down to our two hands clenched together, and it says, *The End*.'" Bernard Eisenschitz, *Nicholas Ray: An American Journey* (Minneapolis: University of Minnesota Press, 1996), 157–58. Ray had no objection to the scene.

that the risk he was taking on Lupino as a director (*Never Fear*) would be offset by casting her in another of his productions, betting more on her draw as an actress than as a director. Lupino and Ray were linked primarily by their skill as directors. For example, in his first feature, *They Live By Night*, Nicholas Ray and cinematographer George Diskant utilized high, overhead helicopter-assisted long and wide shots, which are also featured in *The Hitch-Hiker* and Raoul Walsh's *High Sierra* (1941) with Lupino and Humphrey Bogart; here, more noir than neorealist. A noir heist picture, adapted by John Huston from W. R. Burnett's novel of the same name, *High Sierra* cemented the relationship between Bogart and Huston for future classic noir films together, such as *The Maltese Falcon* (1941), Bogart's very next choice. Critic Bosley Crowther wrote of *High Sierra*, "As gangster pictures go, this one has everything—speed, excitement, suspense and that ennobling suggestion of futility which makes for irony and pity. Mr. Bogart plays the leading role with a perfection of hard-boiled vitality. Especially, is Miss Lupino impressive as the adoring moll.[58] As gangster pictures go—if they do—it's a perfect epilogue. Count on the old guard and Warners: they die but never surrender."[59]

The many comparisons between Lupino and Ray depict the historical context in which they both lived as well as the budgetary concerns and narrative genre extant at the time, especially for independent filmmakers. Like a family of filmmakers, Lupino, Ray, Bezzerides, and Diskant worked together across media. Figure 10 was taken outside of production at a café on location. Lupino, as usual, is the only woman at the table. She would later bemoan the dearth of women directors, particularly in television, though she often worked with female writers, especially during her television career.

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[58] Lupino received top billing over Bogart in *High Sierra*.

[59] Bosley Crowther, "*High Sierra,* Considers the Tragic and Dramatic Plight of the Last Gangster," *The New York Times*, 25 January 1941.



Figure 11. At a café off the set of Nicholas Ray's *On Dangerous Ground*. Clockwise, around the table: A.I. Bezzerides, Ray, Lupino, Bond, and Ryan. Harry Ransom Center, Film Collection, University of Texas at Austin.

Eisenschitz describes each of Ray's films in terms of context, producer, screenwriter, how he came to each project, casting decisions, brief pages of actual screenplay (Eisenschitz had access to dated production script iterations with Ray's handwritten stage directions), the studio's point of view, shot analyses—including Ray's work with cinematographers Diskant, Musuraca, and Ivano, all of whom worked with Lupino in both film and television. Eisenschitz relies heavily on archival research balanced with his use of visual (formalistic) and textual analyses.

In their directed films, both Ray and Lupino foregrounded *youth*; often adults were blurred and seen only from the young adults' points of view. Ray's camera movement, script annotations, extensive location scouting, and his adherence to ambiguity cross-reference Lupino's approaches. Two of Lupino's directed films, *Not Wanted,* and, particularly, *Hard, Fast & Beautiful,* end ambiguously, the former with a desperate embrace between Sally Forrest and Keefe Brasselle, and the latter with Sally's mother, Claire Trevor, left alone on the Wimbledon tennis court just after her daughter drops her winning trophy with contempt into her mother's hands. Lupino knew the power of the final shot, and the post-war period was well-reflected in ambiguous, bleak finales.

As such, Eisenschitz's study informs mine where the archive is specific and narrow. I cast a wider net as well, taking into consideration conventions of the time regarding daily tensions and crises in independent film and television production. Through the course of my research, I began to parse how Lupino creatively and nimbly responded to obstacles within the independent film industry by considering standard industry practice during the 1950s and 1960s, and by using my working premises about her directing *style* from the choices she made, whether they were censorship workarounds, budget decisions, shot set-ups, number of days allotted to her, the shoot itself, or, most important, what she was able to get on screen. Lupino's linkages across media, shown below, highlight and cross-reference those filmmakers and artists who are the most critiqued—and, Lupino often has alleged that she knew everyone in the industry, if they worked between 1935 and 1978. Please note graph below:

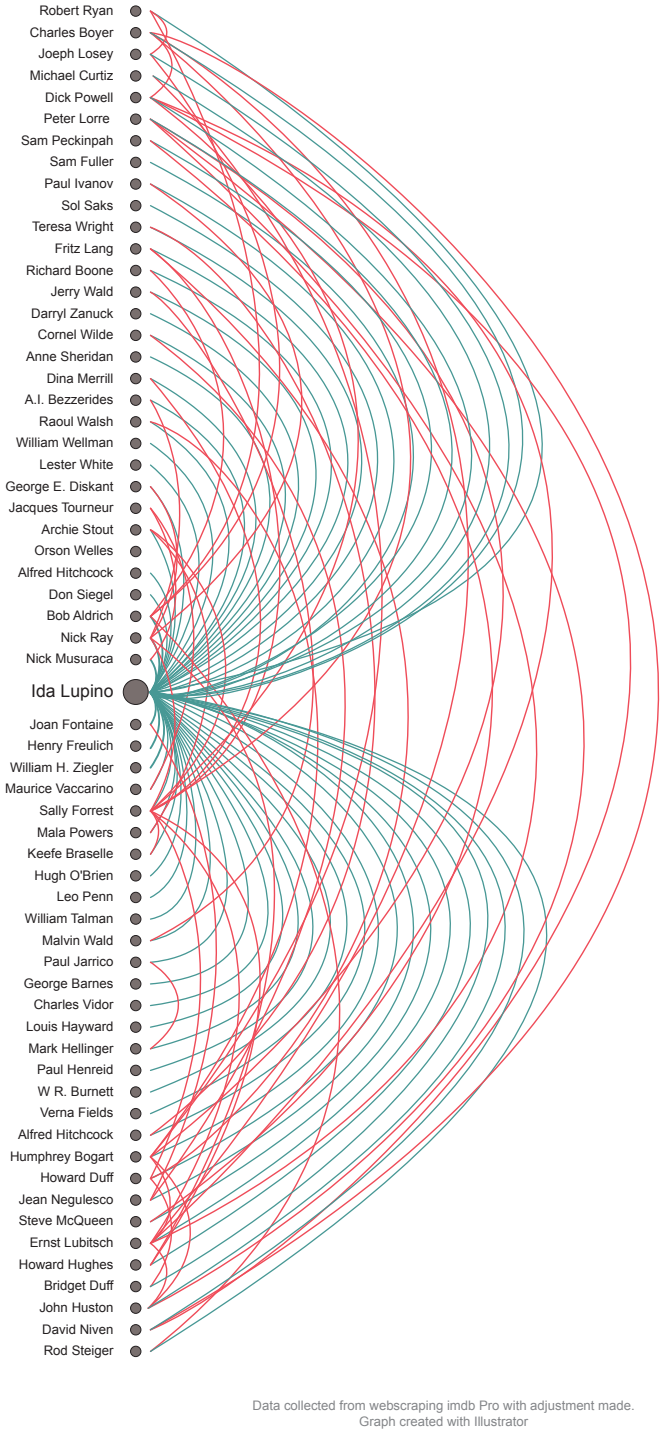


Figure 12. The most famous creative links in Lupino's cohort. See also Appendix XII.

Lupino's Corpus Revisited; Brief Biographical Notes

Ida Lupino was a British American actress born on February 4, 1918, the 185th day of the Great War, in the London suburb of Brixton, England, under a table, during a Zeppelin raid.[60] She studied at the prep school Clarence House in Hove, Sussex, then at the prestigious Royal Academy of Dramatic Art (RADA) in London. On Ralph Edwards's "This is Your Life, Ida Lupino" (1958), Lupino states that she received only a *pass* while at RADA, but she adds with a chuckle, so did Vivien Leigh. Beginning in 1932,[61] Lupino starred or co-starred in approximately sixty films, starred or co-starred in 105 television episodes and TV movies, and directed approximately sixty-eight TV movies or television episodes (including the pilot for *Holloway's Daughters*). Lupino acted in films and television until 1977, when she guest-starred in her last role on *Charlie's Angels.* Beginning in 1948, Lupino produced, wrote, or co-wrote, and directed seven films:[62] *Not Wanted* (1948),[63] *Never Fear* (1949), *Outrage* (1950), *Hard, Fast & Beautiful* (1952), *The Hitch-Hiker* (1953), *The Bigamist* (1953), and one studio film for Columbia Pictures, *The Trouble With Angels* (1966). (See complete chart of all Lupino's extant work in Appendix 1.) These data alone would qualify Lupino as an auteur—like Welles—even without the critical cache and distinction. Lupino has been labeled an auteur belatedly, indeed, she is increasingly being granted critical attention by feminists and critics now eager to preserve her legacy. Until Grisham and Grossman's career biography of Lupino, there have been only a few slim books,

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[60] William Donati, *Ida Lupino, A Biography* (Lexington: University Press of Kentucky, 1996) , 2.

[61] Between 1933, the year the Screen Actors Guild (SAG) was established, and 1938, Ida completed several less-than-successful movies. During that same period, however, she wrote a number of songs, including her "Aladdin Suite," which was performed by the Los Angeles Philharmonic.

[62] Lupino also co-wrote *Not Wanted* with Paul Jarrico who was under HUAC investigation at the time, and *Never Fear* (originally titled *The Young Lovers*) *Outrage,* and *The Hitch-Hiker* with her then-husband Collier Young. Lupino also worked with Young on *Hard, Fast & Beautiful* (originally titled *Mother of* a *Champion*) and *The Bigamist.* It was Collier Young's idea to create the television show *Mr. Adams and Eve*, first aired on January 4, 1957.

[63] Lupino declined credit for her first directed feature, *Not Wanted*, as she was sensitive to Elmer Clifton's sudden heart attack, seventy-two hours into the shoot. Clifton was the original director she and Collier Young had hired to direct *Not Wanted*. Lupino went on to finish the film.

some critical reviews, and repetitive articles written about Lupino. My approach is to synthesize the paradoxes—aesthetic, industrial, professional, historical—that structured Lupino's long and varied career.

With the exception of the studio production, *The Trouble With Angels,* Lupino's films were independent, made with small budgets, mostly unknown actors, and complete creative freedom under The Filmakers, a company owned by Lupino, Collier Young, and, ultimately, writer Malvin Wald.[64]

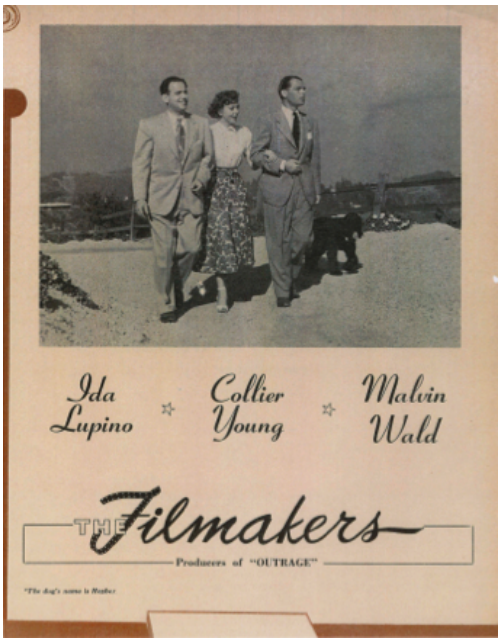


Figure 13. The Filmakers: Collier, Young, Lupino, and Malvin Wald.
Harry Ransom Center Film Collection, University of Texas at Austin

Lupino's company was like a family; perhaps a DNA throwback to her circus roots.

[64] The Filmakers Inc. was established in 1949, under *Emerald Productions*, after Connie Emerald, Lupino's mother's name. However, when Anson Bond left the trio, and Malvin Wald came on as a writer, the company changed its name to The Filmakers. Subsequently, Howard Hughes became head of RKO (Radio Keith-Orpheum Pictures) in 1948, and produced and distributed four of The Filmakers's movies: *Never Fear, Hard Fast & Beautiful, Outrage,* and *The Hitch-Hiker*. Hughes pulled distribution on *The Bigamist*, which significantly affected that film's profits and put The Filmakers out of business.

To fully understand her early entry into cinema, and then TV, it is worth noting that she came from a theatrical dynasty traceable back to émigré Italian puppeteer Giorgio Luppino, who fled the Duke of Naples's court to England in the seventeenth century, perhaps for political reasons. In an interview with Francine Parker, Lupino linked her more recent comic ancestor to Joseph Grimaldi, the beloved clown and pantomimist, 1778–1837, whose death led audiences to predict the end of pantomime. Indeed, Grimaldi set high standards for the next generations of comedians. According to Ida Lupino's biographer William Donati, King Edward VII told George Lupino, "You are truly the Royal family of greasepaint."[65] George was Ida's grandfather, whom she knew briefly and loved immensely; he was a ballet master at Drury Lane Theatre, and married Florence Ann Webster, a famous ballerina, also at Drury Lane. George established a world record by turning 210 pirouettes on a pocket-handkerchief.[66] Archival pictures in the Cineteca di Bologna, Bologna, Italy, show two diagrams hand drawn by Lupino Lane, George's nephew, "how to *spin on head*" and "how to *twist round the neck,"*[67] both of which seem to have been impossible for anyone to execute except Stanley Lupino, and Lupino Lane, Ida Lupino's father and second cousin,[68] respectively. According to Richard M. Roberts, the "dean" of silent cinema, besides Buster Keaton, Lupino Lane was the finest acrobatic comedian in the history of film.[69] Interestingly, Elia Kazan, in his notes and rules for directing, states: "Our man should know acrobatics, the art of juggling and tumbling, and the techniques of the wry comic song, all techniques of the commedia dell'arte. Bertolt Brecht admired the

[65] Donati, *Ida Lupino,* 5.

[66] Ibid.

[67] Lupino Lane, *How to Become a Comedian,* 3rd. ed. (F. Muller Ltd., 1946).

[68] Sometimes Lupino Lane is said to be Ida's uncle, but my research concludes that Lane was Ida's father's cousin, thereby making Lane Ida's second cousin.

[69] Richard M. Roberts, "Lupino Lane, Music Hall Comedian," *Classic Images* (October 1996), 22. Lane worked with Ernst Lubitsch in the film *The Love Parade* (1929), which gave Lane more credibility in the film world.

Berlin satirical cabaret of his time and adapted their techniques for his plays . . . Fellini adored the clowns, music hall performers, and the circuses of his country, and paid them homage again and again in his work."[70]



Figure 14. Stanley Lupino with Ida on Stanley's (stage).
Ida in traditional clown costume with sister Rita and cousins
A&E Documentary, 1998



Figure 15. Portrait of Grimaldi from his memoirs.[71]
(A striking resemblance to Stanley and Ida)

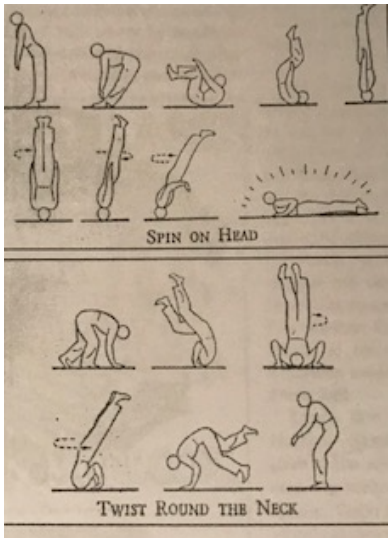


Figure 16. Impossible Acrobatics
Cineteca di Bologna.

[70] Elia Kazan, *Kazan on Directing* (New York: Vintage Books, January 2010), 239.

[71] Joseph Grimaldi's resemblance to both Stanley and Ida Lupino is remarkable. I spoke by phone with Lupino Lane's granddaughter, Sara Colquhoun, from England. Though she has Grimaldi's stick and poker, given to her grandfather by Grimaldi, the latter's only child died; thus, it is questionable whether Grimaldi could be related to the Lupinos. Further research must be done. Colquhoun also explained that there were two ancestral lines stemming from Giorgio Luppino, one called Lupino and the other Hooks; it was from this latter lineage, Hooks, she believes Ida, Stanley, and Lupino Lane originated.

Lupino's parents were silent screen comedian Stanley Lupino and musical comedy performer Connie Emerald. Lupino Lane was an even more famous silent screen comedian than Lupino's father, Stanley. Lane was an international star of stage and cinema who made two-reel comedies during the 1920s. Like Lupino's, Lane's amount of work was notable, with approximately seventy-nine movies, including his stated films with Ernst Lubitsch, and twenty-eight directing credits.[72] Stanley Lupino and Lupino Lane carried their ancestors' physical comedy skills through the centuries from Italy, all the way to Ida Lupino. I mention her comedic ancestry because Lupino's timing, both in comedy—see, for example *I Love Lucy* episode title "Lucy's Summer Vacation"—and in her suspense-filled television shows, including episodes from *The Twilight Zone*, *The Untouchables, The Fugitive,* and *Alfred Hitchcock Presents*—were all evidence of her timing mastery in both comedy and suspense.

Before Lupino's eventual move to the United States in the early 1930s, she was enrolled in the Academy of Dramatic Arts (RADA) in London, where George Bernard Shaw saw her and cast her as Ellie in her first theatrical performance in *Heartbreak House.* Film director Allan Dwan discovered a fourteen-year-old Lupino,[73] casting her in *Her First Affaire* (1932) playing opposite George Curzon. Upon seeing her, Dwan felt Lupino seemed older than her years, and she was hired over her mother, Connie Emerald, who was supposed to have auditioned for the role. However, Lupino's most creative years were ahead of her, beginning just as WB fired her in 1947.[74]

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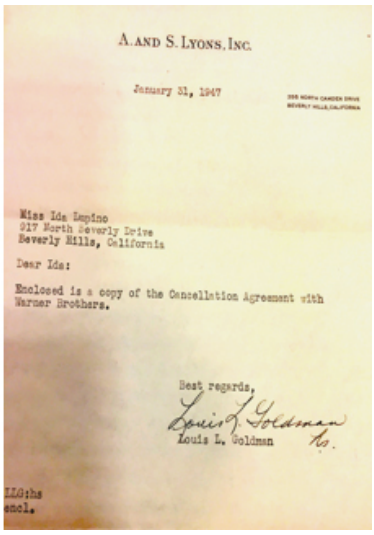
[72] "Lupino Lane," IMDB.

[73] She may have been thirteen; dates of her birth and early work vary.

[74] Between the time Lupino left for Hollywood, and Warner Bros. fired her, she had made a slew of forgettable movies, just as had Katherine Hepburn, Humphrey Bogart, Cary Grant, and many other classic actors from the 1930s and 1940s. Lupino was often suspended (at the time without pay) for turning down unimaginative roles offered to her, or for asking for character rewrites trying to avoid copying herself. While on suspension, Lupino watched other directors and editors, learning and preparing for her transition to directing film. Lupino's



Figure 17. Lupino kisses her father goodbye as she leaves for Hollywood.



A. AND S. LYONS, INC.

January 31, 1947

Miss Ida Lupino
917 North Beverly Drive
Beverly Hills, California

Dear Ida:

Enclosed is a copy of the Cancellation Agreement with Warner Brothers.

Best regards,

Louis L. Goldman

Louis L. Goldman

LLG:hs
encl.

Figure 18. Warner Bros. cancellation agreement cover letter, January 31, 1947, from Louis I. Goldman, A. and S. Lyons.

Harry Ransom Center, Film Collection, University of Texas, at Austin.

Noir, Neorealism, Film Gris, the Documentary, and Post–World War II

Film noir was born in France in approximately 1946. James Naremore's *More Than Night: Film Noir in Its Contexts* deconstructs the noir mode, which emerged at a time when Lupino was transitioning to film directing. Naremore considers the strong kinship Lupino had for film noir and to the period in which Lupino was moving behind the camera, beginning in 1949. Her use of the dream-like state, violent confusion (as in *Not Wanted*), disequilibrium, and ambiguity (*Outrage* and *The Bigamist*) were all visual elements of noir. Naremore calls the genre a "collective style operating within *and against* the Hollywood system."[75] Lupino deploys noir, in this way, to de-sentimentalize even eviscerate any melodramatic ideas (as in *The Bigamist*) that censors have tried to impose on her work. While Lupino was drawn to noir—influenced by

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acting work has been well covered in biographies and monographs about Lupino. My interest is ignited at the beginning of Lupino's move into producing and writing, and, soon thereafter directing, in 1948.

[75] Naremore, *More Than Night,* 26

her many earlier film roles as a femme fatale[76]—her directed films evolved into neo-realistic social problem narratives inter-woven with documentary elements.[77] Naremore states that women audiences were most often drawn to noir themes or motifs, crediting Lupino as the "only" important woman film director of the 1940s, responsible for films that could be classified as noir—a rare tribute to her at the time.[78]

Noir poses the question: "Why me? The answer: no reason."[79] Noir features strong currents of existential anxiety, people trapped, the shock of war that recast *home* as a place fraught with insecurity, and society itself full of potential danger. As the noir genre became more common, indeed, overused, in the 1950s, the neo-realistic social problem genre offered the best fit for Lupino's empathetic chamber pieces, which combined elements of noir with social problems of the period: teen pregnancy, polio, momism (now known as helicopter parenting), the trauma of rape, serial murder, and bigamy—adding documentary narratives from current news accounts, with her variation on Italian neo-realism influenced by Roberto Rossellini. Rossellini himself spoke with Lupino at a party in Los Angeles, complaining that Hollywood avoided stories about ordinary people. The Italian director's influence can be traced in Lupino's genre hybrids, some verging on melodrama. As Luc Dardenne states in a 2012 interview in *Film Comment*: "Melodrama allows for greater freedom in the relationships between characters. Within its framework, you dare to do things that seem larger than life, which aren't at all realistic. And then we arrive at a way to make them believable, to make them live in the

[76] See Appendix 25 for a list of titles where Lupino's character was often the bad object—i.e., the 40s femme fatale.

[77] Lupino expanded the variety of her genres as she transitioned into television in 1952, with westerns, thrillers, satire, comedy, and particularly suspense.

[78] Naremore, *More Than Night,* 26. Naremore also credits female screenwriters at the time: Daphne du Maurier, Vera Caspary, Dorothy B. Hughes, and Leigh Brackett.

[79] Director Abraham Polonsky discusses the existential fear and career crises in Noel Burch and Thom Anderson's documentary, *Red Hollywood,* 1995.

spectator's heart."[80] On the other hand, Shonni Enelow disrupts melodrama's usual definition(s): "The essential content of melodrama is not the communication of suffering, but its incommunicability: identify with me completely, says melodrama, even though I know you can't. What melodrama speaks is the wish to identify with another's suffering."[81] Thus, some have characterized Lupino's films as *melo-noir*, a combination of melodrama and film noir; however, Lupino put pressure on melodrama and particularly domestic melodrama's excess, to create her own themes and genres, which foregrounded female agency like social realism and film gris.

Lupino tactically moved the dial on the production code, seeking a nuanced equilibrium. This delicate balance between Breen's notes and Lupino's screenplays linked to her experience and skill as a filmmaker; her ability to rework her stories visually and economically—like a minimalist painter—to get precisely what she wanted onscreen and still satisfy the censors. Ronnie Scheib, who issued a Kino release of three of Lupino's films, likens Lupino's themes and directorial style to, once again, directors Nicholas Ray, Sam Fuller, and Robert Aldrich, stating, "Lupino very much belongs to that generation of modernist filmmakers."[82] Lupino's independent films dare to enter such delicate territory as teen pregnancy and rape trauma narratives.

Both *Not Wanted* and *Outrage* were contested by the Breen office, which I discuss using archival fragments, in Chapter 1. I also examine *Never Fear* and *The Hitch-Hiker* using visual and textual analyses, PCA correspondence, and production fragments from the Margaret Herrick Academy Library, The UCLA Special Collections, including its partial RKO Collection, University of Southern California Library, and The New York Public Library's scrapbook

[80] Kristin M. Jones, Review, "A Thrilling Call to Conscience and Hope," *Wall Street Journal*, September 2014, 13–14.

[81] Shonni Enelow, "The Greatest Love of All," *Film Comment* (May–June 2018), 61.

[82] Ronnie Scheib, "Ida Lupino: Authoress," *Film Comment* (January 1980), 54.

collections, marginalia, and various screen magazine articles about Lupino, and, Nicholas Ray's storyboards and correspondence from the University of Texas at Austin's Harry Ransom Center. Chapter 2 compares Lupino's directing work to that of her cohort: Nicholas Ray and Robert Aldrich. Chapter 3 shifts these appraisals to television, including a consideration of Alfred Hitchcock, examining Lupino's groundbreaking film style, and how she ambitiously show-ran her own TV series, *Mr. Adams & Eve*. My conclusion focuses on a discussion of her often well-reviewed 1966 studio film, *The Trouble With Angels,* as well as how exoticization de-emphasized her skill—making Lupino's position a tenuous one.

Lupino effectively subverted the PCA with her genre hybridization, adding docu-dramatic elements to the melodramatic—in *Outrage* in particular—to sustain her vision while she secured funding. *Outrage* is a subdued (even recessive) behavioral study "that captures the banality of evil in an ordinary small town."[83] Peter Brooks has argued that melodrama is essentially a heightened form of drama, [84] providing more clarity in its honest desire to make sense of experience by uncovering deeper feelings below. German filmmaker Douglas Sirk is most associated with melodrama, and has been compared to Lupino variously in cinema studies, though Sirk cultivated the melodramatic mode and its excess, while Lupino pushed against the heightened form. Lupino cut across melodrama, often allowing the dream state of noir to co-exist with hyperbole, producing a subtler narrative. It was, in fact, restraint itself that drove Lupino's *The Bigamist*, a film vastly different in tone than any of the director's previous efforts. Therese Grisham and Julie Grossman, in their excellent career biography of Lupino, add a genre to Lupino's collected hybrids called "Home Noir," particularly prevalent in their examination of Lupino's Sally Forrest starrer, *Hard, Fast & Beautiful:* "In all of [Lupino's] early films, [she]

[83] Martin Scorsese, "Behind the Camera, a Feminist," *New York Times Magazine*, 31 December 1995, 43.

[84] Peter Brooks. *The Melodramatic Imagination: Balzac, Henry James, Melodrama, and The Mode of Excess* (New Haven, CT: Yale University Press, 1976).

investigates the double-bind of individuals who escape their antagonistic homes, often driven by American myths of the new freedom of the road, only to be forced back into the 'real world' of home—or suffer the realities of the road."[85]

Tangentially, film gris—an under-researched *genre*—was defined by Thom Andersen, who coined the term "gray film" in his 1985 essay, "Red Hollywood, A Quick, Short Life," as movies with subtle performances, no femme fatales, blurring of good and evil, a drab, bleak milieu, characters riddled with guilt and paranoia, natural photography, thematic emphasis on capitalistic inequality, class division, and materialism, and the use of crime as a social critique. Some examples are from 1947 (*Body and Soul*) to 1951 (Losey's *The Prowler* and John Huston's *Asphalt Jungle*, also 1951), the latter thought to be quintessential film gris. This genre classified a distinctive cycle of films released within those five years; though, as stated earlier, I would argue that Lupino's *The Bigamist*, released in 1953, two years after *The Asphalt Jungle*, was an ideal use of the film gris genre; that is, Lupino's favored themes often came out of the news—(*The Hitch-Hiker 1953*), her empathy for tragic childhood, including abandonment, questions about the legitimacy of *pure* evil that may be mitigated by psycho-social beginnings, rape without consequence (*Outrage* 1952), corporate exploitation of the individual (*Hard, Fast & Beautiful 1951*), fear of the diseased (*Never Fear* 1951), and community in opposition to the individual (*Not Wanted* 1949). All of her independent films reflect compassion for the antagonists as well as the protagonists. Talman's serial killer and O'Brien's bigamist both had their reasons. Filmmakers who utilized this particular genre/sub-genre were often left-wing

[85] Therese Grisham and Julie Grossman, *Ida Lupino: Director Her Art and Resilience in Times of Transition* (New Brunswick, NJ: Rutgers University Press, 2017), 86.

dissidents,[86] such as Jules Dassin, Cy Endfield, John Huston, Joe Losey, Abraham Polonsky, Nicholas Ray, and Robert Rossen.

Thom Anderson's film gris blurs the boundaries between "enterprise" and "criminality" with, for example, corrupt cops and a corrupt legal system. Film gris also forms links between crime and disadvantage, just as the killer in Lupino's *The Hitch-Hiker* is psychically, tragically revealed. For that film, Lupino used components of noir, film gris, the documentary, and the road picture, to chilling effect.[87] Perhaps Pietro Germi in Italy was influenced by Lupino's *The Hitch-Hiker* (1952–1953) when he made *The Railroad Man* (1956). At that time, the Hollywood social system and hierarchical organizations shaped the content and meaning of films.[88] Just as today, a lack of risk-taking at the studio level, and the tension between art and business, has often led to a flawed product. Like today, below-the-line workers had little or no influence on the finished film, and writers often were used to dilute the final product. Assembly-line uniformity and motion picture originality were at odds. During this same period, Lupino was acting on her frustration with Warner Bros., turning to her own written and directed narratives, rather than continuing to generate repeated, slick, studio product. Tiring of the femme fatale stereotype, Lupino transitioned away from factory-like industry standardization and formulaic content. As she undertook her conversion to director, a changing Hollywood gave rise to both the new "independents" and a burgeoning TV market.

To address this crucial moment I compare Lupino's directing style and skill to that of her male directing peers in terms of her authorial work. Indeed, Amelie Hastie does the same when

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[86] Dassin, Polonsky, Enfield, Rossen, and Losey were all called to testify by HUAC. Dassin and Losey left the United States and continued their successful careers in Europe.

[87] Lupino's *The Hitch-Hiker* was added to the National Film Registry in 1998.

[88] Hortense Powdermaker, *Hollywood, The Dream Factory: An Anthropologist Looks at the Movie-Makers* (Boston: Little Brown & Co., 1950) is an ethnographic work conducted at UCLA in 1947, with a cohort of three hundred studio heads and workers at all levels of the industry, each interviewed three times (nine hundred total interviews). Powerdermaker's findings are singular for her access to the studio machine.

she compares Lupino favorably to Nicholas Ray, whom Godard sanctioned as the greatest of all auteurs. I am not trying to prove that Lupino was a film author, necessarily; rather, my focus is her astute and skillful direction, which authorized her to launch and maintain a long directing career. I am interested in exposing the footprints and traces that I have found in the archive, but also what is not there, to work out how Lupino visually constructed her films and television shows. Ultimately, research that combines historical context, a Hollywood in flux, genre studies that focus on Lupino's varied thematic choices, detailed archival production clues, her workarounds with censorship, notes in common with Nicholas Ray's work, shot analyses framed by texts on visual analysis, a gender-inflected study of the period in which she worked, early television history (1950s and 60s), and models and methods for writing about a single artist will offer a fresh vision of Ida Lupino as a nimble strategist whose work was potently realized across film and television. Like Maya Deren, Lupino not only was a multi-authored artist from American independent cinema who overcame her gendered otherness, but also presented a clear rejection of the *Cahiers* critics and Sarris's masculine conceptions of auteurism.

Lupino and the New Wave

For Lupino, her work filled a need—she had to do it.[89] Jim Hillier's edited collection *Cahiers Du Cinema: The 1950s-Neo-Realism, Hollywood, New Wave,* and Charles Maland's article "Film Gris: Crime, Critique and Cold War Culture in 1951" assess the French post-war sentiment that favored certain directors, including Nicholas Ray, Alfred Hitchcock, Joe Losey, and Sam Fuller—all members of Lupino's "group." Indeed, Lupino was at the heart of this masculinist movement, yet nonetheless—and perhaps as a result—has been overlooked in studies

[89] Alexandre Astruc writes about the artist's need: "The world of an artist is not the one that conditions him, but the one which he needs in order to create and to transform perpetually into something that will obsess him even more than that by which he is obsessed. The obsession of the artist is artistic creation." In Jim Hillier, ed. *Cahiers du Cinema The 1950s – Neorealism, Hollywood, New Wave* (Cambridge: Harvard University Press, 1985); A. Astruc, "What is mise en scène?" ('Qu'est-ce que la mise-en-scène?') *Cahiers du Cinèma* 100 (October 1959), 266.

of it. In his article, "In Defense of Violence": Michel Mourlet goes against the grain, pointing out Lupino's sheer skill: "The filmmaker who strikes deepest into violence and demonstrates it better than anyone is clearly Losey . . . [who] merits comparison with . . . those astonishing reflexes one sees in actors in the work of Ida Lupino and Mizoguchi."[90] Mourlet states that all art involves violence, but only cinema can reproduce it because violence stems from man's actions. Mourlet compares Stendhal to Joseph Losey, postulating that Stendhal is greater than Losey up to the point where Stendhal has to *describe an action*. It is thus only because of the difference in the use of action in a novel, when compared to film, that Losey surpasses Stendhal. Mourlet's violence is specific, tension-filled to a bursting point; this same intensity, he explains, characterizes Raoul Walsh's work—the man against nature struggle,[91] but it is Losey's whose violence is "just beneath the skin"[92] It is in that potential eruption where Mourlet includes Lupino, evidence that, although Lupino often is left out, sometimes she is kept in; sometimes her talent overcomes her looks and her gender. "Violence is never an end, but a means of approach…to drill an opening…a refus[al] of the conventions of cutting and continuity, the form of that 'superior madness' which Cocteau speaks about, born out of the need for an immediate expression which accounts for and shares in the primary emotions of the auteur. . .trying to make a personal work . . . violence is the external sign of rupture.[93]

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[90] Michel Mourlet, "In Defense of Violence," in *Cahiers Du Cinema,* 132–34.

[91] Lupino worked with Walsh as an actress four times, in: *Artists and Models* (1937), *They Drive By Night* (1940), *High Sierra* (1941) with Bogart, and *The Man I Love* (41). Though Lupino states unequivocally she would never copy any director, she freely admits Walsh's influence, which can be seen in *The Hitch-Hiker,* in its portrayal of a Walshian "ratio of human emotion to [Lupino's desert] physical landscape. Where does each stand in the frame? And, who moves whom? Walsh's *High Sierra* advances pictorially, be it the chase, the face of a character, the language in his or her demeanor. The dialogue is surpassed by the film's physical, visual language." From Marilyn Ann Moss, "The Tough and Tender Sides of a *Mad Dog* Classic," *Cineaste* 36, no. 2 (Spring 2011): 11

[92] Mourlet, "In Defense of Violence," 134.

[93] Jacqueline Levitin, Judith Plessis, and Valerie Raoul, *Women Filmmakers: Refocusing* (New York: Routledge, 2003), 31

That Lupino provides a point of comparison is particularly true now as more articles focus on her directing. While Mourlet includes Lupino, Jacques Rivette leaves her out, but extols the rest of her cohort: Nicholas Ray, Richard Brooks, Anthony Mann, and Robert Aldrich, "who if one accepted nothing else about them . . . share the common trait of youth. But of the virtues of youth that they share, violence is the primary one."[94] Rivette missed Lupino's foregrounding of youth, her match with Ray, Aldrich, and Mann, and Mourlet's inclusion of only Losey, Mizoguchi, and Lupino into his fundamental imperative of violence. There is a male-centeredness to the definition of the auteur; it is gendered, marginalizing women. In 1973, Claire Johnston suggested only Lupino and Arzner could be considered auteurs because, as filmmakers, they had produced "a body of work within a single production context."[95] As such, Amelie Hastie's monograph of Lupino's feature *The Bigamist* elevates Lupino's legacy to another skill level, while Grisham and Grossman include new textual analysis, descriptions of some of her best television work both as actress and director, and some infrequently discussed archival content. Both A&E's documentary on Lupino released in 1998, and MoMA's retrospective on women in film concentrating on Lupino in 2000, signaled a recovery of Lupino as director, and as seen simultaneously in critical film studies and cinema anthologies.[96] Ultimately, the New Wave's demand for personal self-expression was vastly different from the later feminist call for the personal to be political, rather than ego-centric.[97]

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[94] Ibid.

[95] Levitin, Plessis, and Raoul, *Women Filmmakers*, 32.

[96] Lupino's recovery continues; in February 2019, MoMA had a fundraiser to restore Lupino's 1950 contagion film, *Never Fear.*

[97] In 1968, Roland Barthes examined and shattered the auteur theory by postulating that the birth of the reader is at the cost of the author (auteur) in his groundbreaking *The Death of The Author*. I do not claim Lupino as auteur, but I do note a different purchase at the time would have considered her work. *Otherness, short shrift, a nod, a footnote, an exception*, and *special mention;* these phrases are left to women filmmakers when they are finally counted as film authors.

Lupino merits exemplary (author) status if only for her *volume* of work—more than many of her directing peers—in her combined film and television labor.[98] As a cultural critic of her times, a working film and television director, and a mother supporting her family—she had daughter Bridget with third husband Howard Duff—Lupino was functioning in stark contrast to the traditional cliché of the timid woman in compliance within this conformist period. Hers was a historically repressed period that, ironically and eventually, led to more freedom, particularly with independent film. Like Losey, who began his film-directing career in 1947, Lupino began in 1948 and her first feature was released in 1949, which marked key transition years in both the film industry and Southern California.

Migration

To William Whyte, this period is marked by an exodus to the suburbs: the white middle-class moved into low-slung modern houses, populating a new model of sophisticated, sprawling cityscape. Whyte's *The Organization Man: The Book That Defined a Generation* (1954) examines various post–World War II innovations: fast food, planned suburban communities, freeway travel, affordable cars, and television. At the same time, the film industry was adjusting to independent filmmaking together with the rise of television. The studio system had lost its vertically integrated power to control both production and exhibition, "Postwar Hollywood called for a different type of niche film product than the earlier A-class prestige . . . movies."[99] Lupino seized this opportunity to begin producing, writing, and then directing, making low-budget, B-movies that highlight the very malaise and conformity Whyte was criticizing. Whyte posits that conformity is not only mind-numbing, but also that the 1950s generation understood sublimating individuality as a service due one's country. The loss of self was cunningly

[98] See Appendix I (12 pages) - Lupino's Comprehensive Credits List, in Color Charts.

[99] Emily Carman, *Independent Stardom: Freelance Women in the Hollywood Studio System* (Austin: University of Texas Press: 2016), 75.

constructed inside the notion of individualism. Collective memory and post-war trauma were subsumed into what Whyte calls *the organization man*. Within this period's broader cultural landscape, Lupino, as a creative and forward-thinking artist, had an unequivocal need to persistently seek ways to bypass the closed system in order to work.

Television was a critical component in this push toward conformity and the expenditure of leisure time. The first live television broadcasts, however, were often highly original and creative, and the idea of TV was a more modern one than classic Hollywood fare, which could seem old-fashioned next to the new comedy sketches of Sid Caesar, Imogen Coca, or Ernie Kovacs. Television seemed at first to perform on the periphery of Hollywood; however, according to Christopher Anderson, the two rivals were actually interdependent. Anderson's *Hollywood TV: The Studio System in the Fifties* examines, historicizes, and clarifies this transition to television, one I believe to have been a progressive and freeing choice for actors and filmmakers. Anderson discusses the mutual imbrication of television and film, the nexus that Lupino effectively harnessed.

During this middle period, Lupino was motivated concurrently in her docu-like and neo-realistic drive to continue to innovate behind the camera. As one of a few early television directors, Lupino recognized the value of this emerging medium. As a wife, mother, and employed cultural worker during this period, Lupino provides an example of how domesticity and domestic concerns operated in numerous ways in her industrial relations. Lupino was the sole financial support for her family. Indeed, motherhood may have operated as a crucial factor in why Lupino accepted such a vast amount of television work. Moreover, the historical period was saturated in *momism*, a term coined by a sardonic Philip Wylie in *A Generation of Vipers*, in which he ruminates on the post-World War II notion of motherhood: "Mom is an American creation . . . Mom is everywhere and everything and damned near everybody, and from her

depends all the rest of the U.S. We must understand mom before we lose touch with understanding itself."[100]

One of Lupino's strategies was to obscure or downplay her sexuality, asking her cast and crew to call her *mom* or *mother.* A shot of her directing a television episode of *The Rifleman,* (Fig. 12 below), is attended by an example of how Lupino's maternal identity was promoted. There are many examples of this on-set mother character. The Mary Pickford Center for Motion Picture Study in Hollywood, California holds nine reels of 8-mm silent, color footage shot by Gypsy Rose Lee, some of which captures Lupino directing Haley Mills and Rosalind Russell on Lupino's studio set of *The Trouble with Angels.* In this footage, the word *mother* is prominently stenciled onto an arm of Lupino's director chair.[101]

Throughout her career, Lupino was a Zelig-like figure; her mother persona was one way she worked out her gender difference, making herself benign as she was surrounded by men on-set, in the studios, and in television network offices. Lupino's rationale was that she had to work, it was a necessity; she was skilled and prepared. But Lupino was a worker, not a maverick.



Figure 19. "Mother Lupino
Lupino cultivated invisibility."[102].

[100] Philip Wylie, *Generation of Vipers In Which the Author Rails Against Congress, the President, Professors, Motherhood, Businessmen, and other Matters American* (New York: Rinehart, 1955), 184.

[101] Mary Pickford Center for Motion Picture Study, AFA Compilation. From nine reels of behind-the-scenes material, Digital Video Disk – Recordable, ID Number: M1285538. This footage was just discovered and catalogued in 2017. Gypsy Rose Lee enjoyed shooting 8mm footage, much of which can be seen in the New York Public Library's Billy Rose Collection from Gypsy Rose Lee's television series, *The Gypsy Rose Lee Television Show,* 1965, 1966, and 1967.

[102] Dwight Whitney, "Follow Mother, Here We Go, Kiddies!", *TV Guide*, 8 October 1966, p. 16.

Her gender should not have been foregrounded; her distinction was not that she was a feminist; her distinction was her work. But it was a different time.

A bureaucratization was taking over Western Civilization, one that Erich Durkheim and Max Weber warned against. Durkheim, in particular, foretold the loss of ingenuity, initiative, personal independence, and freedom in the post-World War II world. "Management has tried to adjust the scientist to The Organization rather than the Organization to the scientist. It can do this with the mediocre and still have a harmonious group. It cannot do it with the brilliant; only freedom will make them harmonious."[103]

Los Angeles and the Early San Fernando Valley: the Tract Home, the Nuclear Family and Leisure TV

So it was in the 1950s: uniformity, sublimation of the individual and, above all, service to the country. In Lupino's case, some deference to the male-dominant studio was essential to continuing her work as a director. Her brilliance had to be compromised, as widely indicated in the Breen/PCA files. Lupino's female-centric narratives—at first criticized as anti-feminist, now "recovered"—demonstrate her spare, modernist, 1950s style, much like Joseph Eichler, Max Cetto, and Richard Neutra. Lupino contradicts the hard-and-fast link between masculinity and physical strength, and femininity and sexual purity. Her film *Not Wanted*, for example, does not comply with the PCA's alterations and cuts, but no one seemed to notice because their own positive readings of the film were set adroitly by Lupino. The film involves the struggle over the contested rights of an "unwed" mother and her "illegitimate" child. Change was occurring in the arts, from a burgeoning postwar economy, relief for a new white middle class, and, politically, within a few years, a progressive majority.

[103] William H. Whyte, *The Organization Man: The Book that Defined a Generation* (Philadelphia PA: University of Pennsylvania Press, 2002), 213.

Thus, modernism and minimalism, much like the spare art of Lupino's B-movies, connected to an innovative utopian society/city-state. However, tension arose during the 1950s and 1960s from the increase in white, middle-class women working outside the home—a move contrary to the powerful patriarchal ideology. Emphasis was on the ideal, nuclear family, the new model of suburban living, the glorification of the housewife's proper place in society. Even Lupino may have felt the same pressures other women did from advertisers and real estate agents; to live the suburban, leisure-class fantasy. With new cities sprouting, this ethic merged with architect Joseph Eichler's California tract houses, and Gregory Ain's sixty miniature estates, the latter reflected in his Park Planned Homes in Altadena, California, 1945–1946. Architectural taste in California paralleled the Italo-German born Cetto, under the tutelage of famed Luis Barragàn, in Mexico City, California's southern neighbor. Both Los Angeles and Mexico City were having a housing boom. Common materials in these post-war years were exposed post-and-lintel frames, rustic walls that looked less manufactured and more natural, creating a modern, aerodynamic or panoramic look with broad expanses of glass. From Cetto in Mexico City to émigré architect Richard Neutra from Austria working in Palm Springs, California, this now-classic modern style was emerging at the same time: one-story houses that fit organically into their rocky and cactus-filled environments; rather than working over nature, they were exploiting the natural contour of the terrain, as glass walls brought the outside in.

With the Case Study House Program, these architects working in the late 1940s and 50s were realizing their versions of the post-war model home. The programs and influence in California arose out of the state's war-related housing crisis. Eichler's designs were influenced by Frank Lloyd Wright's modernism,[104] and proliferated throughout Southern and Northern

[104] Wright was Nicholas Ray's early mentor and lifetime influence. Ray internalized Wright's notion of the essence of architecture: "[It] is a very spinal art . . . it embraces everything if it's true architecture. Just 'architecture' as word, can be applied to a play, a score, a way of life." In Eisenschitz, *Nicholas Ray,* 19

California's new, white, middle- and upper middle-class cities. Indeed, many of Eichler's houses still exist today; they are low-slung rectangles, efficient, but roomy enough for a growing family and with planted, outdoor space completing the style, which has progressed from mid-century modern through to the 1970s. These were modern houses for modern living; the so-called *functional house* born in the United States but novelties in France and Germany. This innovative housing program was a response to California's growing population between the 1940s and 1950s—growth that went from 6.9 million to 10.7 million people, and by 1960, there were almost sixteen million people in California. Thus Barragàn and Cetto modernized Mexico and Brentwood, Frank Lloyd Wright is claimed by Chicago, and Eichler, Neutra, Ains, and Viennese-born Rudolph Schindler built in California's Palo Alto, Silverlake, Santa Monica, the San Fernando Valley, and various other L.A. cities, including the now-iconic entry to the Disney Studios in Burbank. When combined with good modern design, "mass production might actually make the world a better place, good design being a foundation for good living – the optimistic, *instrumentalist* thinking, a holdover from the Bauhaus and other utopian movements from the interwar era."[105] But more than anything, a new and elaborate use of glass brought a feeling of community, merging public and private spaces. Sliding glass doors removed the boundary between inside and out. Similarly glass mirrored television brought the public into the private space of the home, thus Thomas Hutchinson's early slogan: "Television, Your Window on the World."[106]

[105] Wendy Kaplan and Keith Eggener, eds., "Good neighbors Make Glass Houses," in *Design in California and Mexico 1915-1985* (Del Monico Books – Prestel, Munich, with the assistance of the Getty Foundation, Los Angeles County Museum of Art), 274.

[106] Thomas H. Hutchinson, *Here is Television, Your Window on the World* (1946; New York: Hastings House, 1948), ix

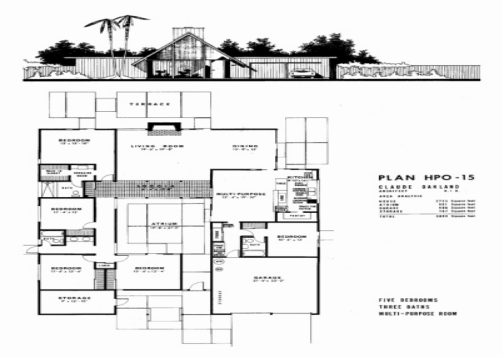


Figure 20. A quintessential Eichler floor plan.[107]

Together with tidy, uniform tracts, 1950s Los Angeles freeways represented connection within the greater L.A. sprawl,[108] the first and oldest in Southern California, the Arroyo Seco Freeway, linked Pasadena to Los Angeles, and was built in 1947.[109] In the San Fernando Valley, the 101 was built in the early 1950s and it meant freedom, not for the white, female, homeworker whose Mayfair Market was only a short drive away, not for those *wives* of the organization man suffering in the heat of Tarzana, Canoga Park, and Woodland Hills, but for the male insurance broker, the traveling salesman, and the scientists at the newly formed Aerojet Rocketdyne, an engine design and production company, headquartered in Canoga Park. The Rocketdyne Division was founded by North American Aviation (NAA) in 1955, and was later part of Rockwell International (1967–1998) and Boeing (1996–2005).

White male engineers were hired, primarily from other parts of the country, to begin the creation and manufacture of propulsion systems for intercontinental ballistic missiles, guided

[107] *modernrealtor.blogspot.com*

[108] California had more than half a dozen routes by 1947, totaling 1,938 miles, including I-5, I-8, I-10, I-15, US 40, I-80, I-505, and I-580. Beltline and bypasses, such as today's I-710, I-280, and I-880 were added in 1955, bringing California's total interstate miles to 2,135. On June 24, 1957, I-80 became the first California freeway opened under the Federal Highway Act of 1956. I-10, one of the oldest interstate roadways, was the first California interstate project to go to construction with interstate construction funds under the 1956 Act.

[109] A piano jazz tune written in 1972 called *Arroyo Seco* is an homage to the early freeway, its rhythms mimicking the unevenness of the old roadway. Indeed En Medio (aka Gary Saracho) winner of The Frank Sinatra Award at UCLA in 1969, who wrote the tune, was inspired by that rhythm as he drove the freeway daily.

surface-to-air missiles, and submarine-launched missiles. The post–World War II fear had to be stilled; and into the good war's jittery aftermath came the welcome uniformity of the comfortable tract home, connected roadways for entry and escape, shiny new kitchens for the white, female homeworker back from the war effort herself, with all of the conveniences and mind-numbing television sets as product and companion. Indeed, often Lupino focused her film narratives on this same contemporary, familial milieu—but as a form of subtle entrapment rather than comfort. In these post-war years, television had a profound impact on American lives, gender roles, familial conflict, and ultimately the growth and power of electronic culture. Pictures of a domestic-scape demonstrate the vitality, power, and innovation of television as product.

TV

Fortunately, a television archive has been, and continues to be, preserved, which helps us understand Lupino's work in relation to other domestic programs and visions of domesticity. DVD sets, YouTube, and other available media have allowed an archive of TV documents—episodes, television movies, game shows, and advertising—to grow and expand. This archive supports fresh understanding of the work of many television pioneers, including Lupino's labor along with other domestic programs and visions of domesticity. For example, looking at Lupino and Duff's television series, *Mr. Adams and Eve*, alongside episodes of *I Love Lucy*, Lupino's satire appears to be a purposeful rendition of Lucy's dark side. Kathleen Spencer's *Art and Politics in Have Gun Will Travel: The 1950s Television Western as Ethical Drama* includes Lupino in her discussion of episodic TV directing, how it is similar to directing B movies—that is, with their tight budgets, short shoots, usually four days for a half-hour show, vital advertising schedules, and the strict demand that these mini-movies be brought in *precisely* on time. As an early TV director who deftly managed the new medium from her poverty row and independent

film experience, Lupino knew well how to work quickly, and with style. Indeed, Lupino also had a thorough grasp of acting and, as a result, lead series actors such as Richard Boone (*Have Gun Will Travel*) and David Janssen star of *The Fugitive* requested Lupino repeatedly because she knew how to handle cast and crew sensitively from her long experience as an actress.

There was an unspoken requisite for women working in early TV that they could be part of situation comedies, or dramas but were to remain in the domestic sphere. When *I Love Lucy* (1951) and *The Honeymooners* (1955) arrived on early TV, the housewife was portrayed as acquiescent but was also beginning to rebel, albeit "comically." Lucy's insistence on trying to get out of the house to become a famous performer (like her husband, Ricky) is acting-out; though hilarious, Lucy is angry. Similarly, Alice Kramden, arms folded in front of her, usually aproned, forever in a stark kitchen tenement—is frustrated and annoyed, showing unbridled disdain for husband Ralph, who is stuck in a low-paying job that offers no upward mobility—their lives a version of the American Dream gone wrong. Lupino's own satirical TV series, *Mr. Adam and Eve*, finds Eve (Lupino) trying to be a *normal* wife instead of the *star* that she is, attempting to get up early, make breakfast for her (real) husband, and then set to work to clean house all day, failing miserably in her efforts. Narratives around these shows are cleverly couched in humor, but nevertheless make subversive attempts to reflect women's latent feelings of claustrophobia, loneliness, and, in the case of Lupino's own satiric show, the absurd insistence that women must remain in the house.

Lupino's B-movies had already revealed many of these hidden domestic concerns—her narratives of rape and teen pregnancy, in particular. Indeed, Lupino, broke through these implicit TV directives for women and excelled by directing straight action, thrillers, westerns, horror, and suspense—all within the *male-only* public sphere. When she continued to act in television, she

sought parts that contested female objectification. "The Stand-In" is a telefilm written by and starring Ida Lupino for her own *Four Star Playhouse* (1956). Here, Lupino plays the stand-in, a body double creating a moving portrait of an actress who longs to be the star instead of facing the reality that she is, essentially, invisible. Lupino also examined failure, aging, and the notion of being "washed up" with her homage to Norma Desmond for *The Twilight Zone*. Mary R. Desjardins discusses big stars, like Lupino, who reinvented themselves for television in a sequence she calls "fame, decline, and return."[110] Desjardins sees the move to TV by actresses as a show of strength rather than weakness, because many of these women became producers, choosing subjects and stories they could never convince a film studio to pursue. As such, Lupino's portrayal of Barbara Jean Trenton—recalling Desmond—is a remake arguably more emotional and intimate than the original. Lupino's Barbara Jean, on the smaller screen, is touching because Lupino's character demonstrates a less hyperbolic meditation on ageism and the fear of annihilation, refusing to give up the gaze of others.

As a cultural critic of her times, a working film actor, producer, television director, and a mother, Lupino lived in stark contrast to the trope of the timid woman in compliance within the conformist period of *The Organization Man*. The disparity in parenting and domesticity was apparent. Lupino turned down offers to work out of town and out of the country. Unfortunately, Lupino's career peaked before the birth of the woman's movement otherwise her commitment to work over family might not have been curtailed. But at the time, a woman's traditional and "correct" choice was husband and family over work outside the home.

Scholars have used many of the low-budget directors I discuss here as key producers of the B-movie aesthetic, often working in the noir mode, and many moved with Lupino into

[110] Mary R. Desjardins, *Recycled Stars: Female Film Stardom in the Age of Television and Video* (Durham, NC: Duke University Press, 2015), 3.

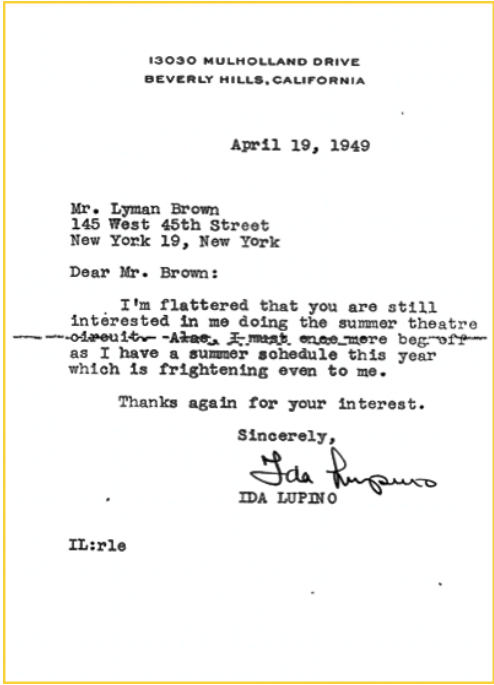
television in the mid-to-late 1950s. Looking back at this transitional moment, and acknowledging John Caldwell's notion of authorship as an industrial construction,[111] it is instructive to see the changing shape of authorship within a growing collective creative market in the current workplace. Thus, because I explore Lupino's work through media and time, this contemporary authorship as a collective industrial construction provides a retrospective bridge from early media to the present.[112] With at least three centuries of circus DNA, Lupino was essentially collaborative and familial on-set, an excellent actor's director, and one who knew favorable lenses and camera angles for actors from her years of experience in front of the camera. Lupino's body as a female star is no longer foregrounded; her work has finally replaced her looks. Some of what I found in articles written *about* Lupino, those written *by* Lupino, and the few interviews *with* Lupino appear contradictory. Sometimes Lupino changed her mind over the years. Sometimes she writes at the behest of the studio, which was trying to feminize her, for example, by producing articles on gardening, home décor, and how to prep for a Thanksgiving dinner.

Debra Weiner's interview with Lupino during the early 1960s, when Lupino was directing *The Fugitive* television series, reveals a Lupino forthcoming with answers, which was not always the case. When Weiner asks if any directors had influenced her own directing, Lupino states clearly that she had to find her own style, and that she wasn't going to copy anyone. However, she is complimentary when discussing several directors she admired: Aldrich, for performance, Walsh, for action and landscapes, and Ray, for his eye. But traces from the archive—letters and notes, memoranda and script annotations—authentic fragments each tell a different story; one has a new sense of Lupino, neither feminine nor masculine, exactly; simply

[111] John Thornton Caldwell, "Industrial Auteur Theory (Above the line/Creative)" in *Production Culture: Industrial Reflexivity and Critical Practice in Film and Television* (Durham, NC: Duke University Press, 2008), 197–231.

[112] Caldwell's use of authorship is industrial.

an empathetic, strong, and experienced woman in charge. The note from Lupino, reproduced below, provides a glimpse of her competence, and perhaps her anxiety, as she was preparing to become the second and lone female director in the DGA.[113]



13030 MULHOLLAND DRIVE
BEVERLY HILLS, CALIFORNIA

April 19, 1949

Mr. Lyman Brown
145 West 45th Street
New York 19, New York

Dear Mr. Brown:

I'm flattered that you are still interested in me doing the summer theatre ~~circuit. Alas, I must once more beg off~~ as I have a summer schedule this year which is frightening even to me.

Thanks again for your interest.

Sincerely,

IDA LUPINO

IL:rle

Figure 21. Note from Lupino to Lyman Brown on the eve of her directing career.

I am drawn to a behind-the-camera examination of Lupino, because I have been a working screenwriter since 1988. Some of my experience has been on-set, day-to-day as a script doctor. My formulations and specific point of view with respect to Lupino's production work is as a woman and mother working in the high stress, time-sensitive film industry.

I began in the theatre, acting and directing, but I took a few cinema and early television classes at UCLA, while also studying dramatic theory and criticism. Later, at The American Film Institute (AFI) as a Director Fellow I continued to study film history and theory. Over time, my interest in cinema studies increased, such that I applied and subsequently entered UCLA's CMS

[113] Correspondence – Lupino, Ida, T Mss 1961-002, Chamberlain and Lyman Brown Papers, Box 64, Folder 43, 1942-1952. New York Public Library, Billy Rose Collection.

Program in the fall of 2014. With my industry experience and current deeper study of cinema, I aim to throw light on Lupino from a new angle; that is, her vast amount of work, with her consistent stylistic skill across genres and media. Indeed, as I re-state throughout, Lupino was exemplary.

Chapter 1

Lupino's Low-Budget California: Her Social Problem B-Movies and Crime Thriller, *Not Wanted, Never Fear*, and *The Hitch-Hiker*

> The ingenious are always fanciful, and the truly imaginative never otherwise than analytical.
>
> —Edgar Allen Poe

> Look. A man is a man and a woman is a woman, and I believe that. All right, so you probably might consider directing a man's job. Well it is. Physically, directing is extremely rough. Yet, a contradiction? On the bookshelves in her [Lupino's] dining room was a copy of Marjorie Rosen's *Popcorn Venus* (1974), a feminist study of the movies.
>
> —Debra Weiner

From 1949 to 1954, The Filmakers produced twelve features as Lupino continued acting in films, and, who eventually divorced Collier Young, her second husband (after Louis Hayward), and married Howard Duff. When her old chum Howard Hughes, the head of RKO films, pulled distribution from *The Bigamist*, Lupino's company folded. Lupino has said if The Filmakers had not tried to get into the distribution business, they would have been able to continue turning out their genre hybrids. Lupino had known Hughes since she was in her teens,

and after the financial success of her first film, *Not Wanted,*[114] Hughes became interested in Lupino's company. He went on to finance *Hard, Fast & Beautiful*, when he took over RKO (The Filmakers received RKO financing, production facilities, and distribution in exchange for half of Lupino's profits), and *The Hitch-Hiker*, Lupino's favorite film of those she had directed. Considered a classic and listed in the Library of Congress Registry, it is thought to be Lupino's best and costliest film, but making back its total $435,000 budget, by many accounts it netted a sure profit.[115] Lupino was aware that she and her company, The Filmakers, were "the New Wave of that time. We went along the line of doing films that had social significance and yet were entertainment. The pictures were based on true stories, things the public could understand because they had happened or had been of news value. Our little company became known for that type of production and for using unknown talent. Filmakers was an outlet especially for new people—actors, writers, and young directors".[116]

The Filmakers is a name that Lupino chose because it seems to connote youth, independence, and a collaborative group—much like Ingmar Bergman then, and Martin Scorsese now—have had their continuing actors, writers, and crews. Lupino's group worked together from 1948 to 1953. I believe that Lupino was sure of her power in the industry, and wanted the creative freedom and final cut that she could have away from the risk-adverse studio machine.

---

[114] *Not Wanted* made ten times its cost, grossing 1 million dollars on a $100,000. budget. Paul Jarrico worked on the script under a pseudonym, yet the credits used his real name. UCLA's Special Collections has an oral history of Jarrico done by Michael Wilson, which focuses on HUAC, *Salt of the Earth,* and *The Marxist and the Movies,* this latter about Jarrico himself. He speaks disparagingly of B movies. I spoke to his third wife, over the phone, however, she had no information about Lupino. She had already sold and sent Jarrico's archive to Columbia, where it remains uncatalogued and unavailable for research. Apparently Columbia University paid her $10,000. for the archive. And, according to Diana King at UCLA's Arts Library, when an institution pays a lot of money for an archive, there often isn't money left to produce and catalogue it.

[115] UCLA Special Collections, RKO Pictures, Inc. Coll 003 RKO—P-205 Circulation N. There was no money allowed in the budget for matte, but many inserts were shot.

[116]Christopher Huber in CS65, "Mother of All of Us: Ida Lupino, The Filmaker." *Cinema Scope, Expanding the Frame on International Cinema*.

Lupino's need to direct was provoked by anger, perhaps disgust, and boredom with the femme fatale. She wanted to break through stereotypes, and create images that used the force of the feminine. She therefore transitioned to the work of a producer, screenwriter, and then director.

Lupino's Female Global Cohort

Indeed, Lupino was part of an international wave of actresses who became professional directors at the end of World War II, including Tanaka Kinuyo, Mizoguchi's muse, in 1949, who may have been influenced by Lupino's rise to legitimate director. Mizoguchi tried to prevent Tanaka from directing, but Tanaka ignored him, went on to direct *Love Letters* (1953) and directed six more films over the next ten years, comparable to Lupino's output. Tanaka's themes, like Lupino's were subtle, layered, and rooted in humanism. Norwegian stage actress Edith Carlmar directed ten films between 1949 and 1959, all produced by Carlmar Film, and, interestingly, her debut was a film noir entitled *Death is a Caress*. Bodil Ipsen, a silent screen actress from Denmark, directed ten features during the 1940s and early '50s, including two noirs, *Murder's Melody* (1944) and the Cannes prizewinner *Red Meadows* (1945), a war drama, she co-directed with Lau Lauritzen, Jr. about a POW's flashback just before he is executed. It is notable that during this repressive moment, there were groundbreaking women directing throughout the world, but Lupino was the only one working in Hollywood at that time.

Not Wanted (1949)

This chapter is an analysis of Lupino's writing and visual directing style, including shot analyses, lighting design, use of sound, and her work with actors, some of whom she discovered.[117] My emphasis here is on *Not Wanted* (1949)—which Diane Waldman perceptively

[117] Lupino shot one studio picture, *The Trouble With Angels* (1966), as briefly noted earlier, which falls outside my focus on Lupino's work because she was disallowed her independent and creative way of working by the studio, and, because she did not have a hand in writing the screenplay. I discuss this film in my conclusion, as

discusses in Kuhn's edited *Queen of the B's—Never Fear* (aka *The Young Lovers*, 1950), and *The Hitch-Hiker* (1953). *Hard, Fast & Beautiful* (1950) *Outrage* (1951), and *The Bigamist* (1952) have been well covered, the former two by Therese Grisham and Julie Grossman in their excellent new book, *Ida Lupino, Director: Her Art and Resilience in Times of Transition*, and the latter by Amelie Hastie in her beautifully written BFI monograph devoted entirely to *The Bigamist*, which Lupino directed herself. I do touch on these three films, but my focus here is on Lupino's first two movies, rarely discussed, and, *The Hitch-Hiker*, which is the anomaly of the group, because women are physically absent from the film. Lupino uses this stark absence to further darken the film. The absence of the feminine in the drama might be a projected mirror of Lupino's absence in film history; but because of the lack of the two wives, they loom large and ghostly between the narrative lines. *The Hitch-Hiker* features post-war buddies, vets from one war or another, escaping what they envision are domestic traps at home. Yet, in so doing, they drive right into a real trap. Indeed, as Christoph Huber states in *Senses of Cinema*, ". . .all Lupino's films are prison pictures, people trapped by their own weaknesses and fears."[118] Lupino variously stated that, in essence, our perceived prisons are within ourselves.

Rosalind Russell received unusually great reviews for her restrained performance, and where Hayley Mills was a major talent discovery by Lupino, whose father, actor John Mills, was an old friend of Ida.

[118] *Senses of Cinema* 50, digital edition, "Mother of All of Us, Ida Lupino, the Filmaker."



Figure 22. Lupino and Hughes on a "chaperoned " walk.
Harry Ransom Center, Film Collection, University of Texas at Austin.

Lupino wrote *Not Wanted* with Collier Young—with no intention of directing the film. Elmer Clifton, however, whom Young and Lupino had hired to direct the film had a heart attack seventy-two hours into the shoot, and Lupino had to take over the direction. She knew the material, had cast it with unknowns,[119] Keefe Braselle and Sally Forrest, and it seemed the timeliest and least costly way to proceed. *Not Wanted* is a story about a teenage girl who becomes pregnant out of wedlock from destitute piano player Leo Penn, and—because it was 1949—was forced to give her baby away. The teenager is Sally Forrest, and the trauma, disorientation, and grief from having her child taken from her, is the emotional center of this film. Originally titled *Bad Company*, written by blacklisted screenwriter Paul Jarrico, and Malvin Wald, it was rejected by the Production Code Administration (PCA) [120] essentially the censors.

[119] "We're working on the theory that the ticket-buying public is more interested in what's in a picture than who's in it. So we're surrounding ourselves with fresh talent. We want ability, not names." Lupino adds, "With the exception of Mark Hellinger, nobody ever bought a story for me. Now I want to do that for others." (From "Ida Lupino Pushes Hunt for Talent: Ability Rather than Names to be Sought by Actress-Producer", by Hedda Hopper, *Los Angeles Times*, 1949, D1, p. 4)

[120] PCA is the acronym for the Production Code of America.

Lupino changed the name to *Not Wanted*, rewrote the script, which included a new documentary-style opening, and negotiated some of the censors' suggestions, to reinstate the project.

The Censors: The PCA and Joe Breen

From a Memo for the [Joe Breen] [121] files:[122] "Milton Sperling sent in the attached synopsis of this story, [*Bad Company*] and we told him what difficulties he would be up against in preparing this for the screen. We mentioned specifically the following four points:

1. The youngsters involved should be raised above the high school level.
2. The parents should not be depicted as inept nincompoops; this to avoid throwing the sympathy with the sin as well as the sinner.
3. [Sh]e should be sure that in the preparation of [her] screen story, the sin is shown to be wrong. We told him that this was the most important item of all.
4. [Sh]e would have to watch very carefully the details of the illicit relationships."

The censors wanted to stay off the record, not wanting to set a precedent for movies about "unwed motherhood." Lupino then convinced them, using her status as a famous Hollywood star: George Fisher in a KNX Broadcast on February 6, 1949, between 5:45 and 6:00 p.m., summed up the negotiation: "THE STORY OF THE WEEK IN HOLLYWOOD: A MOVIE QUEEN BATTLES THE MOVIE CENSORS: Ida Lupino, the pretty movie queen—who made what Hollywood considered a come-back after two years of screen silence—in *Roadhouse*, in which her figure dazzled movie-goers, her singing stunned them, and her acting brought back memories of her great performance in *They Drive By Night*, which drove her to the top in Hollywood, is the filmtown's newest lady producer."

[121] A Catholic intellectual, Joseph (Joe) Breen headed the PCA, from 1934 to 1954.

[122] MPAA Files, December 10, 1948, Internal PCA file. From the collection of the Margaret Herrick Library, Academy of Motion Picture Arts and Sciences

Lupino took a risk by actually showing up in person at the Johnston censor's office. She was aware of her clout and the sheer power of her presence. "She amazed reporters by stating that the movie censors aren't big, ugly beasts, after all, but nice, broadminded, human beings!" Lupino knew that she was financing a film about unmarried pregnancy, so she took the risk of walking the censors through the objected-to "adult only" scenes. For example, she renegotiated the seduction scene—where protagonist Sally gets pregnant—by agreeing to make it "beautiful." The censors insisted the unwed mom not be glamorized, nor should her regular boyfriend ever forgive her, though they could get back together. "Absolutely no glamorizing this business of having a baby without a father to call its own." Apparently, according to George Fisher, Lupino, Jarrico, Young, and Wald crafted the reason Lupino wanted to make *Not Wanted*: not for commercial reasons only, but because she believed the movie could scare teenagers into being more careful about their early sexual encounters. "She plans to show scenes in the labor room—never before done on the screen. It's grim—but the censors decided maybe it's about time. Ida is signing people like crazy and an unknown will play the lead. The picture will get underway in a couple of weeks with the hearty approval of the s-called ogres of the censor board!" The censors apparently agreed that "it was about time" teens learned a lesson.[123]

I cite this broadcast transcript, because it encapsulates how Lupino's looks are used in gender discrimination, while at the same time, she had agency, which she used to get the publicity she needed. As a female actor and director, Lupino knew how to flatter, and cooperate with, the censors, thus woring around their limitations. The title's subtext is ambiguous and asks who is not wanted; the child, the mother, both, or even Lupino herself struggling to work within a men-only studio system? The shot from a window of a dejected, out-of-work Sally, at a dead

[123] George Fisher's transcript of his broadcast on KNX, February 6, 1949. From the collection of the Margaret Herrick Library, Academy of Motion Picture Arts and Sciences

end, reflects that loss of self and confusion of the post–World War II world. The language play of *help wanted* and *not wanted* is inverted, literally, to read (backwards) I *need help*, but I'm *not wanted*; a nightmarish tautology.



Figure 23. Looking for work, *Help Wanted.*

As well, in the two different paratexts shown on page 78—the image on the left, and the language used on the poster at right—demonstrate how Lupino used publicity and paratextual images, to penetrate the PCA and calm Joseph Breen's fears:

> Ida is currently doing much of the writing on the "Not Wanted" Script and has conferred with the Nuns at St. Ann's Home for unwed mothers. Naturally with such a subject, she has heard also from the industry censors at the Breen Office, "I expected a blast at the scene *snippers*. But, no soap. I found them amazingly helpful . . . we went over the script with them and they pointed out . . . that the story must be aimed at three classes: TEEN-AGE GIRLS, since the majority of unwed mothers are between the ages of 11 and 18. Their emotions are immature and their biggest fear is pain. Therefore, we must show as much of Labor as we can. OLDER GIRLS, whose emotions are more developed. They must be shown the painfulness of having to give up their child, as most unwed mothers must, for economic reasons. PARENTS, We must show that because

they have brought a daughter into the world, they must share the responsibility for her, no matter what happens."[124]

Just as Lupino was in the midst of trying to secure the PCA's okay she was incensed by reporter Virginia McPherson's article suggesting that Lupino *detested* the PCA. I reference here an angry telegram from Lupino to Breen about McPherson, whom Lupino states clearly had completely misrepresented Lupino with regard to the PCA. Lupino states unequivocally that she has only "…gratitude and appreciation for the constructive help of the production code administrators in trying to make my production *Not Wanted* a picture both of truth and good taste . . . Such irresponsible reporting is unforgiveable. Any protest you may wish to make will find me in hearty support . . . Because I am so deeply grateful for the aid of your office in treating a delicate subject we shall leave nothing undone to give the reading and listening public the correct impression. Kindest regards-Ida Lupino."[125] In this way Lupino consistently *negotiated* for a more feminist vision of *Not Wanted.* As such, Diane Waldman notes: "…the ending presents a much less preachy Drew and a much less penitent Sally, and is certainly less explicit than the script which received PCA approval about the rehabilitation of the unwed mother through marriage and reconciliation with the family."[126]

The Reviews

Lupino's reviews for *Not Wanted* were mixed, though generally good regarding the technical aspects of the film. On June 20, 1949, *Variety* stated:

Not Wanted has a chance at excellent returns in those situations that will take advantage of its exploitation possibilities . . . the makers have not sensationalized its unwed mothers

[124] *San Diego Tribune*, Sunday February 9, 1949, and from The Margaret Herrick Academy Library, PCA File #699, February 9, 1949.

[125] The Margaret Herrick Academy Library, PCA File #699, February 9, 1946.

[126] Kuhn, Annette, ed. *Queen of the B's*: *Ida Lupino Behind the Camera.* Westport, CT: Praeger 2006, 35

> theme, but present it openly enough to . . . help ticket sales . . . for a production debut, picture offers unusually good values for the budget and economy practiced [sic] doesn't detract from the excellent sight polish given by Harry Freulich's top flight lensing . . . Elmer Clifton's direction [Lupino gets no credit here, however one would think the reviewer(s) knew or should have known that she had directed the film] helps the pathos and bathos of the Paul Jarrico-Ida Lupino script together rather well . . . Sally Forrest clicks strongly as the girl who errs for love and goes through the shame and agonies of unwed motherhood. Outstanding is Keefe Brasselle.[127]

On June 20, 1949, *Hollywood Reporter:*

> *Not Wanted* is a strong entry into the independent market, whose highly exploitable story of unmarried mother is done with taste, dignity and compassion. For the production team of Ida Lupino and Anson bond, the enterprise is an auspicious start. While they have the courage to people their cast with talented unknowns, they also show the sagacity to compose their technical crew of men with unquestioned experience and ability. They give *Not Wanted* a decided advantage over the usual low budget effort . . . the script for *Not Wanted* is an example of restrained, intelligent writing. It is somewhat slow in getting into the story, but happily there is the direction of Elmer Clifton to compensate for this lack of pace as he explores the characters of the people involved.[128]

Notably, *The Hollywood Reporter* credits only "men" in its review, even though Lupino, co-wrote, co-produced, and directed the film as well as having saved it from being *destroyed* by the censors. In London, Lupino's film brought rave reviews, variously titled: "Human Story," "Men will hate this film," and "Lupino turns producer, director, double star." "*Not Wanted*, the

[127] *Variety* review*, Not Wanted,* June 20, 1949.
[128] *The Hollywood Reporter* Review, *Not Wanted,* June 20, 1949.

extraordinarily moving story of a young unmarried mother, sneaks into general circulation via Manchester and Glasgow."[129]



Figures 24 and 25. Original production photo and poster.
Sally Forrest Archive, UCLA Special Collections.[130]

The Ads

The production photo without text in Figure 16 shows a small, frightened girl standing between two looming, much older looking men. She wears a simple, hand-me-down dress; they wear suits and ties, members of the professional class; they have jobs, while she looks unmoored, holding a small suitcase, appearing homeless with her few belongings.[131] On Sally's face, there may be upset and some fear, but her body, hidden under a drab dress, is rigid and slightly defiant; there is a certain strength in her gaze; indeed, Forrest was a dancer, and Lupino used her body's dance memory to represent aspects of independence and personal power, in each of the

[129] *Daily Dispatch, Woman Sense*, *The Observer, Sunday Chronicle,* December 3-4, 1949.

[130] Sharon Feeney, Forrest's niece is making this generous donation to UCLA. See the Sally Forrest Archive spreadsheet, Appendix XVIII.

[131] Lupino's young heroines had the kind of jobs nobody wanted: low pay, long hours. They were lower middle-class, hard luck girls.

three films in which Lupino cast her. She is inserted between two larger-than-life men, Keefe Brasselle and Leo Penn, from left to right. Brasselle, another Lupino discovery, and Forrest's sweet boyfriend, looks angrily at Penn, while Penn seems to look off at no one, morally weak, without empathy, the certain antagonist in the film, and the older, worldly man who impregnates Sally, and takes off. Although Penn wears a suit, Breen insists Penn's character be semi-destitute. It was a compromise that Lupino had to make Penn impoverished, living on the margins (she added his occupation, jazz pianist).[132] Lupino's original character for Penn's "Steve" was a wealthy, white, irresponsible rich kid. Breen wanted that out. But Lupino insisted that if she could not make a political statement then Penn's character must have some creative dimension. In addition, per Breen, Lupino had to *suggest* that Sally's character had been a "sinner." Lupino successfully creates an empathic character in Sally, diminishing any judgmental feelings the audience might feel toward her character.

Endings

Indeed, though Lupino chose provocative subjects—the trauma of rape, pregnancy out of wedlock, bigamy, the polio scare, and corruption in female professional sports—these daring ideas often ended too *happily* for some feminist journalists. I believe strenuously that Lupino's films ended ambiguously; the oft-quoted happy marriage that finishes *Hard, Fast & Beautiful*, in which Claire Trevor's "mother" character winds up alone in an empty tennis stadium, her daughter's Wimbledon trophy reduced to a memento. Some feminist critics got Lupino's character structure wrong. Trevor was the anti-heroine of the piece, not Forrest—Lupino wisely understood Trevor's character dominance and the sacrifice for her daughter, she had empathy for the so-called antagonist. Trevor's character undergoes the most dramatic change in the narrative, not Forrest's.

[132] This production photo may have been taken prior to the final PCA draft of the script.

The Bigamist's ending has been described by some in which both women acquiesce to a male-dominated post–World War II ethos. Actually the ending is, again, ambiguous. Neither Lupino nor Joan Fontaine stays with Edmond O'Brian, whom Lupino clearly shows as passive, weak, and psychically flawed. Perhaps audiences weren't ready for Lupino's open-ended films; nor were they understanding of who was at the center of her movies. Beyond those distinctions, Diane Waldman notes the "very careful path that had to be negotiated in order for a film such as *Not Wanted* with its theme of unmarried motherhood, to get past the PCA at this time; this was true also of *Outrage* (1950) [and] other productions with which Lupino was associated."[133] Claire Johnston stood alone among early feminist critics [suggesting that Ida Lupino's films, particularly *Not Wanted*] "might repay a reading that delves below such surface."[134] Lupino was not using her stories and films as commentary on her beliefs; rather she was showing the stark reality of what was actually happening in the context of the 1950s—the reality of what it was to be a woman. For *Not Wanted,* Lupino convinced the PCA that juvenile delinquency and unmarried teen motherhood were becoming national problems, and that creating a documentary-style film that brought this discussion forward could be a warning and an antidote.

Essentially Lupino broadened her social problem films to a larger forum, building her narratives as national issues. This national framework was empowering, political, and subversive. As such, the poster's carefully chosen language is clear: "Her story . . . the nation's problem"; filling the ellipsis—the figure of a destitute, and perhaps even unhinged Sally Forrest, the social problem wrapped inside the foil of an exploitation film. Indeed, some of Lupino's most lauded film roles were of unhinged women (*The Light That Failed,* 1939*)* and *(Ladies in Retirement,* 1941*).* Collier Young, her second husband nicknamed her "Mad Idsey," and she had

[133]Annette Kuhn, ed. *Queen of the B's: Ida Lupino Behind The Camera* (Westport, CT: Greenwood Press, 1995), 6.

[134] Ibid. 4.

a particular need to express women's frustration through madness. For example, Sally Forrest's character in *Not Wanted*, Edmund O'Brian's in *The Hitch-Hiker*, again O'Brian's character in *The Bigamist*, and Lupino's interest in the television series *Breaking Point,* particularly when the central character is an actress *breaking down*—Gina Rowlands in "Heart of Marble Body of Stone" (1963)—as Lupino herself may have felt the burden of her unique, solitary position in the film industry. Damaged female characters, mental or physical, or both, the latter from polio in *Never Fear*, for example, a contagion that creates mental challenges—these are lost people in narratives that Lupino may very well have been working out existentially for herself. Bergman did it, why not Lupino?[135]

Openings

Lupino opens *Not Wanted* with what would become her *signature* first shot: a documentary message on screen with the dual purpose of engaging the spectator and satisfying Joe Breen (PCA):

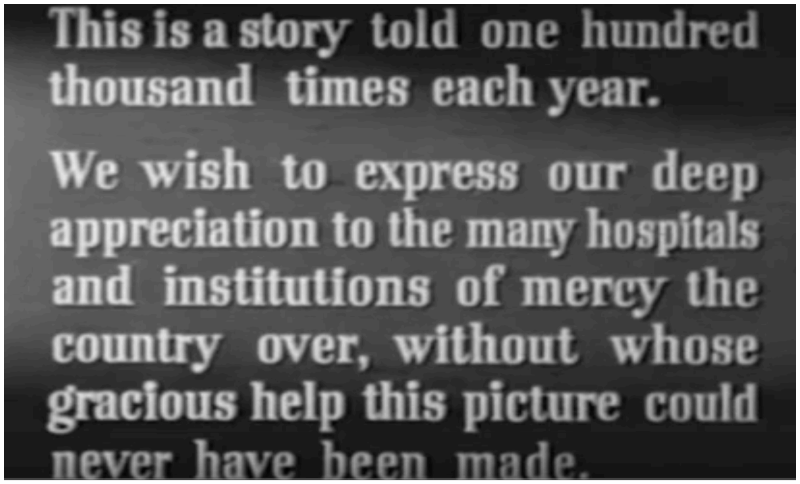


Figure 26. Docu-like opening screen shot from *Not Wanted.*

Lupino's message onscreen is followed by her gratitude to institutions that have enabled unmarried, pregnant women to have their babies in clean, safe conditions. "This is a story told

[135] I mention Ingmar Bergman here because he and Lupino, both filmmakers born in 1918, have been celebrated for their 100-year birthdays in 2018.They worked at the same time.

one hundred thousand times each year," suggests that the audience will be familiar with the story's central problem. Perhaps it has happened to one of us. Indeed, Lupino and Breen were alluding to the larger, general issue of juvenile delinquency, a central parental fear in the late 1940s and early '50s, here more specifically, *unmarried pregnancy*. As the credits begin to roll, the introductory sequence opens with Sally Forrest at the *placental*[136] center of the screen, moving toward us, walking uphill. And, from a distance: Sally Kelton, our protagonist, walks toward Lupino's camera, coming nearer and nearer *to us*, the spectator. Ultimately Sally's face in close up, all done with one shot from a locked off camera, but one that has a sense of movement and strength as Sally's face and Lupino's camera both loom large on screen. The music by Leith Stevens, with whom Lupino would continue to work on with *The Bigamist,* and variously in television, was uniquely talented in generating gripping suspense. During quiet moments, Stevens used a single-stringed folk instrument, particularly for the desperate snap of Sally's mind during the surreal labor sequence. Indeed, music played a vital role in Lupino's films. She often used jazz to augment her version of hybridized noir (film gris). *Not Wanted* and *The Bigamist* are noted particularly for their jazz arrangements.



Figure 27. Lupino gives the final "directed by" credit to Elmer Clifton.

[136] As in the caul, while in utero.

Screen Shot from *Not Wanted.*

The credit sequence runs 1 minute, 37 seconds, as we see Sally finally up close, clearly troubled, but with Lupino's restraint. The performance is internal, coming through Forrest's eyes.



Figure 28. Sally sees her baby?

Then, the first human sound we hear is a baby's!



Figure 29. The baby appears to see Sally and smile.

The documentary-style opening shows credits over the image of a protagonist freighted with anticipation. In the background is a real city. The shot suggests this could be any city; it could be *your* city. With voice-over narration, we bond with Sally's character and are now included in her point of view. Later in the movie, the audience is given information that Sally's character does not have, a device that creates a Lupinian suspense. Flashbacks and voice-over—elements of noir—combined with Lupino's use of careful dissolves push the story forward, sparingly. As noted, these elements are a constant in Edgar Ulmer's economical production system. Ulmer uses voice-over and flashbacks throughout, all for budgetary reasons. His

exposition cleverly secreted in flashbacks. Ulmer's use of voice-over was never on the nose, always referring to the subtext. In much the same way, Lupino creates tension with Sally's voice-over, never for sheer, undramatized exposition, but to provide insight into Sally's unstable mental condition, destabilizing the audience—Lupino, in fact, has called suspense *her slot*,[137] and was named the *female Hitch* by Alfred Hitchcock himself.

Here, Lupino suppresses information about the past, opening in the present and then, after Sally commits a crime—stealing another woman's baby—from Sally's jail cell, Lupino dissolves, flashing back to how Sally became a *criminal*. Indeed, Sally presages this dissolve in voice-over, asking herself repeatedly (in her head): "How did I get here? How did I get here?"



Figure 30. Stealing her baby.

Note, on the set, a fake city storefront advertises "soda" and a "laundry," emphasizing the domestic nature of motherhood. Wine for "0.49" is juxtaposed to this domesticity. Alcohol was a staple of the '50s family. Lupino wastes nothing in her frame as images are always more important to her than the text, "I'm terribly against dialogue."[138]

[137] Francine Parker, "Discovering Ida Lupino," *Action,* Special Report: The Woman Director (January 1971–December, 1973), 20.

[138] Ibid.



Figure 31. Fleeting happiness



Figure 32. The crime exposed.



Figure 33. Sally goes to jail.

As David Bordwell fondly looks back at the suspense-thrillers of the late ’40s, he seems to describe the structure of Lupino’s *Not Wanted:* “The framework of the suspense story is the continual struggle of the frightened protagonist to fight back and save [her]self in spite of h[er] pervading anxiety, and in this respect [s]he is truly heroic. The action of the story does not

consist in mere activity, but in the hero[ine's] change of mood in response to changing circumstances."[139]

[139] Bordwell Blog, "Side Effects and Safe Haven: Out of the Past." Accessed April 3, 2019 from file:///Users/aseros/Desktop/Observations%20on%20film%20art%20:%20SIDE%20EFFECTS%20and%20SAFE%20HAVEN:%20Out%20of%20the%20past.webarchive

Lupino's Females

Sally comes from a domestic household, an angry, stressed, unacknowledged, and repressed mother, played by Dorothy Adams, who is tired of doing thankless housework. Then, there is a passive father, played by Wheaton Chambers, who seems to long for some touch from his wife, transferring his affection to his daughter. This domestic space, like so many of Lupino's spaces within "homes," functions as a trap. Sally cannot wait to leave her bickering mother and weak father, providing the motivation for her to go out at night and stay out; and eventually, to leave altogether, on a bus via the free-floating Interstate 90. Here, Lupino foregrounds youth, the parents blurred and inexpressive, already surrendered to the trying aftermath of World War II.



Figure 34. Darkness at home, ready to get out!

The object of Sally's affection—indeed, her fascination—is with a sullen, older, piano player named Steve (actor Leo Penn, another of Lupino's discoveries), an intense, brilliant musician, but frustrated, broke, and going nowhere, except out of Sally's life. Henry Freulich,[140] Lupino's cinematographer (the credits state, "Photography by") uses shadows and background darkness, low light both in Sally's bedroom at night, and in most of Steve's sequences. Steve is shown outside during the day in only one scene—almost too bright for his character. He looks out of place in the sunlight, more comfortable in shadow, as if he begins to wake as night falls,

[140] Henry Freulich was known for his DP work on Lon Chaney's *The Hunchback of Notre Dame* (1922), Frank Capra's *It Happened One Night* (1934), and over 100 *Three Stooges* films.

sleeping during the day—a nocturnal, *Nosferatu*-like existence. Sally, on the other hand, is cheery and bright, innocent as she falls in love with the wrong guy, an embittered, cynical man. While Steve practices piano in the bar,[141] Sally watches from her waitress job next door through a porthole in the oddly connecting, swinging door. Even when Sally's not there, and Steve's alone practicing, Sally's face dissolves across his piano keys, signaling us that she is always thinking of him:



Figure 35. Sally dreams of Steve, in love with *his* passion.

Lupino is a master at using locations or combining shots to minimize text and save time, using pure images, like all great directors. Leith Stevens's music plays an integral roles, as certain melodies represents Steve's character. For example, when we see Steve move from the jazz that he is forced to play in the dives where he works, to playing the classical music he loves, in an instant, Stevens's musical energy conveys the passionate and artistic side of this failed musician. Lupino expresses empathy even for the antagonist. The artistic Steve does not want Sally. He *needs* success with classical music, on his terms. After Steve takes off, ostensibly for

[141] Bars and restaurant counters are ubiquitous in Lupino's films; these are scenes from her past noir/femme fatale experience as an actress, but also hold economic value in their immediate meaning for the noir viewer. Note the coffee counter in *Outrage*—we have no idea the rapist is the charming, jovial guy who serves breakfast every day, until we see the hideous scar on his neck. Lupino shoots that scene actively, as the coffee in its cup is slid all the way down the counter, one dramatic move that grounds the first half of the film in her expert action technique. The coffee cup/diner shot reflects an early scene in Vincent Sherman's *The Hard Way,* for which Lupino won her first New York Film Critics Award for best actress, in 1943.

South America, Sally meets a decent guy with a lost leg[142]—again, Lupino's acknowledgement of World War II and its human toll. The polar opposite of Steve, Drew, played by Keefe Brasselle—another Lupino discovery—is as sunny as Steve is dark, and reminiscent of Sally's early general contentment before she fell in love with the wrong guy. Sally meets Drew on a bus; the exterior moving shot to introduce bus travel is a signature metaphor of Lupino's, who uses busses to signify, freedom, restlessness, and flight.



Figure 36. The bus to freedom.



Figure 37. The Lupino dissolve.

On this bus, Lupino finds a sweetly comic, scene-stealing way to introduce Drew, as he surprisingly and charmingly pops out from under the jacket he was using as a blanket, trying with difficulty to sleep in the seat next to Sally—antsy, moving a lot, and irritating her all at the

[142] A reading of Drew's castration noted by several scholars and critics.

same time. Lupino's comedic sequence—perhaps a shout-out to her ancestors, shows a surprisingly hilarious Sally Forrest.



Figures 38 and 39. An uncomfortable Sally with a very comfortable Drew.

This opening of the *lovers-to-be* is endures in romantic comedies; that is, opening on two people, presumably opposites, who don't like one another—from *African Queen* to *Pillow Talk* to *Bridget Jones' Diary*; though here, the reversals upend this common trajectory as *Not Wanted* is not a comedy, though it is at moments romantic. *How* Lupino uses this sequence is more important than our projected assumption of a doggedly plotted "happy" ending. Adding a new character and co-star exactly 25 minutes into a 91-minute film, expertly folding him into the action and signaling a reversal—a new levity that will lift the viewer from the darkness of Steve's character—reversing the genre twice more to the dramatic final shot, is an expert twist on the standard. Indeed, co-writers Lupino, Malvin Wald, Paul Jarrico, and perhaps Collier Young, were dexterous in their many shifts and unexpected reversals.

Lupino includes elements of the documentary throughout *Not Wanted*. For example, she uses an actual gas station and eatery, a futuristic nod to our current gas stations with food, a *gaseteria,* to establish Drew's workplace, replete with ambient noise, a Coke machine, trashcans, and cars filling up with ethyl. The docu-dramatic second unit shots help ground the movie in the real; indeed Lupino continually reminds the audience that it is watching ordinary lives.



Figure 40. Drew working under the hood.


Figure 41. Drew buys a Coke for Sally.

As Sally begins to forget Steve and care for Drew, she discovers she is pregnant by Steve, and disappears from Drew's life. Lupino dramatizes this realization in a series of Lupinian expressionistic cuts, where Sally goes from complete happiness with Drew on a carousel ride—Drew asking her to marry him—to Sally's vision blurring suddenly, her face turning to confusion and then fear, culminating in an extreme close-up of her face before she passes out in Drew's arms. At the conclusion of the sequence, Lupino cuts to Sally's rooming house where the doctor explains her sudden fainting spell—she is pregnant. Because Sally has not consummated her relationship with Drew, the audience understands she is carrying Steve's baby. The following six screen shots from *Not Wanted's* "carousel" sequence present an agonizing narrative arc.







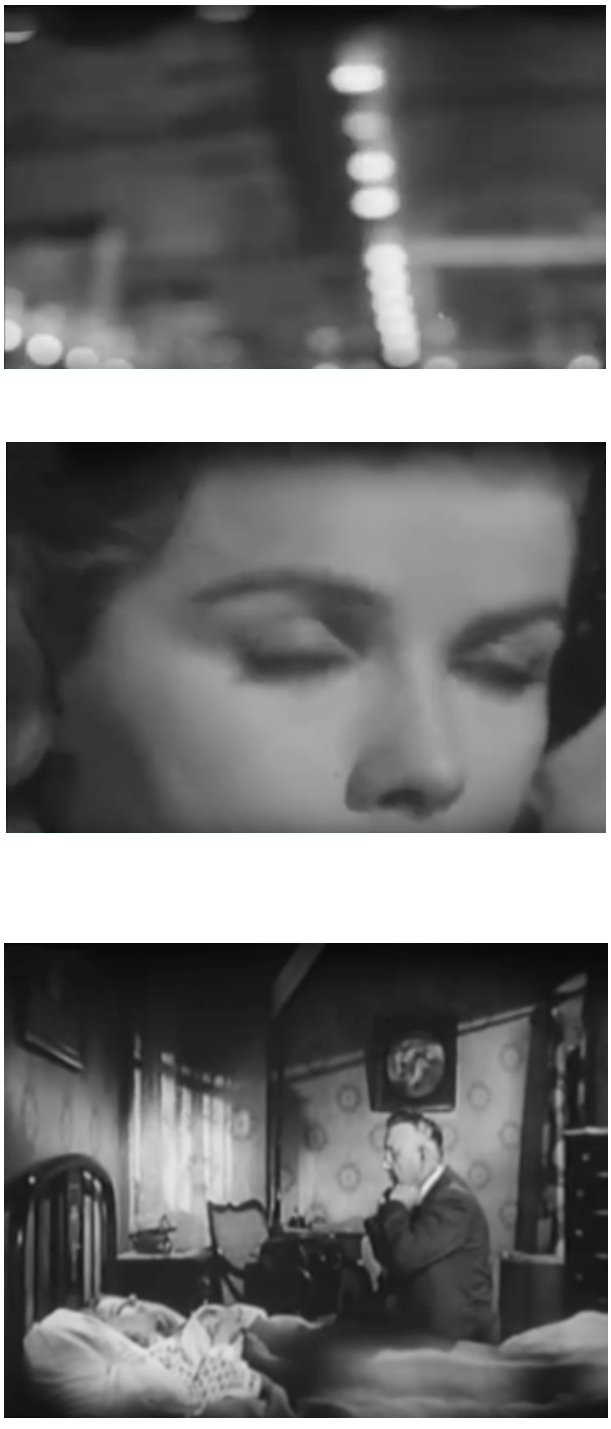


Figure 42. The expressionistic carousel sequence leading to Sally's discovery that she is pregnant.





Figures 43 and 44. A night to forget with Steve; Sally's shame.

Docudramatic Elements

The St. Ann's sequences have an air of reality because Lupino shot them in actual hospital corridors with ambient light and no music. Lupino's moving camera tracks along the corridor, stopping to peer through glass at rows of newborn babies. This material seems to have been taken in a hospital ward, or, perhaps inserted from documentary/archival library footage already shot. The studio sequences fronting for St. Ann's for Girls satisfied the PCA and Breen; however, Lupino wanted to show the diversity of teen pregnancy—another neorealistic touch. The PCA, however, disallowed it, but Lupino was able to slip one Asian-American woman into the sequence, among all the other young, white, "unwed" mothers.[143] The hospital match with St Ann's is excellent, a tribute to William Ziegler, Lupino's editor here and a favorite of Alfred Hitchcock.[144]



Figure 45. Sally: "They all look alike, don't they!"

[143] Christopher Huber in CS65, "Mother of All of Us: Ia Lupino, The Filmaker". *Cinema Scope*: Expanding the Frame of International Cinema, Digital Edition, 6.

[144] https://www.imdb.com/name/nm0956155/



Figure 46. Rows of babies from an actual hospital. Lending authenticity to sequnces at St. Ann's Home for unwed mothers.

Ziegler continued with Lupino onto her next feature, *Never Fear,* and, following that, *Hard, Fast & Beautiful*.[145] Indeed, Lupino credits William Ziegler with her first understanding of film editing. Famously, Ziegler worked with Alfred Hitchcock on *Spellbound, Rope*, and *Strangers on a Train.* Ziegler also edited *The Music Man*, *My Fair Lady,* and *Auntie Mame,* to name a very few as he is credited with over 100 films on IMDB. Ziegler was nominated for an Academy Award three times in his long forty-five-year-long career.[146] Like Lupino and Hitchcock, Ziegler also made the modern transition to television in 1953.

[145] Ziegler's editing of the Wimbleton tennis sequences, which were always well-reviewed. These tennis sequences could be the first ever seen in a fictional film.

[146] During the various academy awards, Ziegler lost to Gigi (1958*) Lawrence of Arabia* (1962*),* Mary Poppins, 1974.

Juxtaposed to Lupino's neorealistic markers is a surreality she imposes on the central labor sequence, when Sally is taken to the hospital to have her baby. The doctor and nurses in white are seen in and out of focus, and here Leith Stevens introduces what seems to be a one-stringed folk instrument to show the delicacy of the delivery. [147] Breen would not allow Lupino to shoot an *actual* labor and delivery, so the compromise she negotiated was to shoot the birth completely from Sally's point of view, a kind of hallucinatory dream sequence, noir-ish in tone; Lupino's artistic use of her subjective camera is exemplary:



Figure 47. Sally in labor.





Figures 48 and 49. Sally is first excited seeing her baby, but as she talks, she realizes she cannot take care of it.

[147] Lupino used her personal doctor for this sequence—perhaps to save money—but more importantly to create documentary-like reality.

Escape can be as much of a trap as the darkness and drudgery of home. Lupino both laments and presents the false promise, the sheer disappointment that corrupts the post-war American dream, through adults and then visited upon their children. Earlier sequences of Sally's shame from her (unmarried) pregnancy are followed by her feelings of guilt from having to give up her baby. Besides the noir-ish voice-over beats, Lupino writes a monologue for Sally, directing her to deliver it to the baby in her arms: a difficult scene for any actress, but with Lupino's precise direction, Sally's performance is exquisitely moving. If the PCA wanted this movie to be a warning to young girls, to their parents, and to society in general, Lupino did a frighteningly credible job cautioning teenagers of the intense, psychological shame and guilt around pregnancy without marriage. For Lupino's first directed work, this kind of stark honesty may have been one reason *Not Wanted* made almost ten times its cost. By most accounts, the budget was $154,000.00., and made a quick million. That profit attracted Howard Hughes who decided to finance Lupino's *Outrage* (1950). Here, audiences did not need happy endings; they needed truth. This film likely reflected women's post-war discontentment, the failed American promise: the return to domestic labor, fathers and husbands physically or psychologically damaged from a devastating war. Indeed, Grisham and Grossman discuss how the American Dream has failed women, and how Lupino reflects that disappointment: "Her noir motifs—[with their] powerful sense of belatedness and the inability to escape the past," and America's institutional fear of the individual. Essentially, "the hopes for modernity in relation to patriotism, productivity, and more flexible gender roles (including expanded fields for female work and agency) led to disappointment in the postwar period, especially for women, who bore the heavier burden of these failures."[148] Lupino's endings, are anything but "happy." They are bittersweet at best in

[148] Therese Grisham and Julie Grossman, *Ida Lupino. Director: Her Art and Resilience in Times of Transition* (New Brunswick, NJ: Rutgers University Press, 2017), 68–69.

their ambiguity, even mind-numbing, and always fraught with uncertainty, indecision, doubt; the female trapped in a dullness, a sinking delusion, an exploitation that will be repeated, and the male, emasculated, in an existential search to redeem his maleness. As Francine Parker recalls in her interview with Lupino, *Not Wanted* was about:

> [T]he poverty of a woman's fantasy life. The silent long last scene of the film is one of the most moving, beautifully shot scenes of any film: a chase by a crippled young man to save the woman he loves from suicide. No word is spoken, the last eight pages of dialogue having been thrown away on the day of shooting.[149]

Indeed, the final image is sparing: once Drew falls, Sally stops running; once Drew is vulnerable, Sally opens up; and once Drew forgives Sally, they can both be free.



Figure 50. Locked in desperation.

[149] Francine Parker, "Discovering Ida Lupino," *Action* (January 1971–December 1973), 2.

Sally's Interview

When Sally Forrest was interviewed about her career, specifically about *Not Wanted*, she had the following dialogue with Susan King:[150]

Interviewer (D): [How] did you find Ida Lupino . . .This must have been the very first thing she directed, one of the first things?

Forrest: Yes I think it was.

D: Did you find her an effective director?

Forrest: Marvelous! Because I had never even taken acting lessons, I had never tried to be an actress, and there I was, a star in, true, a small show, but I was the star of the show. I don't know how, but she just guided me. She was, if not the best, one of the best directors I've had. And wonderful for women, just fabulous. When I had the chance of working with her as an "actress" in another picture,[151] it always astounded me; she was one of these people who knew where the lights were, if the light wasn't right, she knew it. There was nothing she didn't know.

D: In her directing, how did she work with actors?

Forrest: Very intimately. We became very close on the set. Never other than that, but she knew me. And I was really a child, you know.

According to Jackie Byars, "Diane Waldman places *Not Wanted* within its historical and production context, emphasizing Lupino's role as a negotiator in her ultimately successful attempt to gain script approval from the Production Code Administration. Indeed, Lupino sacrificed some of the acute articulations of gender and class in the original script in order to get

[150] Fragment of an interview I found when I was working in Sally Forrest's Archive. Undated, the interviewer was indicated by the letter "D.".Forrest had redacted or edited some of this early draft of a later *Los Angeles Times* interview, where Susan King was the interviewer.

[151] Fritz Lang's *While the City Sleeps* (1956)

it approved, but as co-writer and director—Lupino was able to move the script in a more female-centered direction."[152] Lupino skirted the censors in various ways, including the circumvention of such punishment, as well as the false need to find "Mr. Right." There was no discussion of immorality or repentance for Sally's sexual activity. *Not Wanted* offers an ambiguous end to a feminist docu-melodrama.[153]



Figure 51. Sally Forrest and Keefe Brasselle,
a candid off-the-set shot.
Sally Forrest Archive, UCLA Special Collections.

Not Wanted's 1 million dollar gross, came from a large, captivated female audience. Lupino questioned the old moral code and, at the same time, refused to define herself as a feminist. For *Never Fear,* Lupino continued shooting on location, in an actual rehab center; stressing the importance of authenticity on the narrative. Sixty-six years later, Guillermo Del

[152] Jackie Byars, review of *Queen of the B's: Ida Lupino behind the Camera* by Annette Kuhn, *Film Quarterly*, vol. 50, no. 4 (Summer 1997): 62.

[153] Lupino's docudramas use elements of real life: non-actors, actual locations being used as they are—real hospitals, gas stations, real day-workers in the background—many second unit background shots, in both *Not Wanted* and *Never Fear*. In *Outrage,* Lupino shot in a canning plant. For *The Bigamist*, she moves a satiric scene into an actual "movie star home" bus tour. Actual tennis footage from *Hard, Fast & Beautiful* matches her and editor Ziegler's rehearsed tennis scenes. The true story elements in the opening crawl from *The Hitch-Hiker* with real life details throughout lend the film much of its gravitas. As stated, Lupino's films use a variety of genre hybrids, however, they all contain elements of reality that are interwoven through her narratives. Smartly, Lupino grounds her films in reality that serves to scaffold her censorship workarounds.

Toro, among many other directors, did the same, in discussing his 2018 academy-award-winning film, *The Shape of Water,* noted*:* "We shot in a real . . . hospital. I prefer to be in real spaces because you have more texture, more surprises, more gifts from the place."[154]



Figure 52. Production shot of director Lupino on set of *Never Fear.*

[154] Guillermo Del Toro, discussing his Academy Award-winning film *The Shape of Water*. *Film Comment* (May–June-2016), 39.

Never Fear (1950)

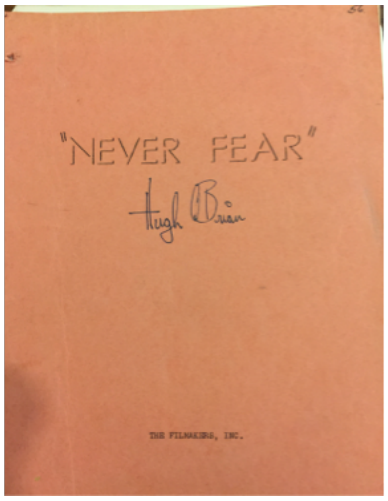
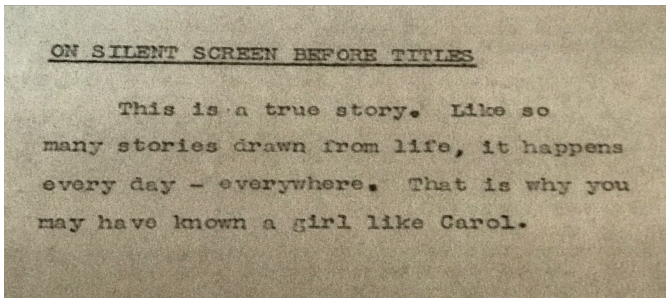


Figure 53. Final script for *Never Fear*.
September 7, 1949. Autographed by
Hugh O'Brien, another of Lupino's
young acting discoveries.
UCLA Special Collections. Hugh O'Brien
Papers Collection 257 Box 807-AUH-9313 Circulation=N.


ON SILENT SCREEN BEFORE TITLES

This is a true story. Like so many stories drawn from life, it happens every day – everywhere. That is why you may have known a girl like Carol.

Figure 54. Documentary-like opening warning.
UCLA Special Collections, Hugh O'Brien Papers, Collection 257
Box 807-AUH-9313 Circulation=N

ON SILENT SCREEN BEFORE TITLES

This is a true story. Like so many stories drawn
from life, it happens every day – everywhere.
That is why you may have known a girl like Carol.[155]

REWRITTEN VERSION ON SCREEN BEFORE TITLES

This is a true story. *It was photographed where it happened*.
Our grateful thanks to the many who made this motion picture possible.[156]

[155] Fragment from The UCLA Special Collections. This paragraph was rewritten in the final film. See below.

And, CREDITS OVER, "The Filmakers present an Ida Lupino Production, *Young Lovers"*—however later posters, and henceforth, the movie's title became *Never Fear*, though from Lupino and Young's note to Sally Forrest, the day before the shoot, the two principals were already calling their movie *Never Fear*. (See figure 62.) Sally Forrest, Keefe Brasselle, and Hugh O'Brian hold top billing, followed by: written for the screen by Ida Lupino and Collier Young; music by Leith Stevens;[157] photography by Archie Stout; production design, Van Nest Polglase; dance designed and staged by Billy Daniel;[158] produced by Collier Young, directed by Ida Lupino. Credits end at 1:37 seconds.[159]

Never Fear, shot between 1949 and 1950, is about a promising modern dancer, Carol Williams, played by Sally Forrest,[160] who suddenly contracts polio myelitis and is told she will never dance again. Her dance partner and lover, Guy Richards, played by Keefe Brasselle, is shaken, and eventually pushed away by a depressed Carol, who wants to be alone—no reminders of her past life and full of guilt for cutting Guy's career short. Sally's guilt in *Not Wanted* is replayed in *Never Fear*, with the first film, Sally's presumed fault, and in the second film, bad luck, but contagion nonetheless. Carol is a victim until she regains her courage and confidence. What follows is Lupino's modernist opening, which I have re-written in screenplay form. I have deleted scenes that were in Lupino's script but did not make the final cut to screen, for a variety of reasons, including: budget, scheduling difficulty, or repetitive shots unnecessary once on-set.

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[156] This is the actual draft of the screen note from *Never Fear,* from *Youtube,* with 31,620 views (as of 4.27.18) and mistitled, "the film from the "1940s." Actually *Never Fear* was released on December 29, 1949, which meant the cast and crew worked through Christmas, if celebrated

[157] The order of these credits is unusual in various ways: the music director is billed right after the screenwriter credit, and before the cinematographer; and the screenwriter credit then follows the actors's credits.

[158] https://www.imdb.com/name/nm0199585/?ref_=fn_al_nm_2

[159] I have reverse-engineered Lupino's screenplay by following what is actually onscreen. I have not found a screenplay that correlates with Lupino's final version. I can surmise that she moved quickly on-set and may have consolidated earlier screenplay notes to fit her schedule and budget.

[160] Sally Forrest was a trained dancer and, as such, Lupino used her athleticism here and in *Hard, Fast & Beautiful*, equating athleticism with both femininity and power.

The Screenplay and The Cuts: Opening Shots

MUSIC up and WE DISSOLVE to:

EXT. BALBOA STREET – INSERT

We SEE a small bouquet of flowers through a glass window, and the CAMERA PANS UP to meet our POV –

EXT. GUY RICHARDS – SAME

Who looks at that same bouquet. CAMERA continues, moving to pick up Guy in a SINGLE who looks longingly at the flowers, checks his trouser pockets for money, doesn't have any, begins to take off when –

A DELIVERY BOY

With a gigantic flower delivery catches Guy's attention, as he moves fast out of the flower shop, momentarily cutting Guy from our view, flowers now filling the screen. Once the flower arrangement has passed, we SEE that Guy has cleverly plucked a small Gardenia arrangement from the bouquet making his own tiny spray, and pleased with his stolen gift, spins a u-turn around a lamppost, and the MUSIC reflects Guy's carefree life –[161]

ON GUY – SAME

As he continues down the street, a Chaplinesque walk away from the now still camera, strolling to the beat of Leith Stevens' music.

In one shot, with no cuts, Lupino has given us a lot of information: We'll see Guy again, he's probably got a girlfriend, we know he has no money, but he is content to take a few flowers from an over-the-top arrangement—a happy-go-lucky life, which will be the positive aspect of the character's spine. Lupino then makes her first cut to:

EXT. ANOTHER STREET -- BIT LATER

Guy walks past the local, *Club 18,* marque, his picture posted prominently, takes a quick look at himself, gives his picture a quick kiss from his fingertips to his mouth to the poster, and continues inside.

[161] Gardenias are a recurring motif throughout the film, representing Guy's pure love for Carol. Gardenias often represent weddings.

INT. THEATRE STAGE – MOMENTS LATER

Guy walks into an open space of a large theatre, a full floor above the proscenium, where the CAMERA angles down and we SEE Sally Forrest's character, CAROL WILLIAMS in a high, wide-angle shot, where she is rehearsing a dance segment. Guy looms large here from the balcony above, as –

BELOW ON STAGE – SAME

Carol is tiny, almost like a dancer in a music box, someone we can barely see from Guy's high vantage point. . .

Compare this actual opening to the "Final Draft" dated September 7, 1949:[162]

"EXT. BALBOA STREET – DAY

"LONG SHOT

"A YOUNG MAN ~~carrying a paper bag under his arm, exits from a drug store with great speed zigzagging in and out of the passing pedestrians and briefly clad sunworshippers. He makes a sudden stop and, at the same time, nearly pushes off balance a rather portly gentleman who is in the act of bending down to purchase a paper from a news rack. The young man, Guy Richards, gives a vague smile of apology, spins around and makes for a small florist shop one door down.~~[163] He peers in the window for a moment, then digs in his pocket, brings out a few coins, gives a little shrug of disappointment and is about to leave when one of the florist assistants exists from the shop carrying a huge floral centerpiece about five feet long. As he passes Guy, the flowers held aloft and heads for the florist van, Guy deftly whisks a couple of gardenias from the rear end of the bouquet and starts gaily down the street again. ~~He comes abreast of the portly gent once more, who has been eyeing all this. Guy gives him the hush sign, and, before the man can open his mouth, beats it around the corner.~~"

CUT TO:

"EXT. SIDE STREET – DAY

"MED. LONG SHOT – FEATURING THE CLUB 18
Guy comes down the street, pauses outside the club for a moment and proudly examines a picture on display. ~~As CAMERA DOLLIES CLOSER, HOLDING GUY AND PICTURE,~~ we see it is a photo of Guy and a young girl. Above it are pasted the words: 'Opening Tonight – Guy and Carol – Brilliant new dance team.' Guy ~~strokes the word "Brilliant', then~~ disappears inside."

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[162] UCLA Arts Library Special Collections Hugh O'Brian Papers, Collection 257, Box 8 07-AUH-9313 Circulation=N.

[163] Redacted portions of the opening are those Lupino did not shoot, yet were in her "Final" Script, dated September 7, 1949.

CUT TO:

"INT. CLUB 18 – DAY

As Guy enters the theatre, he removes his jacket, ~~hangs it on hook,~~ moves to the edge of the balcony, CAMERA FOLLOWING, then leans over it and yells below –

Looking at each deleted portion, we see that these may have been unnecessary shots. Day 1 of a shoot is vital to complete the director's setups, mostly to generate a calm on-set atmosphere, organized, and under control. Lupino may have deleted these shots because of time. At 2:48 seconds, we see the lovers together—hence, the first title, *Young Lovers*[164]—they are an excited, happy dance duo, Guy the choreographer, Carol the main dancer. They seem to be on the cusp of their breakthrough to real fame; but an undercurrent of suspense looms, as Lupino and Young have deftly set up the viewer for something serious: an impending doom. A Lupino pattern is repeated here—a documentary voice-over warning the public, emphasizing the story is from *real life*, and including the spectator; the year 1949–1950—and "It was photographed where it happened," that is, *on location.* As director Barbet Schroeder states: "All movies are documentaries in the sense they record real people doing real things."[165] Lupino makes that proclamation clear at the beginning of each of her movies.

Lupino and Young's first line of dialogue in *Never Fear* comes at 2:27; Lupino's usual focus on image over dialogue. The plot of *Never Fear* is simple, and quoted here from the PCA's *Cast of Characters and Synopsis Form,* by reviewers Dougherty, Van Schmus, and Durland: "This is a story of how a young dancer gets polio; of how her resulting feelings of self-pity lead to a break-up with her fiancé; and of her partial physical recovery and reconciliation with the

[164] The original title of the film, before it was renamed *Never Fear.*

[165] Barbet Schroeder in his own words, said to me during his on-set shoot *Single White Female* (1992).

fiancé."[166] *On the Analysis of Film Content Form*, under the sub-head "ENDING," Lupino checked "*HAPPY."* As stated, Lupino learned the basic techniques of film directing during her early days in suspension from Warner Bros. by watching others behind the camera. Indeed, she also learned how to check the right boxes on PCA film forms to obtain green lights. *Never Fear* is Lupino's most overtly autobiographical film. She had polio when she was a young girl, which she comments about on Ralph Edwards's *This is Your Life Ida Lupino*, briefly stating that her right hand has remained slightly impaired. *The Analysis of Film Content Form* has several subheadings. For example, *Period*, which is filled in as "Contemporary," *Major locales*, "City," and *Settings*: "*Balboa streets*—theater night club, dressing room, beach, doctor's office;" and last, for "*Los Angeles*: hospital room, highway; Kabat-Kaiser Institute (for polio) including elevator, corridors, rooms, gym, pool, auditorium, office, garden, therapy rooms, real estate offices, park, car, countryside, apartment."[167] The Kabat-Kaiser Institute location is well-used to realistically depict polio patients and survivors of the contagion; again, a docu-drama hybrid and exposé of polio and its aftermath.

In a letter to Geoffrey Shurlock of the Motion Picture Association, 5504 Hollywood Blvd., Hollywood, California, Collier Young writes to enclose two copies of *Never Fear*, letting Shurlock know he and Lupino "contemplate" production no later than September 15, 1949.[168] On August 17, 1949, Breen replies to Young asking decorously for six routine items,[169] followed by

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[166] Cast of Characters and Synopsis forms, From the collections of the Margaret Herrick Library – Academy of Motion Picture Arts and Sciences, November 10, 1949.

[167] Analysis of Film Content – Part One – General p.1 from the collections of the Margaret Herrick Library – Academy of Motion Picture Arts and Sciences, November 10, 1949.

[168] Letter to Geoffrey Shurlock from Collier Young, August 10, 1949. From the collections of the Margaret Herrick Library – Academy of Motion Picture Arts and Sciences.

[169] 1. Name of releasing company, Eagle Lion; 2. Number of feet in the picture, 7,733; 3. Classification (original screen story, Larry Marcus and Lou Schor); 4. Official credit sheet; 5. Brief synopsis of the story. (*Hard, Fast & Beautiful*, used an almost equal amount of film, 7,485 feet.)

a *Cordially yours*, Joseph I. Breen. Indeed, Lupino's second film, *Never Fear*, began production right on schedule September 2, 1949.[170]

Lupino used much of the Kaiser-Kabat Center for her film's shoot. The Center moved, and today is situated at 1450 10th St., #2, Santa Monica, California 90401, its beginnings stretching back to 1944 when Henry J. Kaiser's son contracted multiple sclerosis;[171] at the time, the most widespread disabling neurological condition affecting young adults in the world, and, with it, the polio contagion which emerged around 1934, and then spiked again in 1948. Kaiser was determined to find a cure for his son. Subsequently, a polio vaccine also was developed in the mid-1950s. Lupino shot *Never Fear* in the earlier Santa Monica location, seen in the photo below—the large building at the center—on the sea:

[170] See page 112 of this dissertation for the handwritten note from Lupino and Young to Sally Forrest wishing her luck on the following day, the beginning of the *Never Fear* shoot. "Here we go again" at the top of the note to Forrest refers to the fact they are making a second movie (in a row) together, the first being *Not Wanted*. *Never Fear*, the final title of Lupino's second movie, is about the polio contagion and how it shattered lives. Lupino and Young use their film's title cleverly in their note to Forrest, to quell any nerves Forrest may have had the night before filming. Note the arrow emphasizing Club Del Mar, where Lupino probably was staying with Young during the shoot, immediately next door to the Kabat-Kaiser Institute at that time. (See photo below of the two buildings.) Club Del Mar and The Kabat-Kaiser Institute are shown also on the Lupino Map, Appendix 25.

[171] Kaiser-Kabat website - https://kaiserpermanentehistory.org/latest/kabat-kaiser-improving-quality-of-life-through-rehabilitation/



Figure 55. Edgewater Beach Hotel (1925). It turned into a hotel (called The Ambassador, in 1944). It was then taken over by the Army Air Corps as a Redistribution Station, and after World War II, a private club that Kaiser then bought, opening his hospital in 1948 as the Kabat-Kaiser Institute.[172]

A hospital ward was added to the Kabat-Kaiser Center in January of 1949, which Lupino used to its fullest capacity:



Figure 56. Modern pool therapy.

A news account from 1952 described the Kabat-Kaiser setting thusly: "First impression on entering the Santa Monica institute is that of stepping into a luxurious beach resort. A large swimming pool, beautifully furnished lounge, and inviting glassed-in beach-front patio are located on the ground floor. Shorts, pedal pushers, swim suits, and jeans are the principal attire.

[172] Note the building to the right of the Kabat-Kaiser Center was Club Del Mar, where Lupino sent her congratulatory note (see p. 112) to Sally Forrest the night before starting production, on *Never Fear.* Club Del Mar is still there, now a hotel called Casa Del Mar.

Second impression hits one like an avalanche. Every person in sight is either in a wheel chair, walking with crutches or body braces; or being pushed along on a gurney. Everyone appears happy and busy, going to or from water therapy, a physiotherapy session, or exercise room."[173]

In a *Reader's Digest* Article, by Paul du Kruif, titled, "Many Will Rise and Walk," dated February, 1946 about Dr. Kabat, du Kruif states:

> Recreation includes nightly programs of moving pictures, "wheel-chair" square dances, bingo, water volley ball or variety shows. Given the center's proximity to Hollywood, it was often the site of cameo appearances by movie stars. But that relationship took a deeper step when the actress Ida Lupino directed (and co-wrote, and co-produced) a film there. *Never Fear* a story about a beautiful young dancer with a promising career who contracted polio and struggled to recover, had personal meaning for Lupino, who had contracted polio herself in 1934. Lupino made the film to combat the public fear of polio during the 1948-49 epidemic, and captured the power of the center's program using actual patients and, yes, a wheelchair dance. *Not Wanted*, synthesizes Lupino's wandering girl-women with ". . . half-formed expectations"[174] who is suddenly changed by a traumatic event.

[173] Kabat-Kaiser Institute website: https://kaiserpermanentehistory.org/latest/kabat-kaiser-improving-quality-of-life-through-rehabilitation/

[174] Ronnie Scheib, "Ida Lupino: Auteuress," *Film Comment,* Vol. 16, no. 1 (1980): 55



Figure 57. Wheelchair dance at the Kabat-Kaiser Center.



Figure 58. Sally and Hugh O'Brian, at the wheelchair dance.

Critic Ronnie Scheib goes on to state: "Lupino as co-writer is an auteur in a literal sense, and it is not difficult to schematize the overall pattern of her narratives: a brief opening positing a continuing 'normal' life, a sudden traumatic interruption of that flow, an overwhelming sense of alienation ad disorientation, a brief respite at some sheltered communal refuge, a reversal of

trauma by the active assumption of what was initially passively experienced, and a tentative start of a new life."[175] Scheib continues to speculate that *Never Fear's* autobiographical nature assumes that Carol's polio attack kept her from her dance ambitions, ultimately from becoming a choreographer, often a male-dominated profession. Interestingly, most of Lupino's ancestors, including her mother, Connie Emerald, and her sister Rita Lupino had been dancers, so she had a keen knowledge of the dance world. Further, Lupino understood passivity in her characters, as did Nicholas Ray in his—see Jim Backus as James Dean's father, in *Rebel Without a Cause*, or Ken Patterson as Sally Forrest's father, in *Hard, Fast & Beautiful*—social forces that drove an aggressive/passive parental psychology during the repressive 1950s. In *Never Fear*, however, Carol is able finally to "stand on her own" *before* she leaves the Institute, and with no *protective* man or new lover in sight.

Scheib credits Lupino generally with an "almost documentary sense of locale which creates a very special tension." This tension becomes neorealistic in Lupino's hands; a tale made more taut with location shooting, the sight of actual post-war victims in wheel chairs, configured in Hugh O'Brien's character, who encapsulates these traumatized victims. When Lupino combines Carol's social problems (i.e., ending her engagement to Guy, her isolation, and loss of self) the narrative is consolidated into a Lupino hybrid.

As stated, Scheib, like others compares "[Lupino's] auteur qualities to those of Ray, Fuller, and Aldrich. Like those male directors, Lupino's characters' consciousness, fill the screen but not the world, thereby questioning the subjective heroic consciousness structures of traditional Hollywood film."[176] Further, Scheib compares Lupino to Ray, Fuller, and Aldrich, as thematic products of the "postwar consciousness, left, in the disjunctive transition between

[175] Ibid. 55.

[176] Scheib, "Ida Lupino," 58.

trauma and a possibly even more traumatic return to normality, to reconstruct or *re-destruct* the suddenly tenuous connections between an alienated subjectivity and the too-stable structures through which it can no longer define itself."[177] And, according to Kuhn, "Her body is most definitely on display, 'to-be-looked-at, but it is active in its struggle against inactivity of accepting a mutilated, dependent, intersubjective version of womanhood."[178]



Figure 59. Maggie Knott with patient at Kabat-Kaiser Institute, 1951.[179]



Figure 60. Sally receives Knott physical therapy.

Lupino utilized Forrest's capabilities as a dancer and athlete for all three of their film collaborations: *Not Wanted*, 1949—pregnancy; *Never Fear*, 1950—dance, polio; *Hard, Fast & Beautiful*, 1950—tennis. Each of these narratives demanded Forrest to foreground her athleticism, however the most challenging and satisfying might have been her fall from gifted dancer to her struggling polio survivor, in *Never Fear*. Indeed, Sally Forrest had wanted to be a dancer since childhood, drawing pictures of costumed dancers and prima ballerinas; one such drawing of hers shown here.

[177] Kuhn, *Queen of the B's,* 90 (quoting Ronnie Scheib).

[178] Yvonne and Suzanne Leonard, eds., *Fifty Hollywood Directors* (New York: Routledge, 2015), 161–62.

[179] Ibid.

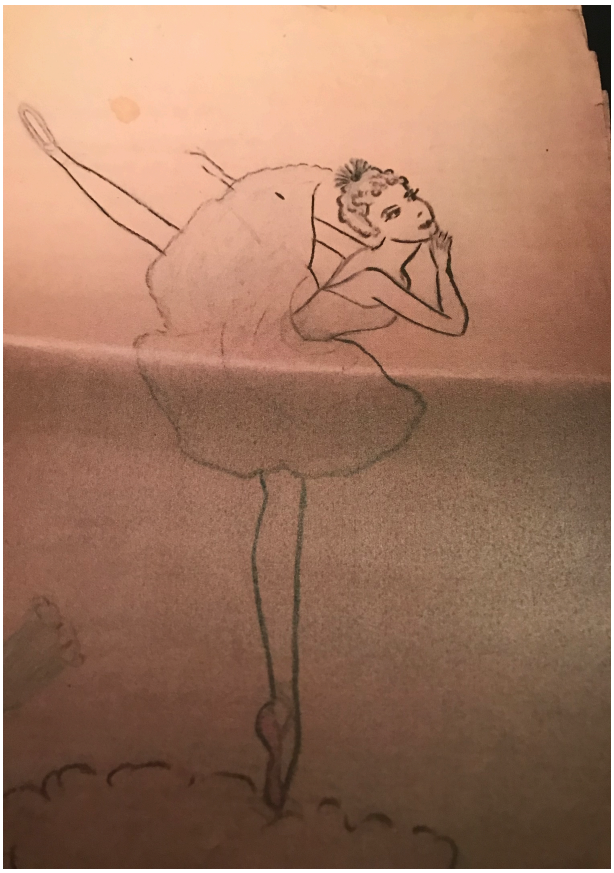


Figure 61. Forrest's hand-drawn ballerina, uncertain age.
The Sally Forrest Archive, UCLA Special Collections.

The note, seen below, from the Sally Forrest Archive, shows that Lupino and Young may have been staying next door to the Kabat-Kaiser Center either during the shoot, or just before the first day of shooting. Forrest kept this note in one of her scrapbooks, with her childhood drawings, and in pristine condition, treasuring her time with Lupino. (See Appendix 18 for The Sally Forrest Archive Spreadsheet.) At the top center of the note below, "Club Del Mar" is clearly printed, probably a typical notepad put in each of the the hotel rooms.

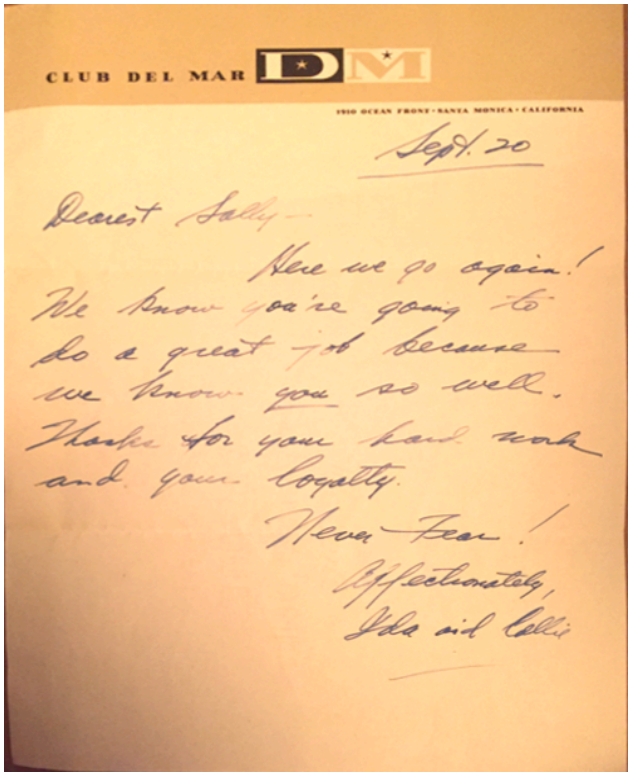


Figure 62. Note to Forrest on the eve of her *Never Fear* shoot.
From The Sally Forrest Archive, UCLA Special Collections

The press for *Never Fear* was complicated by the change to that title from *The Young Lovers*. Searching for the movie on YouTube, *The Young Lovers* seems to be the correct title, yet the posters were constructed using "Never Fear". On YouTube, *The Young Lovers* is the *onscreen* credited title, and the DVD currently available on Amazon and distributed by Reel Enterprises is also found under the title *The Young Lovers*; the poster below right is the original cover art, in English, and on the left, a rare poster in both French and Dutch stating boldly: *Je Yeux vivre* (French for "I will live"), and *ik wil leven* (Dutch for "I will live")





Figures 63 and 64. Two original posters for *Never Fear*.
On the left, French and Dutch-language, and to the right, for English-language audiences. From the Sally Forrest Archive, UCLA Special Collections; digitized disk available in the Archive, which includes a third original poster when *Never Fear* was first called *The Young Lovers*.

On some posters:

The Dramatic Successor to "NOT WANTED"

Another Box-Office SMASH!

NEVER FEAR

The Filmakers present an IDA LUPINO Production

Indeed, the confusion of titles signals what was more important to Lupino, and perhaps to Young as well; instead of a flatfooted story about young lovers—a criticism of *Not Wanted*—Lupino insisted on a more complex narrative about the destabilization of a major dance/choreographic career by a virulent, contemporary disease—one that everyone feared. From the doctors' point of view in *Never Fear*, getting "well," or beating the disease, seemed to have more to do with willing oneself to do so, than the body physically healing itself, as with a more common infection. This idea of psychological health emanating from faith and courage has its roots in a late 1950s redemptive, positive community of a like-minded kinship of patients; see, for example, the unmarried, pregnant women in *Not Wanted,* and, the Sirk-like redemptive pastor in *Outrage*.[180] In 1950, *The New York Times Film Review* commends Lupino's *Outrage* for "restraint and a modicum of courage in jousting with another social problem . . . But, the drama . . . is an indictment which loses a great deal of its effect by lapsing into run-of-the-mill plot lines. Its preachment is indeed honorable, but its execution lacks punch and conviction."[181] Ultimately Breen was in the background, softening the expressive blows Lupino tried to throw. Like *Not Wanted's* terror of teen pregnancy, *Never Fear* highlights the real (social) problem of polio, thereby justifying the exploitative aspects of the narrative. Indeed, the posters, though creating very different visual implications were all, much like Lupino's poverty row origins, produced and titled to sell.

Pressbooks

Advertising also exploited the star team of Sally Forrest and Keefe Brasselle in their second movie together, in suggesting they were a *new* couple in real life. "The sensational new stars from the team of "*Not Wanted*"—together again—in a taut, tense, turbulent romance,

[180] Lupino managed it both ways in *Outrage,* her pastor-like redeemer figure was both sexual with "normal" urges and drives, yet genderless or nonsexual, even somatic lest his healing ability become tarnished.

[181] *The New York Times Film Review*, October 16, 1950.

"*NEVER FEAR.*" "Sally Forrest and Keefe Brasselle are young actors with splendid dramatic resources," wrote *The Hollywood Reporter*. In addition, Eagle Lion Films promoted the movie's director: "Ida Lupino makes it two hits in a row . . . '*Not Wanted'* '*Never Fear*'"; and radio spots featuring Ida Lupino: "Get your FREE radio spot announcements! The disc allows for live playdate announcements after each spot. Several of these spots are narrated by Ida Lupino who directed '*Never Fear*.' The platter contains one-minute, 30-second and 15-second spots. Send your request to Exploitation Manager, Eagle Lion Films." To promote tie-up stills: "Several '*Never Fear'* stills are exceptionally well-suited for tie-up purposes: window displays, counter cards, and co-operative ads." Stills illustrated and products they highlight are: "soda fountains and drinking cups, dressing gowns, sportswear, bakeries, beachwear, jewelers, art supplies, drawing schools, bathing suits, beauty shops, pearls, children's clothing, photographers, women's fashions and cosmetics." "Use of these stills is authorized providing that no endorsement of any product read or implied, appears in accompanying copy." And, "On the street! Street bally on '*Never Fear*' can utilize several young couples who stroll along the main streets of town arm in arm and wearing placards reading: All the world loves a lover . . . that's why all *Blanktown* will love '*Never Fear*' Thursday at the Rialto."[182]

Lupino believed in the power of advertising and knew the inherent potency of her persona, a world famous actress turned director. These exploitation films were historically sold using manipulative, targeted ads; the producers knew the demographics they needed in order to sell tickets. Here, Lupino was pursuing her erstwhile fans, women, couples, youth, and postwar

[182] Posters were 24-sheet, 1-sheet, 6-sheet, and 3-sheet – all promoting the romance between two newcomers and their possible real life love story. Pressbook from The Sally Forrest Archive, UCLA Special Collections Lupino's campaign for *Outrage* was similarly exploitative: "Victim of attack!" Note Breen disallowed Lupino to use the word "rape." "Her plight screams the shame of laws that fail to protect young girls from fiends on parole! See her sensational story! Blistering drama honestly told and fearlessly presented!" (Doheny Library Clipping Files).

victims of trauma. Her focus is polio, but her film recalls the postwar trauma of men without limbs, mutilated bodies, polio-like. As such, *The Men,* directed by Fred Zinneman and written by Carl Foreman, starring Marlon Brando and Theresa Wright,[183] accompanies *Never Fear*. *The Men*, released July 20, 1950, landed in theatres six months after Lupino's film was released, December 20, 1949. Unlike Lupino, Zinneman used Encino's Birmingham High School to *front for* a veteran's hospital; however, Brando famously lived with paraplegic vets for several months without being paid, and Zinneman photographed actual vets, both of which brought a Lupino, docu-dramatic postwar reality to his shoot. Like Lupino, Zinneman used the San Fernando Valley for many of The Men's exteriors. Interestingly, it was important to both directors that their films reflect the postwar reality of physical and mental trauma.

The ads for *Never Fear* capitalized on Lupino in various ways, but the most documentary-like or personal ad is an unglamorous, but serious picture of Lupino—perhaps more director-like than actress—with a quote next to her that states: "Why I Made 'Never Fear' by Ida Lupino." It is as though Lupino is writing a letter to her audience, *suggesting* that she had polio, and knows the fear and the "courage" it takes to fight the disease. She writes:

> Where there is human courage, there is drama. When everyday people fight for life and love, you have the very essence of heroism. These are the real life ingredients of "NEVER FEAR".
>
> Because I saw this story happen . . . because it thrilled me with its truth and hope . . . that's why I wanted to bring "NEVER FEAR" to the screen, photographed where it happened.
>
> Naturally, I was also encouraged by the enthusiastic support the American public gave to "NOT WANTED." It proved to me that most people do want something different out of Hollywood.
>
> These are the reasons why I am proud of "NEVER FEAR." I sincerely hope this intimate story of the heart will have a lasting meaning for you. And Lupino signs her name in cursive.

[183] Teresa Wright worked with both Hitchcock in his film, *Shadow of a Doubt* (1943) and with Lupino in her first co-written and directed half-hour movie for TV, "No 5 Checked out" (1956).



Figure 65. Courage ad.
Sally Forrest Archive, UCLA Special Collections.

In a post entitled, "Ida Lupino's *Never Fear* (*The Young Lovers*)" Charles Silver, curator, Department of Film MoMA, November 6, 2012, states:

> *Never Fear* definitely brought out a distinctively feminine side to Lupino's direction. It's difficult to define precisely, but there is an unusually physical, tactile quality to the way the film's characters relate to one another. So although it would be hard to argue that the film has a conventionally feminist sensibility, it would also be hard to imagine it having been directed by a man. *Never Fear* must have had a special resonance for Lupino . . . since she had, like her heroine, experienced polio as an adolescent. The fact that she had to direct the film from a wheelchair—due to an injury—must have been a constant reminder of how close she came to a grim early fate. Instead, she recovered and, as Anne Morra has written, her work 'remains singular, a vital contribution to the evolution of

women in cinema and of American independent film production in general.[184]



Figure 66. Lupino directs *Never Fear* with a broken leg.
The Sally Forrest Archive, UCLA Special Collections

Indeed, Lupino had suffered an injury before production of *Never Fear* that required she direct from, if not a wheelchair, a director's chair. *Never Fear* may have had the same director with the same two co-stars, but the story itself is vastly different in female protagonist from Lupino's first-directed film, *Not Wanted. Never Fear* is about a creative woman, full of life, rather than a half-formed girl only wanting to get out of her childhood home where her passive father and frustrated mother fight and bicker inside a loveless marriage. Carol in *Never Fear* is active, vital, a trained dancer, much like Lupino's sister Rita, and even Lupino herself, whose once-athletic body is suddenly mutilated by the highly contagious polio virus that struck the United States once in the 1930s and again in the 1950s. The onslaught of polio destroys Carol's dance career as well as her love-relationship with Guy, the two of them ready to break out in

[184] Charles Silver, Curator, Department of Film, MoMA, Nov. 6, 2012, "An Auturist History of Film", notes accompanying screenings of Ida Lupino's *Never Fear* (*The Young Lovers*), Nov. 8, 9, and 10 in Theatre 3. https://www.moma.org/explore/inside_out/2012/11/06/ida-lupinos-never-fear-the-young-lovers/

their new nightclub act—a sexual and dangerous fencing fight—exquisitely executed with the usual Lupino suspense; that is, suspense as to whether they will get through the dance, but also the suspense of the dance itself, a delicate balance that easily completes the celebratory opening of the film. The sword fight is a masculine-feminine joust choreographed by the expressive Billy Daniel, and photographed using close-ups and medium shots, a moving camera that captures the suspense without the audience being aware of the camera direction. Forrest and Brasselle battle in black costumes and are spotlighted in high key light, with the audience blacked out. But as Carol's body suddenly weakens after the successful recital, during a rehearsal, and while Lupino shoots Carol, Guy's back to her as he plays a heavy, piano crescendo, which increases in volume and intensity, Carol silently is stricken with polio right behind Guy but right in front of us,

Lupino's camera dollies in and holds on Guy, working on a new routine at the piano, off-handedly throwing enthusiastic remarks over his shoulder, only to unexpectedly cut to Carol behind him, literally hanging on the ropes of the stage in slowly dawning awareness of her illness, exploring the silent disaster, the invisible process of change within her;[185] a slow-dance in itself.

The sword fight begins at 8:22, and by 14:20, Carol has collapsed and on her way to the hospital—a taut, packed opening. After the dance, Lupino dissolves to the dressing room, their debut a success, with Guy excitedly delivering a variation on the *Casablanca*[186] line, "Here's looking at you . . . for years and years." More suspense, as the audience begins to feel that this movie has just begun, and it is all too good to be true; that this celebratory feeling can't last. Lupino dissolves to beach birds—the Kabat-Kaiser Institute is right on the beach in Santa

[185] Scheib, "Ida Lupino," 58.

[186] According to Peter Wollen, in his *The Auteur Theory: Michael Curtiz* and *Casablanca in Authorship and Film,* ed. David A. Gerstner and Janet Straiger (New York: Routledge, 2003), Curtiz's Casablanca may have just been too popular for Curtiz to be accepted as an auteur by the Cahiers Du Cinema Group. Lupino starred in Curtiz's film, *The Sea Wolf* (1941), from Jack London's novel of the same name.

Monica—where Guy asks Carol to marry him, one last happy moment, and another dissolve, music eerily juxtaposed over a *sad* refrain, taking us to the following day, when Carol collapses behind Guy's ecstatic and muscular piano riff. Lupino used the piano for Leo Penn's character in *Not Wanted*, and here again she gives both piano and choreography skills to Guy's character—besides common noir conventions—creative occupations unusual for onscreen men in the immediate post-war 1950s, here used to show as Guy's inability to survive in this male-dominated system.

Carol's near-death moment brings us by ambulance to the Kabat-Kaiser Institute's marquee entrance, as a doctor's words into an urgent telephone call are clear, "suspected polio," followed by the concomitant piano death notes, another stricken by poliomyelitis!



Figure 67. *Never Fear*, Carol arrives by ambulance to The Kabat-Kaiser Institute.

We are introduced to the confines of polio with the silver wheels of a wheel chair; sitting in it is a young boy being cheered up by an adult patient, also in a chair, Hugh O'Brian, in his first major film role.[187] As O'Brian wheels around to the elevator, Lupino immediately signals through images, camera angles, and bits of dialogue that he is a positive force at the Center—

[187] "Here's a list I settled with my landlady: four weeks back rent at $10. a week, put new ties on my old car, ordered flowers for Ida Lupino who was directing me in *Young Lovers*, took my girl and her Mom to dinner at Chasen's, then I thought I'd better not forget my agent—I got him a sweater. There was still fifty dollar left, so I put it into the church poor box." From *Roundup, "*What did you spend money on when you first felt rich?" by Anita Summer.

Lupino's frames are often full of activity, allowing multiple ideas and images to be accessed by the spectator at once. The retired surgeon who heads the Institute tells Carol his own story of polio, which ended his surgical career; a paralysis that disallowed the full use of his right hand—which was Lupino's own physical remnant from her bout with Polio. Thus, here, Lupino is represented by the male surgeon, rather than the female dancer.

Carol bemoans her fate, at first trying to re-educate her muscles, but finally falling, and giving up entirely: "I'll never walk or dance again." Lupino then shoots a docu-dramatic montage of Carol's rehab. in four shots:




Figures 68 and 69. Carol in rehab.



Figure 70. Carol is frustrated, trying to stand just before she falls.



Figure 71. Eventually Carol will get "off the rails."

Lupino then deftly cuts away from Carol, to Guy's new life—he applies for a job in real estate, for an obnoxious boss, not unlike representations of studio moguls—naming this character B. S. Brownley (Jerry Hausner, from Kubrick's *Paths of Glory* [1967] and *The Naked Street*, [1955] with Anthony Quinn and Anne Bancroft)—Lupino always looking for space to inject satire around business. Lupino then cuts back allowing us to get to know Hugh O'Brian's sage-like Sirkian character, Len Randall. By 35:40, we hear an uplifting song about Guymas, Mexico—the same city Lupino uses as potential escape route for killer Emmett Myers in *The Hitch-Hiker*—as she introduces this community of polio victims and how they take care of one another: a series of images that culminates in a wheel chair square dance with actual Kabat-Kaiser Institute patients. A potential romantic connection is raised between Carol and Hugh O'Brian, which the California preacher/redeemer relationship, Todd Andrews and Mala Powers in Lupino's *Outrage* will mimic. O'Brian's wisdom is expressed by his positive nature, his connection to all the children, and the undercurrent and innuendo that, unlike Carol, he may never get out of his chair; a hopeless case who remains hopeful. Lupino foregrounds the children

here as much as possible, showing Polio's unjust attack on the innocent, many young kids from infants to teenagers, who were stricken during the various outbreaks[188]

Lupino utilizes moments between Guy and Carol to expose their mixed emotions amid Carol's ongoing trauma and intermittent shock that she still cannot walk. Lupino and Young write a quiet scene that parallels separation because of PTSD, something that may also be autobiographical, suggesting her early marriage to Louis Hayward and subsequent divorce post war due to Hayward's affliction with the disorder.[189] In a scene by the rehab pool at the Institute, Lupino gives her sister Rita momentary insight into women's feelings, just as she did in *Not Wanted*, when Forrest's character, Sally, discusses her fear of labor with her bed mate at St. Ann's. Lupino is subtly demonstrating how women help women; mining their specific, deep fears of childbirth, motherhood, and entrapment. In a telling piece of subtextual writing, Carol's male doctor tells her: "Keep your hands off the rails," suggesting that she stand on her own two feet, leave victimhood behind, and move forward without rancor; actually becoming more authentic by allowing her vulnerability, "This is not the end, it is just the beginning for all those of faith and courage." As Carol leaves the hospital on her own, with just a cane for support, Lupino gives her a brief, independent moment. Guy then returns in a reversal, unable to live without Carol, and the two lovers are again shot in a desperate embrace, similar to the end of *Not Wanted*, with Lupinian ambiguity, not knowing their career fate, but secure in their love for one another.

[188] https://en.wikipedia.org/wiki/History_of_poliomyelitis#/media/File:Polio_quarantine_card.jpg

[189] Lupino's first husband, actor Louis Hayward, returned from World War II a changed man, depressed, and with severe trauma. Lupino could not solve his crisis of confidence, or manage any longer to keep their marriage together.



Figure 72. Carol and Guy embrace, the only remnant of Carol's polio, her cane in the air.

The Reviews

Regarding *Never Fear*, MoMA's eightieth anniversary notes on line at TCM read: "Unfortunately it seemed that the prevalence of the polio contagion in the news kept audiences away, as they were tired of hearing about polio and wanted to escape the bad news." "The Christian Century," April 5, 1950, gave *Never Fear* small mention: "Unpretentious, making documentary use of current rehabilitation progress. Commendable in its picture of triumph over despair." From "The Rotarian," May 1950: "Produced and directed by Ida Lupino. Drama. Disheartened and embittered when struck down by polio, girl dancer eventually learns that her usefulness is not necessarily at an end, triumphs over her misfortune. A Simple, unassuming story that make use of considerable documentary footage, is inspiring in its demonstration of what determination and subjection of selfish concern can do." The strength of Lupino's movies is the ambiguous endings she must manage because of the raw power of her subject matter. However, in that ambiguity there is space to feel the disappointment in the post–World War II American dream and in her frustration with the limits and responsibility placed upon women at the time.

Lupino and Forrest were often mistaken for one another. There has been speculation that Lupino purposely cast Forrest in three of her movies because Forrest looked so much like her, and in so doing, Lupino was casting herself. Francine Parker and Ronnie Scheib comment on the close physical resemblance between Forrest and Lupino and the idea that Lupino may have been casting herself as the *protagonist* in her first three films. More importantly, Forrest met several criteria for Lupino: she was a young unknown whom Lupino could afford, she was athletic, which was a must in the films in which Forrest was cast, and, very important, they worked well together; there was an ease on-set that Lupino wanted to maintain on her small budgets and tight schedules. "In many ways, *Never Fear* is about 'being a woman'—or, more precisely, about the difficulty of accepting a dependent, truncated version of womanhood disturbingly close to its most traditional limited social definition.[190] "



Figure 73. Ida and Sally on-set *Never Fear;* Checking make-up, an angle?

[190] Scheib, "Ida Lupino," 5.



Figure 74. Forrest posing like Lupino, with camera in hand; the two actresses' looks were often confused.
The Sally Forrest Archive, UCLA Special Collections.



Figure 75. Lupino's eye, behind a still camera, a prescient precursor to her directing career.

The Hitch-Hiker (1953)

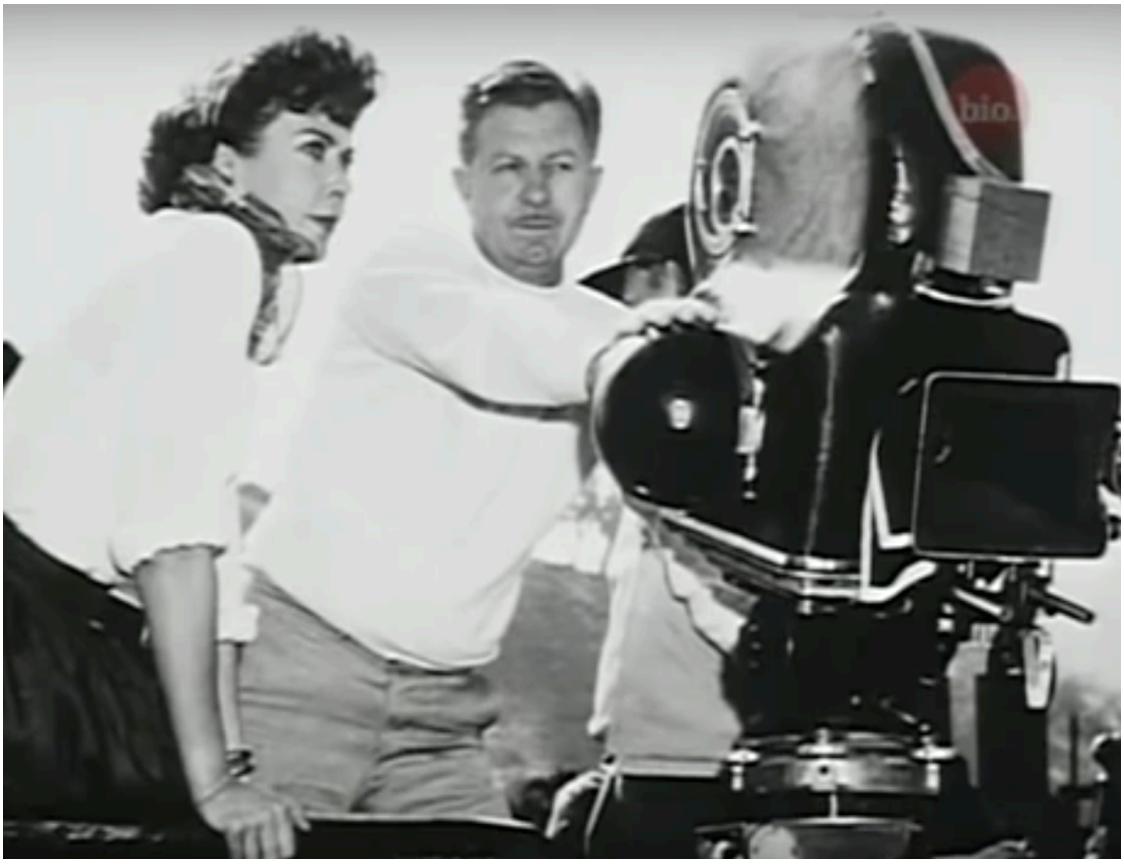


Figure 76. Lupino behind the camera with cinematographer Nick Musuraca.

When directing, Lupino wore scarves and hats, just as her male colleagues did. Figure 64 captures her femininity as well as her tough physical posture; she is like her female characters, both the erotic object and the athlete.

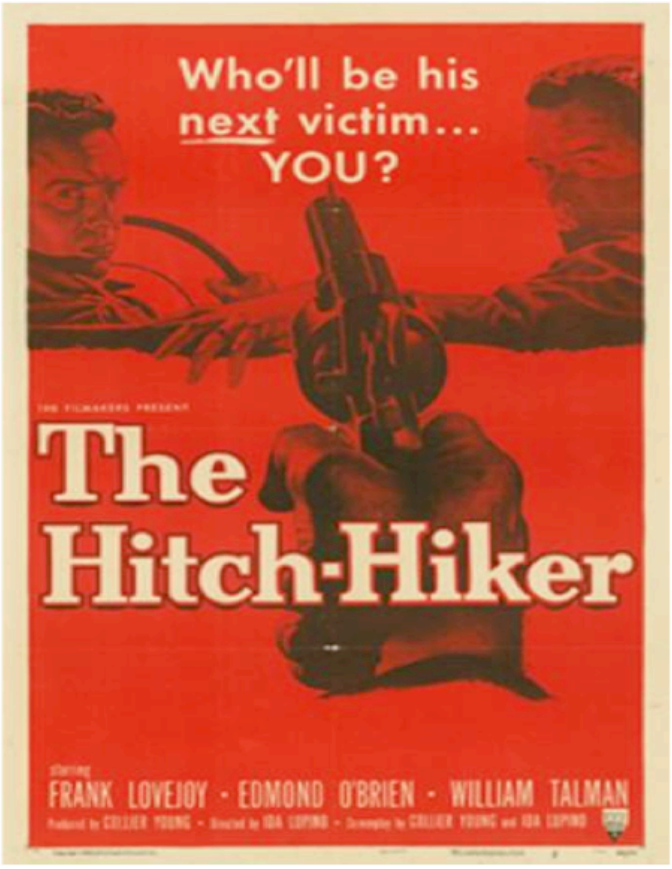


Figure 77. *The Hitch-Hiker* poster.

Openings

Until then I had done things my way, but from then on something stepped in and shunted me off to a different destination than the one I'd picked for myself.

—Al Roberts, *Detour*[191]

[191] From Edgar Ulmer's *Detour*, 1945, adapted by Martin Goldsmith, and Martin Mooney (uncredited) from Goldsmith's novel of the same name. Like Lupino's films, *Detour* existed on a small budget and stands out as a culturally and historically significant work of art. Ulmer pared down the original novel to sixty-eight pages, a six-day shoot costing an unbelievable $750. Ulmer used voiceover throughout, an absence of place and time, full of ambiguity, and perhaps more film gris than noir. Ulmer compares fittingly with Lupino, yet Andrew Sarris, Lupino's detractor "detected in Ulmer 'the signature of a 'genuine artist' and went on to hail *Detour* as 'a poetic conceit from Poverty Row.'" Noah Isenberg, *Detour* (London: BFI Classics, Palgrave McMillan, 2008), 17. Isenberg also quotes John Belton, who "argues that *Detour's* bleakness qualifies it for pre-eminence in the cinema of fear, paranoia, and insanity, alongside such classics as Samuel Fuller's *Shock Corridor* (1963), Andrew de Toth's *Day of the Outlaw* (1959) and Nicholas Ray's *Bigger Than Life* (1956)." Isenberg, *Detour*, 18. From John Belton, *Howard Hawks, Frank Borzage, Edgar G. Ulmer* (New York: A. S. Barnes & Co., 1974), 162.

> This is the true story of a man and a gun and a car. The gun belonged to the man. The car might have been yours—or that young couple across the aisle. What you will see in the next seventy minutes could have happened to YOU. For the facts are actual.
>
> —*The Hitchhiker* [192]

The opening crawl of *The Hitch-Hiker* (1953) co-produced, co-written, and directed by Lupino, just skirts docu-drama, at once directly addressing the viewer and signaling dread. This film represents a break from Lupino's others; there are no women in the film, a conspicuous absence throughout the narrative and one that reflects their power offscreen. The plot is straightforward: two men (Gil Bowen and Roy Collins) are heading in their car to a fishing trip/vacation when they pick up a hitchhiker along the way, who turns out to be a psychotic killer on the run. They are held hostage as he orders them to get him across the Mexican border to freedom. This is a compact narrative with three main characters, engaged in a life and death struggle—its economy not only reflects Lupino's directorial principles but also foreshadows the aesthetic of live TV drama to come. After the constricted frame of the crawl, and over-credits, the two opening shots of *The Hitch-Hiker* are as spare and intense as the plot itself: concise and elegant at once.

> #1) EXT. ASPHALT LANDSCAPE – DUSK
>
> At a distance, The SOUND of a CAR coming right at us. A car's HORN HONKS. The car moves closer, LOUDER. Another HORN. LOUDER still. We SEE a man's torso, leather jacket, boots. He walks along an empty highway. Hitchhiking. We don't see his face. The car we heard in the distance now pulls up to a stop in front of us. Picks up the HITCHIKER. Car pulls away and we SEE the license plate: "2650 400". MUSIC up. DISSOLVE to: Darkness.

[192] *The Hitch-Hiker* was adapted by Robert L. Joseph, Ida Lupino, and Lupino's husband Collier Young, and based on a true story about serial killer Billy Cook. UCLA's Special Collections lists Joseph, Young, and Lupino as writers. Joseph and Lupino's treatment fragments are almost identical, Joseph's dated earlier. (See Figure 84.) Joseph ultimately received story credit on the film.

#2) EXT. OFF ROAD TERRAIN. LATE NIGHT.

Headlights at a distance dart around the dark frame like two small animal eyes. A CAR rolls to a sudden stop, the door opens, and we SEE the same boots we saw before. Then we HEAR a woman SCREAM. Followed by GUNSHOT. Silk evening purse falls open in the dirt at the man's boots. A HAND reaches down to pick up the money that's fallen from the purse. Boots walk away. CAMERA stays on the dirt (under Lupino's directing credit). Pan up within the same shot, as we follow what could be a single headlight, but instead turns out to be a flashlight examining the previously seen license plate, "2650 400", and as we pan up farther, we SEE a COP using this same flashlight to reveal the legs and then hands of a WOMAN dead, inside the car. In the driver's seat, a DEAD MAN is also slumped over the wheel. Both remain faceless victims.[193] FADE OUT!

At precisely 2 minutes, 32 seconds, Lupino's camera has jumped time, moved the story far forward, and set up the next sequence—and possibly the next victim(s) with only one imperceptible cut, and no dialogue. Essentials only: this compact aesthetic illustrates the grace and sophistication of Ida Lupino's directing, "Like the sudden illumination of a sulphur match,[194] we have glimpsed the threat just up ahead. Lupino opens with the camera tracking a man on foot, the lens, omniscient, then the camera tracks closer to reveal the two people are have just been shot and killed. We heard it. Our assumptions are tweaked when a flashlight returns to the scene, all in one shot, held not by the killer, but by a police officer. Now we see what has been hidden from us, inside the car: two dead. Leigh Stevens's music swells, and the suspense has been established. Lupino allows her camera to explore the frame with the spectator, holding the movie

[193] These two slugs (screenplay paragraphs) are Seros' transposition to screenplay of sequences on screen in Lupino's two opening shots—with only one cut—of *The Hitch-Hiker*. Examining UCLA's RKO Special Collections, (PASC 003.205P) I was unable to find a screenplay that matched this opening. What I did find was a lengthy two-page series of quick cuts, in a "revised final" script dated June 5, 1952, including a paragraph of narration (dialogue), none of which wound up in the final cut of the movie. I have not found a script dated later. This difference shows that Lupino drastically pared down the screenplay to the story's essentials, which both ratcheted up the tension and possibly saved money. Lupino may have re-worked this opening with her cameraman, Nicholas Musuraca, on-set.

[194] Italo Calvino, *Six Memos for the next Millennium* (Cambridge, MA: Harvard, 1988), 103. Calvino's five original memos on writing: *lightness, quickness, exactitude, visibility, and multiplicity* might apply well to the aesthetic of Lupino's film oeuvre.

in place with her use of sound and music. Musuraca's rule-breaking lighting set-ups and his ultra-black and white visual palette command our attention.



Figure 78. Musuraca pulls villain Emmett Myers out of the black and into the light.

To explore *The Hitch-Hiker*, one must discuss Lupino's directorial transition, because her re-emergence as a hyphenate auteur *and* her noir-ish anima are both accessed through, and informed by, a staggering industrial knowhow. With *The Hitch-Hiker*, Lupino breaks from her other films, more noir and action, less social realism, but always with a docu-dramatic blend. Except for a young Mexican girl in a brief scene mid-way through the film, no women appear in *The Hitch-Hiker*, a new move for Lupino. However, women maintain a powerful spectral presence. Lupino's camera remains direct, non-judgmental, and, ultimately, revelatory. No melodrama. No frills. In the film, all the viewer really wants to know is: Will Roy and Gil die, and if so, when, and how? Lupino knew her audience; men and women constrained by misfortune, prejudice, and fear, fascinated by stories "ripped from the headlines"; these, like the B's, were cathartic in their thrills.



Figure 79. Promotional black-and-white poster for *The Hitch-Hiker*; highlights the documentary aspects of Lupino's film.
UCLA Special Collections, RKO, Collection 003, Box 1595S.

Lupino's Contemporary Renaissance

Ida Lupino carved out her own noir landscape, first as a forties' actress playing a variety of roles, the majority of which were femme fatales. Using her technical expertise and her experience as an actress, then as a producer and screenwriter, she turned small budget B's into profitable films. She became a sort of *auteur-in-waiting*, and eventually produced and directed six chamber pieces, all with elements of noir. One of these, *The Hitch-Hiker*, is a cult classic that has earned 100% from critics on Rotten Tomatoes. Lupino's five other independent films—made under The Filmakers—*Not Wanted, Never Fear, Hard, Fast, and Beautiful, Outrage,* and *The Bigamist* were all completed between 1949 and 1953, in her taut, spare, and refined style. Lupino's B-movie career, *together with* a lack of interest in both poverty row moving pictures and, from feminist inquiry in the fifties and early sixties, may have kept her out of the auteur pantheon. Edgar Ulmer survived his B-movie legacy, however, he did not have to fend off feminist critics who complained about the "anti-feminist content of [his] work [which became] more explicit, and the gap between what Lupino herself did and the values she promulgated more dramatic."[195] Annette Kuhn, in particular suggests that this "gap" makes Lupino illegible. While many feminist critics have assessed Lupino's acting work as gritty, the same critics complain that her directing efforts presented far more conventional narratives. As noted, Molly Haskell approves of Lupino's "gutsy, tough roles as an actress, [but she] was critical of her movies, calling them sexist."[196] "Patricia White, writing in *Village Voice* in 1991, extols the virtues of [Lupino] the actress, while remaining ambivalent about [Lupino] the director's conventional treatment of her subject-matter."[197] Many early critics confused her themes with her personal

[195] Kuhn, *Queen of the B's,* 89.

[196] Ibid, 58.

[197] Ibid, 59.

avoidance of feminist issues. Carrie Rickey, however, dismisses the claims that Lupino's films are antifeminist: "That's an epithet, not a description of Lupino's considerable directorial skills"[198] During the 1990s and 2000s, Lupino was recovered by several film scholars, for example, Annette Kuhn, in her anthology *Ida Lupino: Queen of the B's*, which includes Ellen Sieter, Mary Celeste Kearney, Ronnie Scheib, Pam Cook, and Diane Waldman, each of whom discusses Lupino's specific themes, style, and writer/director dimension. Amelie Hastie's 2009 monograph on *The Bigamist*, and Lucy Stewart's argument that Lupino's work satisfies every tenet of the *politiques des auteurs* are instructive and persuasive.

Perhaps Lupino's image as a hard-boiled actress set a high bar and a false expectation for these early feminists. Although her overarching acting identity was of the strong, bad object, or femme fatale (Walsh's *The Man I Love* 1947*,* Negulesco's *Road House* 1948), she also played the so-called "good girl" (Walsh's *High Sierra*) and could excel in comedy as well as family drama (Peckinpah's *Junior Bonner* [1977], for which Lupino won The New York Film Critics Award for Best Actress, tying with Susan Tyrrell for *Fat City*).

"This could happen to you," is *The Hitch-Hiker*'s stark, opening admonition to the audience by Lupino and company. Indeed, reviewers showered praise on Lupino for her chilling, low-budget, 8-reel, 6,369-foot[199] wonder. According to *Newsreel's* Barry Parker, Lupino's own favorite film of those she had directed, "*The Hitch-Hiker*, is a disturbing piece of film noir, released in 1953 to enthusiastic reviews. '[As Lupino herself states] People shouldn't be alone when they see it . . . it scares me even today.'"[200] In 1953, RKO deposited a 35mm print with the

[198] Carrie Rickey quoted in Therese Grisham and Julie Grossman, *Ida Lupino, Director: Her Art and Resilience in Times of Transition* (New Brunswick, NJ: Rutgers University Press), 208.

[199] RKO Special Collections, UCLA Library. PASC 003. 205

[200] Barry M. Parker, "Newsreel: Lost Lupino," *American Film* (June 1,1981): 14.

Library of Congress for copyright purposes. That print remains in the library's collection, but *The* Hitch-*Hiker* was not seen again until 2003:

> **NEW YORK, NY – OCTOBER 2, 2013 –** Kino Classics proudly announces the Blu-ray and DVD releases of two classic films presented in new HD transfers from 35mm archival restorations by the Library of Congress: Ida Lupino's ***The Hitch-Hiker***, and Orson Welles' ***The Stranger***.[201]

In 1980, Carrie Rickey coined the term "Lupino Noir,"[202] a now iconic idiom.

The Reviews

Lupino's reviews for *The Hitch-Hiker* were strong, but at times undercutting Lupino's ability as director, almost as if the reviewers were surprised by how gripping and tense the film really was; indeed were they confused because this kind of hard action was unexpected from a female director?

> From *Boxoffice,* January 17, 1953:
>
> RKO has a genuine sleeper in this hard-hitting, suspenseful program melodrama. The taut screenplay is enacted almost entirely by three actors, [including[William Talman who gives a memorable portrayal of a vicious escaped convict and murderer. Produced by The Film[m]akers and splendidly directed by Ida Lupino, who also wrote the screenplay with Collier Young, the picture is vividly realistic from the tense start to the violent finish. There is never a suggestion of romantic interest—none is needed.[203]
>
> From *Variety*, January 21, 1953:

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[201] https://www.horrorphilia.com/kino-lorber-releases-ida-lupinos-classic-film-noir-the-hitch-hiker-and-orson-welles-thriller-the-stranger-on-blu-ray-and-dvd/

[202] Carrie Rickey, "Lupino Noir," *The Village Voice.* (October 29–November 29, 1980): 43. In this interview, as stated earlier, Rickey speaks with Clint Eastwood: "He said to me, 'I believed that if an actress could become a director, it kind of made me think I could be a director.'" Apparently, while Eastwood worked on the television show *Rawhide,* he watched Lupino direct *Have Gun Will Travel* on the same lot. He saw her riding alongside Richard Boone one day, to find a specific shot, and was inspired by her ability. To watch his films is to see Lupinian essentials-only filmmaking.

[203] "Feature Reviews: *The Hitch-Hiker*," Review, *Boxoffice* (Archive: 1920-2000), (January 17, 1953).

> Grim melodrama on perils of aiding ride-thumbers; excellently done. . . thorough both in acting, writing, and direction conceptions. Talman's roadside murderer is a frightening elemental portrayal. O'Brian's character is expertly drawn to show the gradual breakdown of man under the strain of capture. Lovejoy's is the character with a strength that comes out under the ordeal. Production makes good use of rugged outdoor locations, which Nicholas Musuraca's camera show to advantage, Leigh Stevens' music score is apt to the melodrama.[204]

No mention of Lupino here. It was Richard Koszarski who actually describes Lupino's method, giving her the credit she deserves:

> Her films display the obsessions and consistencies of a true auteur. In *The Hitch-Hiker* Lupino was able to reduce the male to the same sort of dangerous, irrational force that women represented in most male-directed examples of Hollywood film noir.[205]

Reviews of *The Hitch-Hiker* were usually focused on the surprising "muscularity" of the diminutive (read: female) Lupino. A contemporary reviewer writes:

> *The Hitch-Hiker* is a taut, compelling, and at times brilliantly suggestive film noir thriller. The film showcases Lupino's *idiosyncratic strengths* as a director while offering an unusually direct and cogent critique of American masculinity's investment in and estrangement from a culture of fraternity and brotherhood.[206]

A later reviewer and scholar, Ronnie Scheib, recognizes Lupino's undervalued technical Brilliance, summing up some of the lack of understanding by these masculinist reiewers:

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[204] "Film Reviews," Review of *The Hitch-Hiker, Variety* (January 21, 1953).

[205] Richard Koszarski, *Hollywood Directors* (New York: Oxford University Press, 1976)

[206] brightlightsfilm.com/ida-lupinos-american-psycho-hitch-hiker-1953/ 2

> The striking compositions . . . the on-pulse kinetic editing . . . and the full utilization of contrasts between night and day, inside and outside (the constantly revitalized and restructured tension between the three men in their fixed car positions. . .) these are elements very hard at work in all of Lupino's films, and very much responsible for the mysterious 'feelings' critics are willing to ascribe to her films while denying to her the means of creating . . . [them].[207]

The Adaptation

As stated, *The Hitch-Hiker* is seen as Lupino's best directorial accomplishment, her biggest critical and financial success, and her personal favorite film of the independents she directed. *The Hitch-Hiker* has a harrowing precedent in Felix Feist's 1947 film, *The Devil Thumbs a Ride,* in which Lawrence Tierney plays a psychopath who goes on a similar (Emmett Myers) rampage." Lupino became a curiosity to the press, and "United Press International sent a reporter and photographer to the Baja Desert to photograph Lupino in action."[208] Lupino situates *The Hitch-Hiker* in the empty low desert of Central California's Lone Pine, Inyo County, a desert sprawl—standing in for El Centro—with an auspicious history in film. "In 1920, the history of Lone Pine was dramatically altered when a movie production company came to the Alabama Hills to make the silent film *The Roundup.*"[209] While Lupino avoided suspense-film clichés, her

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[207] Scheib, "Ida Lupino," 54.

[208] Wheeler Winston Dixon, *Lost in the Fifites: Recovering Phantom Hollywood* (Carbondale: Southern Illinois University Press, 2005), 142–43.

[209] "Over 400 films, 100 television episodes, and countless commercials have used Lone Pine and the Alabama Hills as a film location; *Riders of the Purple Sage* (1925) with Tom Mix, *The Enchanted Hill* (1926) with Jack Holt, *Somewhere in Sonora* (1927) with Ken Maynard, *Blue Steel* (1934) with John Wayne, *Hop-Along Cassidy* (1935) with William Boyd, *The Charge of the Light Brigade* (1936) with Errol Flynn, *Oh, Susanna!* (1936) with Gene Autry, *Rhythm on the Range* (1936) with Bing Crosby, *The Cowboy and the Lady* (1938) with Gary Cooper, *Under Western Stars* (1938) with Roy Rogers, and *Gunga Din* (1939) with Cary Grant. Lone Pine and the Alabama Hills were found to be great settings for Western films; *West of the Pecos* (1945) with Robert Mitchum, *Thunder Mountain* (1947) with Tim Holt, *The Gunfighter* (1950) with Gregory Peck, *The Nevadan* (1950) with Randolph Scott, *Bad Day at Black Rock* (1955) with Spencer Tracy, *Hell Bent for Leather* (1960) with Audie Murphy, *How the West Was Won* (1962) with James Stewart, *Nevada Smith* (1966) with Steve McQueen, *Joe Kidd*

spare camera and Spartan on-location landscapes foreshadow a charged, ultimately claustrophobic atmosphere.



Figure 80. A Lupino dissolve that shows, with economy, two predators; crow-like vultures and Emmett Myers, both awaiting death.

Lupino's spare images and stylistic components have been favorably compared to the character of Edgar Ulmer's *Detour* (1945) and Jacques Tourneur's *Out of The Past* (1947).[210] Interestingly, Lupino's director of photography (DP) was Nicholas Musuraca, also Ulmer's and Tourneur's DP as well as skilled, noir-director Robert Siodmak, and the remarkable Fritz

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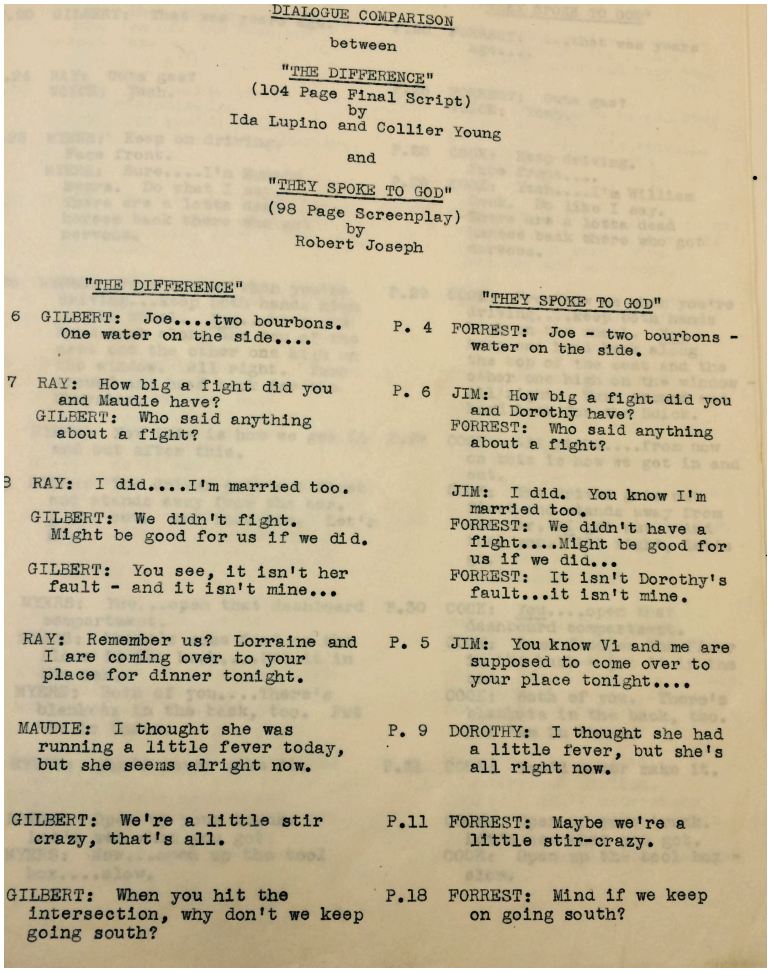
(1972) with Clint Eastwood, *Maverick* (1994) with Mel Gibson, and *The Lone Ranger* (2013) with Johnny Depp. Through the years, non-Western films also used the unique landscape of the area, including Alfred Hitchcock's *Saboteur* (1942) with Robert Cummings, *Samson and Delilah* (1949) with Hedy Lamarr, *Star Trek V: The Final Frontier* (1989) with William Shatner, *Tremors* (1990) with Kevin Bacon, *The Postman* (1997) with Kevin Costner, and *Gladiator* (2000) with Russell Crowe. According to Lone Pine's wiki post, the most important movie filmed in and around Lone Pine is director Raoul Walsh's 1941 'High Sierra,' starring Humphrey Bogart as Roy Earle in the role that moved Bogart from respected supporting player to leading man. Cast and crew lodged in Lone Pine and Walsh shot various scenes in and around Lone Pine. For the film's fantastic mountain chase scenes, Walsh took everyone to nearby Mt. Whitney, where pack mules lugged camera equipment up the mountainside: "filming began just outside Lone Pine . . . on August 5, 1940. . . . On a slope at the side of Mt. Whitney, . . . a group of twenty men from the studio worked for four days to clear a path so that mountain-trained mules, packing cameras and other equipment, could get up to the shooting area. . . . Bogart had to run three miles up a mountainside for two days ... Walsh ordered all the big boulders removed from the path of [Bogart's] final fall, but the little ones remained, and Bogart complained about that plenty . . . Bogie especially did not want to trek up that mountain. This was the shoot on which Walsh gave him the nickname 'Bogey the Beefer'" (from Marilyn Ann Moss, "Raoul Walsh: The True Adventures of Hollywood's Legendary Director" p. 192-193). John Huston wrote the screenplay and Ida Lupino co-starred. Following the Japanese attack on Pearl Harbor on December 7, 1941, President Roosevelt signed an executive order that required people of Japanese ancestry living along the Pacific Coast to be placed into relocation camps. One of these camps, Manzanar, was built seven miles north of Lone Pine."

[210] With horror-master Val Lewton on the original *Cat People* (1942).

Lang.[211] Lupino's understanding of metaphor and her unsettling technical minimalism compare well to both Ulmer's B-noir, and to Tourneur's A-list canon. Daniel Mainwaring wrote the book, *Build My Gallows High*, from which *Out of The Past* was adapted. Mainwaring was also an uncredited screenwriter on Lupino's *The Hitch-Hiker*.[212] The adaptation is by Lupino, her then-husband Collier Young, and Robert L. Joseph, the latter of whom wrote the first treatment, entitled "They Spoke To God." Ultimately, Robert Joseph received story credit for his early narrative. Interestingly, the dialogue comparison below seems extremely similar, however Lupino cut the scene entirely for the final draft. This dialogue was an early iteration, using the prospectors' actual names until the director/writer substituted Gil and Roy in her final draft.

[211] For Siodmak, *The Spiral Staircase* (1946), and for Lang, *The Blue Gardenia* (1953).

[212] Mainwaring had a series of credits, including: *The Big Steal* (1949) directed by Don Siegel, and *This Woman is Dangerous* (1952*)* with Joan Crawford. Mainwaring also wrote the original version of *Invasion of the Body Snatchers* (1956). As a novelist, Mainwaring wrote under the pseudonym of Geoffrey Homes and, as stated, he acted as a front for the blacklisted Paul Jarrico on Lupino's film *Not Wanted* (1949); ultimately Jarrico was credited on that film.



DIALOGUE COMPARISON

between

"THE DIFFERENCE"
(104 Page Final Script)
by
Ida Lupino and Collier Young

and

"THEY SPOKE TO GOD"
(98 Page Screenplay)
by
Robert Joseph

	"THE DIFFERENCE"		"THEY SPOKE TO GOD"
6	GILBERT: Joe....two bourbons. One water on the side....	P. 4	FORREST: Joe - two bourbons - water on the side.
7	RAY: How big a fight did you and Maudie have? GILBERT: Who said anything about a fight?	P. 6	JIM: How big a fight did you and Dorothy have? FORREST: Who said anything about a fight?
8	RAY: I did....I'm married too. GILBERT: We didn't fight. Might be good for us if we did. GILBERT: You see, it isn't her fault - and it isn't mine...		JIM: I did. You know I'm married too. FORREST: We didn't have a fight....Might be good for us if we did... FORREST: It isn't Dorothy's fault...it isn't mine.
	RAY: Remember us? Lorraine and I are coming over to your place for dinner tonight.	P. 5	JIM: You know Vi and me are supposed to come over to your place tonight....
	MAUDIE: I thought she was running a little fever today, but she seems alright now.	P. 9	DOROTHY: I thought she had a little fever, but she's all right now.
	GILBERT: We're a little stir crazy, that's all.	P.11	FORREST: Maybe we're a little stir-crazy.
	GILBERT: When you hit the intersection, why don't we keep going south?	P.18	FORREST: Mind if we keep on going south?

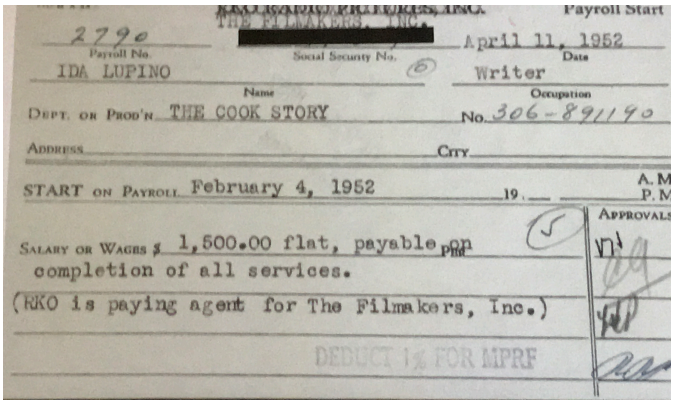
Figure 81. Dialogue comparison.
UCLA Special Collections, Scripts Collection, RKO Pictures, Inc., 003, Production Information Files Box RKO –S-1592 Circulation N.

The RKO Collection at UCLA includes several earlier titles for *The Hitch-Hiker: They Spoke to God, The Persuasion, The Difference, The William Cook Story*, *The Cook Story*, as seen in the payroll card below, and finally, *The Hitch-Hiker*. As stated, Robert Joseph was given a "story by" credit. Joseph wrote what looks like the first (17 page) treatment in the story file, and an early ninety-eight-page screenplay on April 10, 1951, titled *They Spoke to God: The Cook Story*, synopsized by Richard Bluel. *The Difference* was a 104-page screenplay written by Lupino and Young on October 1, 1952, synopsized by Lewis Clay. The dialogue comparison shown in Figure 81 looks like a probable mediation for credit. Unfortunately, these are only clues and do

not tell the complete credit story. Fragments from the RKO files show eight reels, timing in at a tight 70 minutes and 46 seconds, with a "revised final script" of 103 pages, and a "second revised final script" of 104 pages. A 70-minute film is calculated to be about 70 pages. Consequently the actual final draft is not extant, or Lupino cut approximately thirty pages from her script. From the fragments in Lupino's incomplete archive, I surmise that she economized resourcefully on the original shot lists in her script, an example being the opening sequence.

Day-to-Day

Prior to production, Lupino was examined as having a limitation for respiratory tract disease. The daily call sheets were primarily for 9:00 a.m., with a few earlier calls at 6:00 a.m.—for wild footage; but all days were expressly "rain or shine."



Payroll Start

2790 — Payroll No. — [redacted] Social Security No. — April 11, 1952 — Date

IDA LUPINO — Name — Writer — Occupation

DEPT. OR PROD'N. THE COOK STORY — No. 306-89140

ADDRESS — CITY

START ON PAYROLL February 4, 1952 — 19__ — A.M. P.M.

APPROVALS

SALARY OR WAGES $ 1,500.00 flat, payable on completion of all services.

(RKO is paying agent for The Filmakers, Inc.)

DEDUCT 1% FOR MPRF

Figure 82. Payroll card for Lupino's script. "Payable on completion of all services." Ultimately, Lupino and Young were each paid $3,000 for their script, plus $600 for supplies.
UCLA, Special Collections, Collection 003, Production Information Files Box RKO –P-188 Circulation N.[213]

[213] UCLA Special Collections has equivalent fragments regarding Lupino's *Hard, Fast & Beautiful* in its partial RKO Collection Files; for example, in Box M316, the music files are carefully stored in a manuscript box. Box 188 has call sheets, shooting schedules, and a cast sheet. Labelled production 712, there is a lean make-up budget, and few prop men, but as usual there are five grips. Lupino emphasized the cinematography. Included in this box is a 17-day shooting schedule, a daily talent requisition, transportation lunch sheets, central casting for day players, and several claims for adjustment. Box S/1592, holds all iterations of Lupino's scripts extant at UCLA, three final scripts: 4/19/50, 115 pages; 5/9/50, 102 pages; and 6/30/50, 104 pages with colored revisions, which might be the final script. Also within that box, cutting continuity: 5 reels, 9 sections, 7,025 feet, running time 78 minutes, 3 and 1/3 seconds. Generally the film was released on 2,000-foot reels.

Extant RKO collection materials indicate that this was Lupino's largest budget. Bill Talman's fee for the shoot was $11,333.33; other talent paid by the day, and according to Daily Requisition forms, Lupino was over budget only one day in twenty-two on July 16, 1952, for a street scene with extras, by $38.36. Two Plymouth sedans were requested for a total of $100. The Transportation Lunch Sheet designates breaks at Portuguese Point, a nature preserve near the Palos Verdes Peninsula. Lupino shot actual trucks, police motorcycle footage, random cars, and fishing boats—all authentic documentary touches. Important to note is that adherence to a schedule like this means a tough shoot, no room for error, but one for which director Lupino creatively found solutions, making a critically sound movie. This fragmented collection holds an empty page of potential sheet music references Emmett Myers's/Billy Cook's birth defect—one bad eye—written by Lupino and called, satirically, "One Eye Sleeper." There is a substantial amount of sheet music in the boxed collection, showing that, in *The Hitch-Hiker*, Lupino uses violins, cello, and horns. Her title sequences are listed as: The Shotgun, The Grocery Store, The Hill Sequence, The Roadblock Montage, The Shaft Sequence, The Newspaper Opening and Montage, and "Hop in." Much of her musical taste is jazz and noir-inspired, spare, like her filmmaking, with subtle underscores that do not take over, mimicking her quiet direction. Initial photography began on June 23, 1952, and final photography is noted as July 19, 1952. Indeed, Lupino was on a tight, twenty-six-day schedule.

The Rights

The Hitch-Hiker was based on a 1950 true crime story about William Edward Cook, Jr., a twenty-two-year-old Missouri ex-con who killed six people, including three children—which the PCA censored for the film—during a hitchhiking crime spree in the Southwest. Cook was caught, sent to prison, convicted, and died in the gas chamber in 1952. Both *Time* and *Newsweek*

covered the "Billy Cook Story" in depth. He was described as a "desperado," and in some articles romanticized, idealized, even compared favorably to James Dean, in terms of his looks. Psychologists weighed in, and he was compared to John Dillinger as well, often dubbed, "the man with the gun";[214] to be specific: a .32 snub nose revolver.

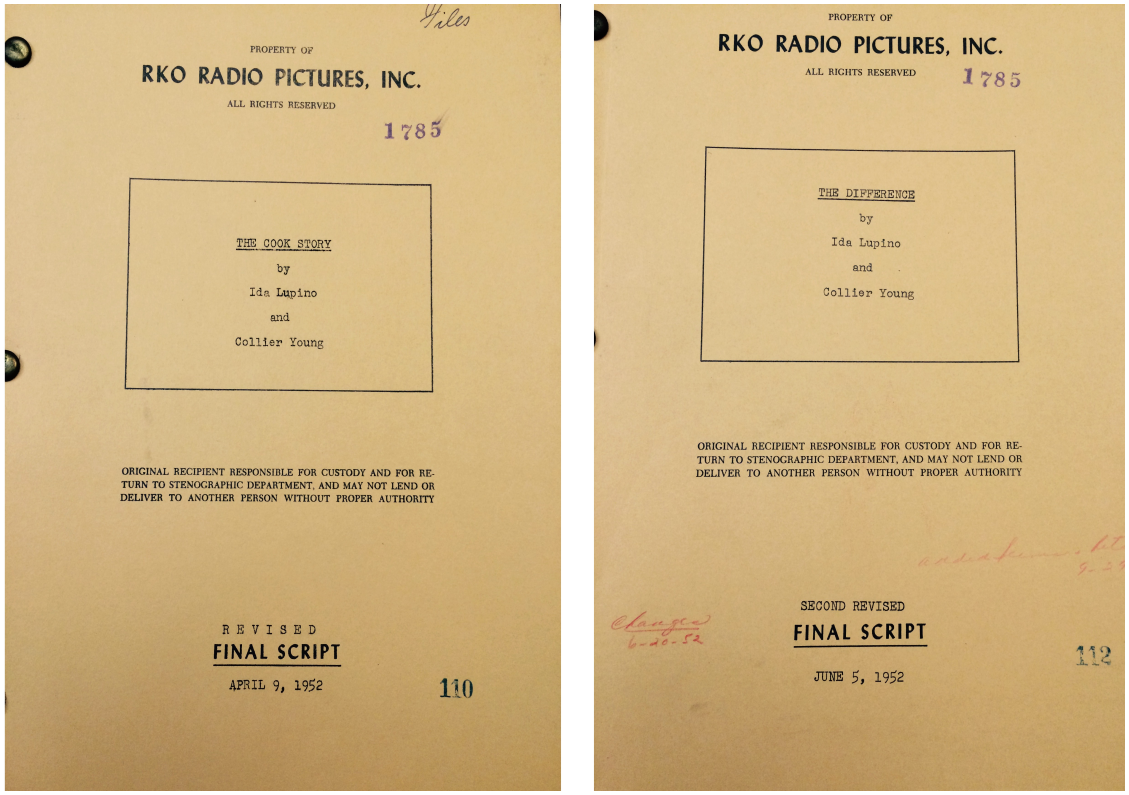
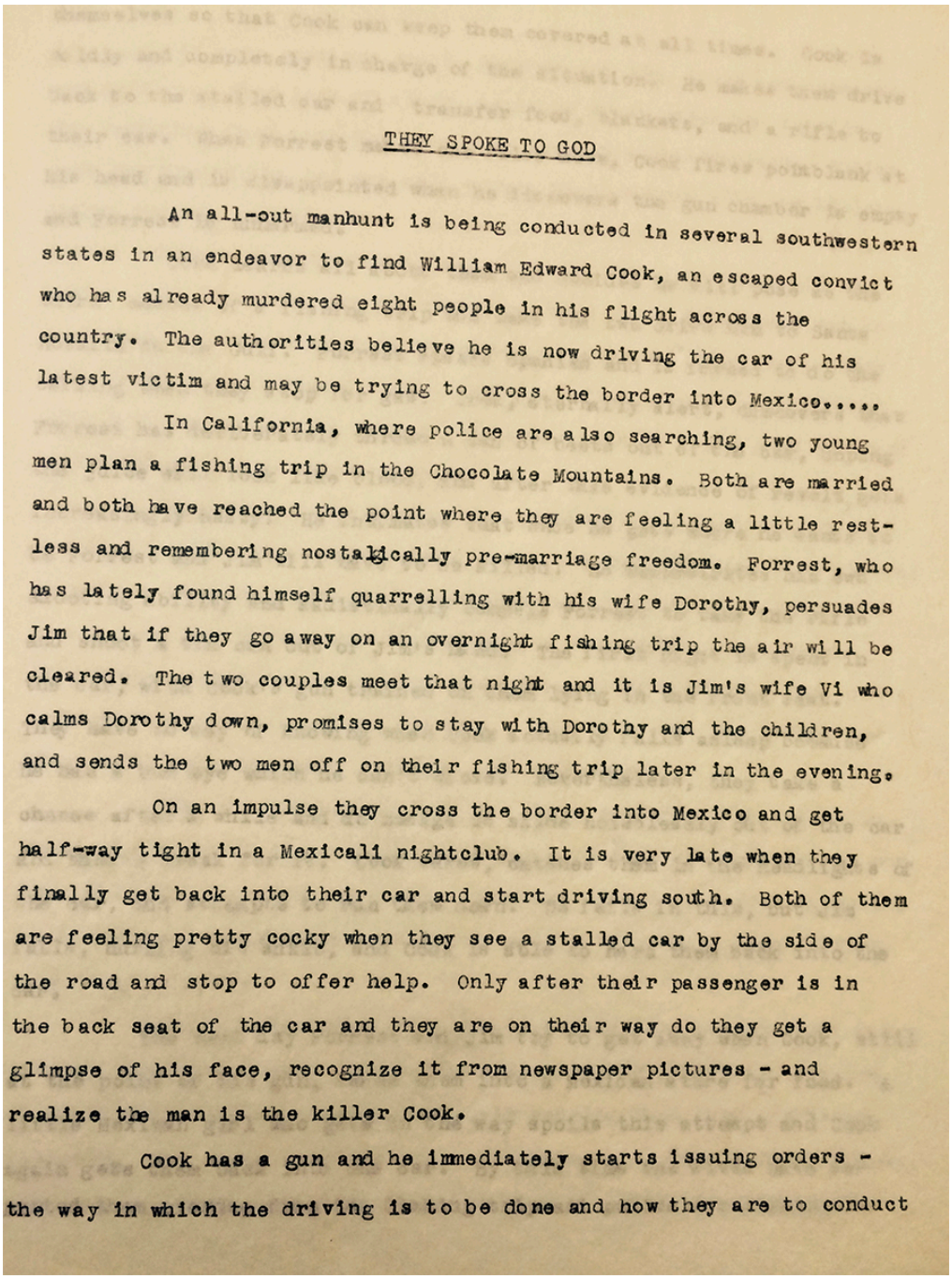


Figure 83. Two *final* script cover fragments from *The Cook Story* and *The Difference.* UCLA Special Collections, Scripts Collection, RKO Pictures, Inc., 003, Production Information Files Box RKO –S-1592 Circulation N

[214] *http://time.com/3879488/billy-cockeyed-cook-portrait-of-an-american-spree-killer/*



THEY SPOKE TO GOD

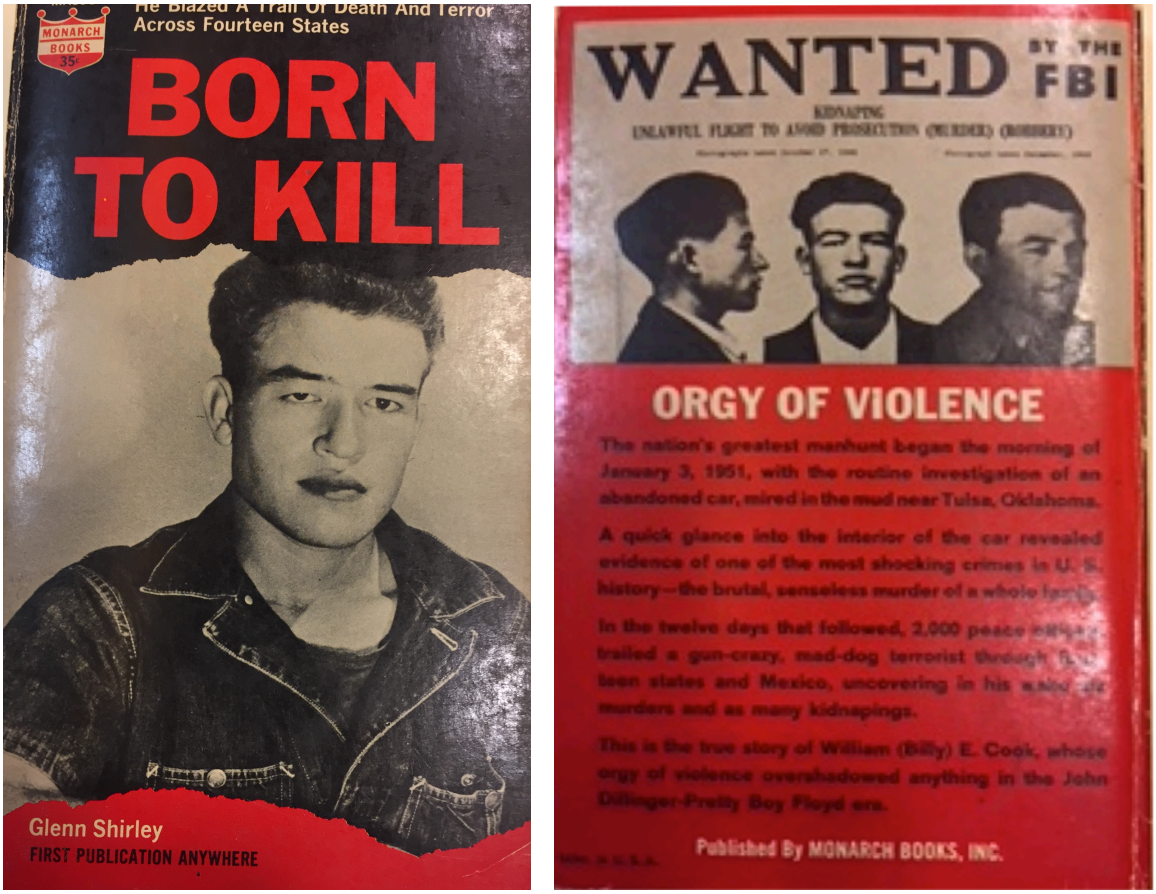
An all-out manhunt is being conducted in several southwestern states in an endeavor to find William Edward Cook, an escaped convict who has already murdered eight people in his flight across the country. The authorities believe he is now driving the car of his latest victim and may be trying to cross the border into Mexico.....

In California, where police are also searching, two young men plan a fishing trip in the Chocolate Mountains. Both are married and both have reached the point where they are feeling a little restless and remembering nostalgically pre-marriage freedom. Forrest, who has lately found himself quarrelling with his wife Dorothy, persuades Jim that if they go away on an overnight fishing trip the air will be cleared. The two couples meet that night and it is Jim's wife Vi who calms Dorothy down, promises to stay with Dorothy and the children, and sends the two men off on their fishing trip later in the evening.

On an impulse they cross the border into Mexico and get half-way tight in a Mexicali nightclub. It is very late when they finally get back into their car and start driving south. Both of them are feeling pretty cocky when they see a stalled car by the side of the road and stop to offer help. Only after their passenger is in the back seat of the car and they are on their way do they get a glimpse of his face, recognize it from newspaper pictures - and realize the man is the killer Cook.

Cook has a gun and he immediately starts issuing orders - the way in which the driving is to be done and how they are to conduct

Figure 84. Treatment fragment by Robert Joseph
UCLA Special Collections, Scripts Collection, RKO Pictures, Inc., 003
Production Information Files Box RKO –S-1592 Circulation N



Figures 85 and 86. The more lurid *Monarch Magazine* cover, detailing The Billy Cook murders. Film Collection, Harry Ransom Center, University of Texas, at Austin.

The details of Cook's childhood apparently motivated his deviant behavior, suggested by Lupino and Young in their screenplay. Cook's mother had died young. Soon after, Cook and his seven siblings were abandoned by their father, left in a deserted mineshaft. Cook also had a "lazy eye" that wouldn't close, a deformity that prevented his adoption—and perhaps an unspeakable negligence—after he and his siblings were rescued. Moreover, *unlike* his six siblings, Cook was shuttled in and out of government institutions and spent his adolescence in reform schools. Easily adopting a life of crime, he wound up in the penitentiary, where he appropriately had the words *Hard Luck* tattooed on the knuckles of his left hand.[215] This was two years before Charles

[215] http://deeprootsmag.org/2013/04/16/the -hitch-hiker-1953/

Laughton's *Night of the Hunter* (1955), in which Robert Mitchum's knuckles are tattooed with "Love and Hate," respectively, on each hand.



Figure 87. Billy Cook's tattooed knuckles.

In this regard—and relevant to the characters and their dilemmas in her other movies—Lupino consistently said that she "likes to do pictures about poor bewildered people, because that's what we are."[216] She makes no exception here. Her plank is empathy, although *The Hitch-Hiker* is the least subtextual screenplay of her six independent films. Lupino wants us to side with people who are *trapped* by their circumstances, regardless of their moral code. She empathizes with the questionable, dangerous figures who remain outside of society, outside of the conventional norms; Lupino embraced the marginalized. "What is most interesting about the psycho of Lupino's film, Emmett Myers, is that he upholds no law or code of institutional value . . . an unclassifiable presence that threatens to explode the male status quo . . . violat[ing] the codes of male bonding and exposes masculinity as a form of gender drag."[217] Lupino interviewed one of

[216] Francine Parker, *Action*. "Special Report: The Woman Director, Discovering Ida Lupino." 1971, 22

[217] Frank Miller, *The Hitch-Hiker*: There's Death in His Upraised Thumb!" in David Greven's *Representations of Femininity in American Genre Cinema: The Woman's Film, Film Noir, and Modern Horror* (Basingstoke, UK: Palgrave, 2011).

Cook's real-life hostages, finally obtaining releases from both hostages and Cook himself. In a memo to Joseph Breen, dated January 23, 1951, Lupino notes that:

> Mr. Lindsay Parson (Monogram – Normancy 2-9181), called up to ascertain whether it would be possible to make a picture on the life of William Cook, the notorious murderer, at present in the papers. Parson says he has a friend who is the assistant to the Governor of Lower California, who has written him and told him he would help him in every way possible. Parsons is awaiting an answer by telephone.

The bottom of the letter in bold handwriting, dated, 1/23/50, "Not good! We couldn't go for this." Signature is JMB (Joseph M. Breen).[218]



Figure 88. Emmett Myers's slo–eye.
The spine of his tortured character in a film about seeing, *The Hitch-Hiker*.

[218] Memo to Joseph Breen with handwritten response by Breen, 1/23/51, Margaret Herrick Collections, MPAA, File #699, Correspondence, *The Hitch-Hiker*. Note the different dates: 1950 is incorrect, as Cook had not been caught until 1951 and was convicted in 1952, when Lupino and Young secured Cook's release for his life story.

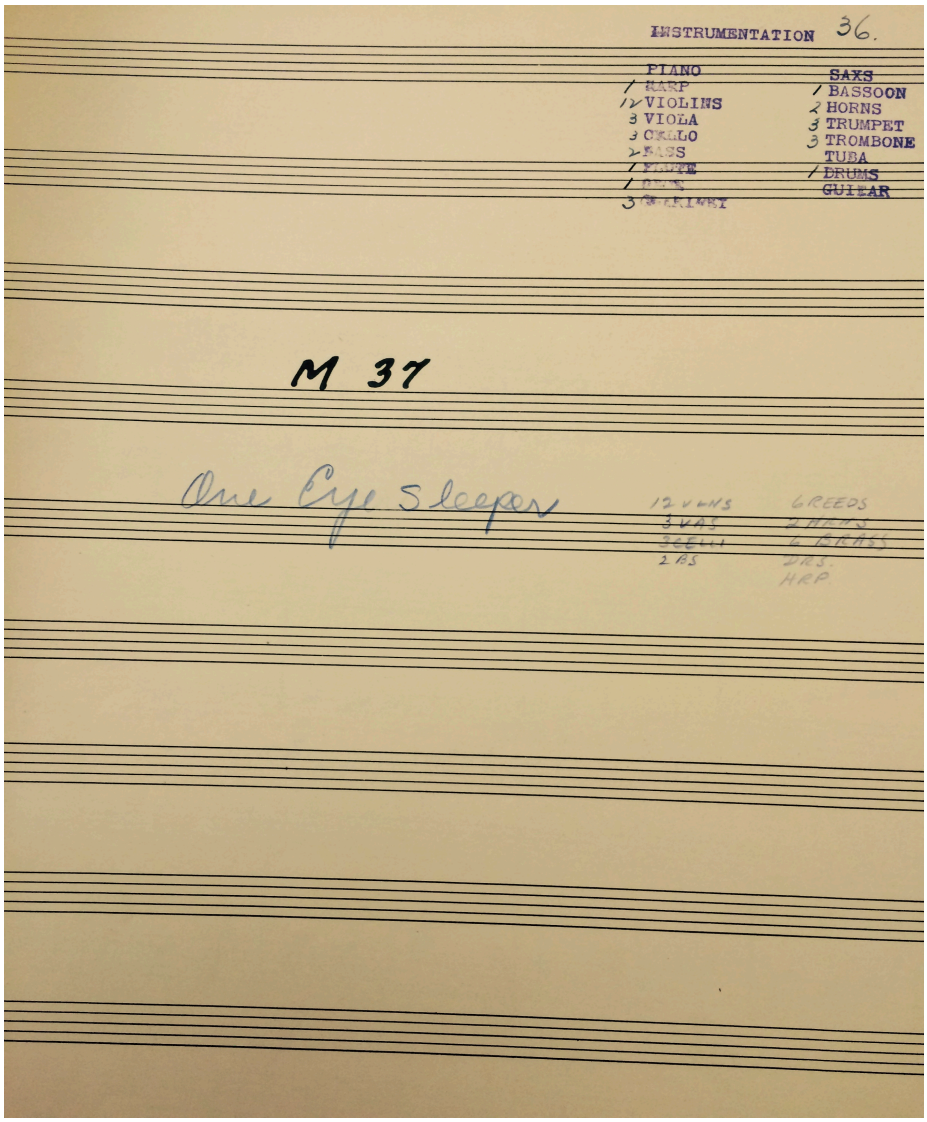


Figure 89. Lupino's sheet music for Cook's one-eye, includes instrumentation.
UCLA Special Collections, RKO, M512

Another memo from the Breen file, dated [correctly] February 2, 1951, announces, in all caps: "KILLER WILLIAM COOK AND THE TWO HUNTERS KIDNAPED BY HIM AND HELD PRISONER FOR EIGHT DAYS IN BAJA CALIFORNIA."[219] Essentially this memo re-states that neither Lindley Parsons, who was still awaiting a response to his request, nor Ida Lupino, in reference to Hedda Hopper's February 2, 1951 column in the *TIMES,* would be allowed to make

[219] Memo to the PCA file, dated February 2, 1951, re: impossibility of making a movie about Billy Cook. Margaret Herrick Collections, MPAA File #699 Correspondence, *The Hitch-Hiker.*

a film about an incarcerated killer, citing Clause 13 of "Special Regulations re Crime."[220] Subsequently, on February 7, 1951, in a (Breen) memo for the PCA files, entitled "KILLER WILLIAM COOK, AND TWO PROSPECTORS KIDNAPED BY HIM,"[221] both *The Hollywood Reporter* and *The Daily Variety*, February 6, 1951, carried the following stories:

Filmakers Buys Story

> Filmakers has acquired film rights to the story of the experiences of Forrest Damron and James Burke, two El Centro engineers who were abducted and held captive for eight days in Baja, California by escaped killer William Edward Cook. Filmakers has tentatively titled the story, *I Spoke to God* and is beginning production preparations immediately. Ida Lupino will direct." REPORTER.

> Filmakers indie unit releasing though RKO, yesterday bought chase yarn based on desperado William Cook's abduction of Forest Damron and James Burke, El centro engineers. Two men were held captive for eight days in Baja, California, by the escaped convict. Picture is tentatively titled *I Spoke to God.* Collier Young will produce, Ida Lupino will direct, Malvin Wald will write screenplay. VARIETY

> After again discussing the foregoing in the huddle, it was decided H.H.Z. should further advise Lindsey Parsons that, while no story could be produced with Cook (a notorious killer), as the main character, nevertheless, it might be possible to tell the story of the two prospectors, all of which could only be decided at the script level. Parsons today stated

[220] Memo to the PCA file, dated February 2, 1951, re: impossibility of making a movie about Billy Cook. Margaret Herrick Collections, MPAA File #699. Correspondence, *The Hitch-Hiker.*

[221] Ibid.

> he understood this, and that it seemed as though Lupino had gotten the jump on him by contacting the prospectors. In any event, he is now fully informed of the entire situation, and understands it.[222]

On March 31, 1952, The United States Department of Justice, Bureau of Prisons, Washington 25, weighed in on the Lupino picture contacting Joseph Breen:[223]

> The judge doubted Cook's mental capacity and so gave him a sentence of 300 years in Alcatraz. While [Cook] was at that institution, Miss Lupino's organization made an effort to obtain his signature to a release for the purpose of screening a picture dealing with his sadistic career. This we declined to allow . . . But when Cook was turned over to the California authorities, Miss Lupino, through [Cook's] attorney, Mr. John Connelly of Oklahoma City, apparently obtained his signature to such a release. This underhanded trick, I think, is a sad commentary not only on the attorney but on Miss Lupino's organization, and I believe that the release is invalid. As soon as pending appeal proceedings are completed, we intend to present this matter to the Grievance Committee of the Oklahoma Bar Association and take other appropriate steps so far as Mr. Connelly is concerned, because we believe that he had no more right to smuggle this document to Cook and get his signature than he would have to smuggle a gun into the institution. The institution where Cook was being held at that time was not under the supervision of this office, but apparently the jailers knew nothing of this whole matter and were most cooperative.[224]

---

[222] Throughout all correspondence and in magazine articles, the two prospectors are also described as hunters and engineers.

[223] Memo to the PCA file, dated March 31, 1952, from the Margaret Herrick Collections, MPAA file #699. Correspondence, *The Hitch-Hiker*

[224] Letter from James Bennett, the director of the Bureau of Prisons, United States Department of Justice, March 31, 1952, to Joseph Breen. From the Margaret Herrick Collections, MPAA file #699. Correspondence, *The Hitch-Hiker*.

Naturally, Lupino and Young fired back with a three-page letter from their office at RKO Studios, 780 No. Gower Street, in Los Angeles, on April 10, 1953, to James Bennett, the Director of Prisons:

> Dear Mr. Bennett:
>
> We have delayed an answer to your letter of April 1st until we could check and recheck all points of procedure in connection with the preparation of a screen story dealing with the true experiences of Forrest Damron and James Burke while in the captivity of William Edward Cook. This we have now done with considerable thoroughness and will now set down the facts.[225]

Lupino and Young proceed to explain that they did, indeed, obtain a release from Cook while he was standing trial in El Centro, Imperial County, California, however no one approached Cook directly, as they knew that would not be possible. They did contact Cook's attorney, John Connelly of Oklahoma City, Oklahoma, who also told them they could not contact Cook, but Lupino and Young told Connelly they wanted to make a film and would need a valid and legal release from Cook. Connelly was amenable to the idea and subsequently accepted $3,000.00 from The Filmakers for Cook's life rights. The contract was signed by Connelly and Cook himself, reiterating that they (The Filmakers) had previously obtained similar releases in exchange for cash payments from Damron and Burke (the prospectors). Lupino and Young also personally visited Governor Edmund G. Pat Brown, who did not want to be involved, but suggested that Lupino and Young might be able to pursue a signature once Cook stood trial in El Centro, as at that time, Cook would pass into California jurisdiction. Lupino and Young also

[225] Three-page letter to James Bennett from Lupino and Young that denies any trickiness or illegality in gaining Cook's life rights for their film. From the Margaret Herrick Collections, MPAA file #699. Correspondence, *The Hitch-Hiker*

spoke with District Attorney Don Bitler of Imperial County and U.S. Marshal James J. Boyle, who cited that the best way to approach the situation would be at the precise moment Cook passed into custody of the State of California during his trial in El Centro. They go on, in deference to their track record, from their letter to Mr. Bennett:

> Frankly, our intention at this point is to make a picture in which Cook does figure as one of the characters. In keeping with our past production record, we propose to make this picture with taste and distinction. There could be nothing further from our minds as citizens and producers than turning out a film of bloodshed and violence. I do modestly think we have made somewhat of a name for ourselves in the presentation of social problems which have been well received by critics and public alike. For this reason alone it would be folly for us to put our names on a cheap or sensational picture. . .we are now in the fortunate position of being able to send you the script which we propose to shoot, calling especial attention to the fact that there is no blood-letting whatsoever and that the entire notion of the piece is confined to the last eight days and nights of Cook's freedom before his final capture in Mexico. As you will see, the entire script is written from the viewpoint of the peaceful minds of two perfectly average men. We first became interested in this subject due to the compelling nature of the moral and religious experiences of their captivity. In writing this screenplay we found that Cook simply became the symbol of evil – the enemy of society. As you will see, we at no time apologize for Cook's conduct, nor do we attempt at any point to glorify his criminal activity. The obvious reasons for portraying living people on the screen is that we

specialize in the documentary film and have found that when dealing in facts we can produce pictures of greater import and impact.[226]

Lupino and Young's letter concludes by restating they were in no way calculating to elude departmental policy. Lupino herself seems to say that they look forward to any suggestions Burnett might make vis-a-vis any objectionable Cook character aspects, or anything that might reflect badly on Burnett's own official activity. However, they had expended a lot of money, thus far, so there is some urgency. Then Ida herself offers to make a personal trip to D.C. to meet. The P.S. was that the script would arrive separately. At that time, the title was *The Difference* (*The Billy Cook Story*). It wasn't until April 11 that Bennett responded, not to Lupino and Young, but to Geoffrey Shurlock from Joseph Breen's office enclosing Lupino and Young's three-page letter, stating flatly that he did not believe the filmmakers had spoken with Governor Brown, Mr. Bitler, or Marshal Boyle, essentially calling them liars.[227] By May 21, 1952, Lupino and Young had sent their final script to Joseph Breen, who was communicating with a Mr. William Feeder at RKO-Radio Pictures, Inc. at 780 N. Gower Street in Hollywood, representing Lupino and Young.

I write in detail about this correspondence between The Filmakers and censors because this back-and-forth negotiation shows clearly how dogged Lupino and Young were; indeed, how determined one must be in order to get film rights to a news story, and then, to have the movie greenlit. These few letters also show how careful Lupino was to apply pressure without anger, knowing the fragility of the pre-production process, never taking anything for granted. She also used her cache as an actress when she had to, knowing she was convincing—all in service to her

[226] Ibid. 2.

[227] Letter from James Bennett, the director of the Bureau of Prisons, United States Department of Justice, April 11, 1952, to Geoffrey M. Shurlock. From the Margaret Herrick Collections, MPAA file #699. Correspondence, *The Hitch-Hiker*.

films. The censors then have been replaced with the studios today, and ironically they want more blood, more violence, and more amorality, because those movies sell better overseas. They might have fought to make *The Hitch-Hiker* now, the more lurid and frightening, the better. The notes between Feeder and Breen are much like the notes screenwriters receive from the studio. Circumventing or inventing a way around studio notes is difficult, time-consuming, but important, because the studio can easily destroy a concept as they pull out parts of the body of a film, essentially separating the writer from her unconscious. Here, Feeder reports to Lupino and Young in an internal memo to RKO that, essentially *The Difference* (The Cook Story) is acceptable under the provisions of the PCA, however, ten changes are listed in this two-page memo.[228]

Most are details, but they are facts essential to Lupino's semi-documentary style. For example: "We suggest that the Narrator refer to the 'second and third' victims rather than the "Third and fourth." Here, Lupino cut her own voice-over narration. Either she thought it was not necessary, or it added to the budget. However, like Maupassant, she wrote very little dialogue, he, preferring the beauty of his descriptive prose, and the reader's imagination, and she, preferring her powerful images, and the audience's intelligence. Further, "The reference to the paralyzed right eyelid and the tattoo on the back of the left hand seem to identify this killer with Cook. We ask that these items be changed or eliminated." Lupino tried to prevail on this note, however she was forced to compromise, choosing *either* the paralyzed eye, *or* the tattoo; Lupino chose the eye, and made excellent use of it throughout the narrative.

[228] Letter from Joseph Breen to William Feeder, May 21, 1952, asking for ten details to be cut or altered. From the Margaret Herrick Collections, MPAA file #699. Correspondence, *The Hitch-Hiker*.

> We respectfully direct to your attention the fact that Gilbert gives a recitation of his entire schedule on Sunday, without making the slightest reference whatsoever to God or Church. We feel that for public relations purposes you would want us to point this out;
>
> Special Regulation Number 8, re the treatment of crime in motion pictures, states that, "The flaunting of weapons by gangsters, or other criminals, will not be allowed". Having this provision in mind, we trust that you will handle this item in your story with restraint and discrimination;
>
> We ask that the town of Santa Rosalia be given some other name; again having in mind the necessity to disconnect your story, as much as possible, from the original Cook story.

Lupino emerged triumphant on that point, using Santa Rosalia and even inserting a picture of it on a map. Finally, the letter stipulates that ultimate judgment will be based on the finished picture; a deadly last sentence; after all costs, effort, and time, the PCA could deny any and all distribution; basically killing the picture. Lupino won most of these battles, however, and, ultimately, the war itself.



Figure 90. Panoramic view of Santa Rosalia, Guaymas in the far background



Figure 91. Gil, under orders from Myers, points to Santa Rosalia on the map.

Prisoners in Their Plymouth

During the 1950s, it was relatively common to pick up a hitchhiker, so Lupino's dire warning to the audience at the opening of *The Hitch-Hiker* was palpable in 1953. Not everyone had a car, and The Highway Act of 1956 was still three years away from inception.[229] Thus, the story of *The Hitch-Hiker could actually have happened to you* as the crawl suggests. Lupino grounds her story in that stark, documentary-like warning. Then we proceed to watch a psychotic hitchhiker easily commandeer two automobiles and murder two people—reinforcing the danger

[229] U.S.C. sections created**:** 16 U.S.C. ch. 2, subch. I § 503; 23 U.S.C. ch.1, The Highway Act of 1956 "authorized the construction of a 41,000-mile network of interstate highways that would span the nation. It also allocated $26 billion to pay for them."

rather than the freedom of the shiny, iconic, American car. The automobile in the post-war '50s was a powerful machine, capable of high speed, in which men (and women) could escape their domestic space, the post–World War II/post–Korean War redefinition of domesticity, and the home itself as a place of free-floating anxiety, particularly for heterosexual men, not yet accustomed to, or fearing, domesticity after the trauma of war. Initially, the story was about two real-life prospectors, James Burke and Forrest Damron, who unwittingly picked up Billy Cook, then held hostage by the killer for eight days. However, Lupino and Young changed the two characters from gold prospectors to returning war vets seeking freedom from another weekend of claustrophobic, domestic obligation.[230] This change created a more complex and charged relationship between the two male friends, and in that cultural switch, *The Hitch-Hiker* became unexpected, volatile, and moving. These fictional men (Gil and Roy) are not searching for gold; they are out to have fun and enjoy themselves away from home—relaxed, unsuspecting, and middle class.



Figure 92. A weekend of fun away from home. [231]

[230] Prospecting can connote greed, easy money, generic characters who might have difficulty garnering sympathy from the audience. Moreover, Lupino's rewrite allowed her to discuss one of her major themes: the failure of the American Dream. Lupino and Young's character changes from prospectors to World War II or, more likely, just-returning Korean War Veterans, and the struggles and disillusionment faced by these men and their families, were immediately identifiable to audiences at that time.

[231] Screen shot from Lupino's *The Hitch-Hiker*, earlier titles—*They Spoke to God, The Persuaders, The Difference,* and *The Cook Story*, Kino Classics, Blu-Ray ed. 35mm archival restoration, Lib. of Congress.

Indeed, perhaps envious of their friendship, and their "normal" middle class status, Emmett Myers will call these two buddies "suckers, up to their necks in IOU's" and "hypocrites," telling them that if they had not lied to their wives, they would not have found themselves Emmett's hostages.[232] Lupino suggests levels of ethics rather than a simplistic good versus evil narrative. When we meet Roy and Gil, played by Edmond O'Brien and Frank Lovejoy, respectively, they are ordinary guys; "just like us." Gil is, perhaps, as Myers intuits, the more intelligent of the two men, allowing Myers to focus on Roy as his easier victim. When Myers takes these men hostages, he takes control of their lives; it is not only an instantaneous loss of freedom, or the post-war/Cold War fear of invasion, but the ultimate emasculation. Now, instead of two men, there are three, and Lupino triangulates them, using Myers to reflect upon and expose masculine anxieties about death and the cycle of re-traumatization.[233] Once Roy and Gil are hostages, Lupino begins to trap these two buddies, not only in their own car but also in the vast space of the low desert, a flat but nonetheless claustrophobic terrain with plenty of secrets and no place to hide. Although the desert seems to be wide open, cliff faces and rock walls are impenetrable. The landscape holds an oppressively sameness. In the heat, hallucination is welcome relief. Death can come quick and easy without water. (Scorsese reflects this frightening desert landscape in his *Casino* [1995, the year Lupino died], in which the desert dust signifies the American Western, another genre Lupino would master, particularly in her vast television work as a director.) Nothing to do in the empty wasteland, Roy scoffs at Myers for missing a shot taken at a scurrying desert rabbit. Myers retaliates ten-fold by playing a sadistic game of humiliation that forces the two friends into a kill-or-be killed situation; a terrified, but steady Gil is made to shoot

[232] From *The Hitch-Hiker* screenplay. Second revised Final Script, June 5, 1952. UCLA'S RKO Special Collections. Prod. No. B774. Box 1595S. University of California, Los Angeles.

[233] The Korean War "ended" in 1953 and was a war, like Vietnam, involving questionable motives by the United States. Only a few years after a devastating good-versus-evil World War II, returning vets were unsettled and not lauded as heroic.

at a small empty beer can that Myers's sadistically forces Roy to hold close to his face, presenting the real possibility of killing Roy. A war vet, Gil is a marksman, but this humiliating experience begins to psychologically destabilize Roy, while Gil realizes that Myers is even more unhinged and menacing than he had thought.



Figure 93. Myers's set-up for Gil to murder Roy



Figure 94. The target: the glass—or Roy himself?

This sequence ups the narrative stakes. Lupino put the tension to music, calling the underscore *Sadistic Target Practice.*

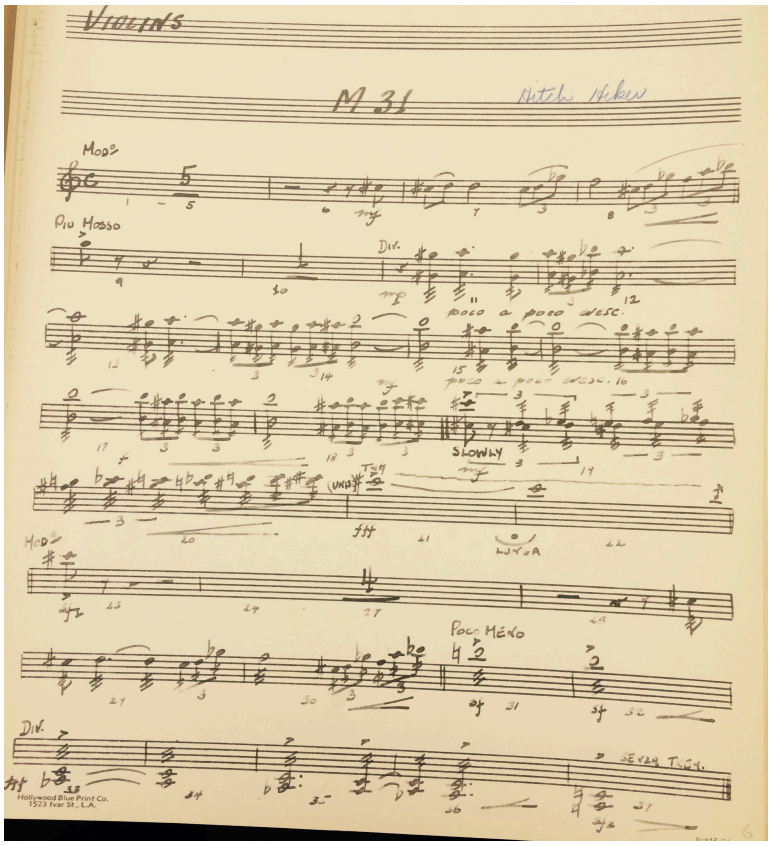


Figure 95. Horror set to music.
UCLA Special Collections, RKO M51.


Figure 96. Geometric rock wall


Figure 97. Lupino's frame binds the three men.

At the same time, Myers, himself, appropriates the masculine power: he has the keys to the car, he has got the gun, and he understands the weakness and vulnerability of the domesticated, middle-class male. Once strong and mentally solid, Gil and Roy, and their friendship, have been weakened by humiliation from this unwarrantable terror. The men become prisoners in their

Plymouth—Lupino's way of emphasizing the fragility of men's fantasies of freedom. Kristin Ross quotes Baudrillard in her insightful *Fast Cars, Clean Bodies,* "Mobility without effort constitutes a kind of unreal happiness, a suspension of existence, an irresponsibility."[234] American movies used the new centrality of the automobile to signify twentieth-century modernization.[235] Cars were everywhere, and especially in the movies; particularly culturally influential in American movies. Here, Lupino uses the automobile like a steel trap.

Myers swiftly and brutally re-opens Gil and Roy's war-wounds and anxieties—lest his own be exposed—while Lupino probes undercurrents of alienation, denial, and psychological claustrophobia. If cars that promise freedom can also lead to entrapment and sometimes death, the symbolic meaning of guns is even more freighted. Perhaps Myers's obsession with his gun is his wish to compensate for his sense of inadequacy. Lupino uses noir symbols to express and expose the shifting notions of hierarchical male power. With a gun, Myers has the leverage; even with only one good eye, he uses that disability, that fragility, to his advantage. Because his lazy eye never closes, Gil and Roy cannot tell when Myers is awake or asleep at night. With the gun, the damaged eye, and a life filled with desperation, Myers has all the control over these men he needs to get to the Mexican border. Interestingly, Lupino foreshadows Myers's *one eye closed, one eye open,* in an early sequence where the more cautious Gil pretends to sleep, to avoid his feelings of guilt from a potential night out with a prostitute. We see Gil trick Roy, when he opens one eye to the camera; we know then he was not asleep. Roy who is driving doesn't see the gesture. This is a subtle, but telling moment that hints at a moral dissimilarity in these two

[234] Kristin Ross, *Fast Cars, Clean Bodies: Decolonization and the Reordering of French Culture* (Boston, MA: MIT Press, 1995), 19.

[235] Ibid., 21.

bonded males.[236] Indeed, there were censorship problems when Cook's deformed eye was written into the script. Lupino and Young wanted to use the bad eye, as well as Cook's tattooed knuckles. The censors initially rejected both inserts because they believed the character would be too frighteningly real for their audience.[237] Lupino fought hard to keep both, but ultimately she had to choose one; the "slow" eye. Indeed, a lyricist, Lupino wrote a piece of music called "One eye Sleeper,"[238] yet another example of Lupino's varied creative skills—and her complete and meticulous participation in all aspects of her films.

Shadow Magic

Location shooting was a vital and constant stylistic component of Lupino's essentials-only filmmaking. There were budgetary reasons for location decisions, but she also knew how actual locations often enhanced both the film's realism, and tension, and improved the actors' performance. In *The Hitch-Hiker,* Lupino's tight framing often makes the massive landscape of rock, and barren off-road highways feel claustrophobic. She (with Musuraca) shoots from above, making the sinuous, un-traveled dirt roads look maze-like, twisted, full of portent, and unsettling dead ends; for some this could be reminiscent of Kubrick's geometic introduction of *The Shining.*

[236] In addition, the two men begin in Mexicali, and finish just across the border in Santa Rosalia; an alchemical thematic that is proficient screenwriting.

[237] Actually, prior to Lupino's question about using Cook's tattoos and bad eye, memos flew back and forth from February to April 1952, wherein Lupino was advised that she could never make a film about Billy Cook. Breen's memo titled "Killer William Cook and the two hunters kidnaped by him and held prisoner for eight days in Baja, California" made clear that Billy Cook was a notorious killer, and Lupino intended to produce a movie "along these lines." "Mr. Shurlock today (February 2, 1951) telephoned Miss Lupino's office, informed the secretary as to the foregoing, read to them Clause 13 of 'Special Regulations re Crime' of the Code, dealing with notorious criminals in recent times, and also informed them that some other producer had already been advised that it would be impossible to produce a picture with this theme."

[238] See archival fragment herein, *fig.* 89.



Figure 98. Musuraca's camera from above, recalls Walshian terrain.

Then she situates the viewer down low, into the crevices of looming, ancient rock formations split by complicated arteries and switchbacks. This is a pace of slow death; the opposite of growth, where life can thrive. Abandoned, silent spaces become frightening sites of near-death. An abandoned well suggests the possibility of a possible gruesome end for Gil and Roy, and Myers enjoys watching the two friends imagine the horror of their own death. Myers seeks to exact revenge for his own abandonment as a child; everything ties together in Lupino's cinematic economy.



Figure 99. Potential death in an abandoned well by an unloved killer; in the back story, Myers and his siblings were left in an abandoned mine shaft as children.

The American Dream has gone awry: these characters are abandoned, damaged, and useless, duped by the illusory freedom of the car, anxious over domestic obligation, unable to see—these are all subthemes that infuse this narrative fable. When Gil and Roy, angry and demeaned, try to escape, running across an *abandoned* airfield—a too-recent memory of war—Myers sadistically pursues them in their own car, *two* gaping headlights, like two eyes (opposing Myers's one), Lupino circling back to her opening shot, trapping them in the glare, Myers stopping just short of murder. He gloats and explicitly points out that if Gil had not helped Roy, who had tripped and fallen, at least one of them might have gotten away. And, again, of Myers' own abandonment as a child, all at once; the Lupino economy. Two eyes, headlights, coming at us from screen right;



Figure 100. Roy and Gil trying to traverse an abandoned airfield, a remnant and reminder of war.

And, again, of Myers' own abandonment, all at once. Lupino economy. Two eyes, head lights, coming at us from screen right; two bright eyes that Myers doesn't have, the reason he was seen as defective, and thus unwanted; a recurring Lupino theme.



Figure 101. Leftover metal debris from the war, traps Roy, a vet. (Lupino irony)

Indeed, perhaps Gil should have abandoned his friend. Roy, whom Myers had pegged in the beginning as the weaker and less intelligent of the two men, begins to unravel here. Lupino shows us, without contempt or judgment, the final collapse of the masculine; that is, Roy succumbs to Myers's psychological torture. We watch Roy's failure of nerve and mounting fear, particularly after Myers forces Roy to change clothes with him, making Roy the police's target. That the killer and victim become physically equal is the final travesty.[239] Indeed, Myers's sexuality is ambiguous. Instead of the classic psychotic male who terrorizes women, as in *Out of the Past*, an RKO film also shot by Musuraca, or Charles Laughton's *Night of the Hunter* starring Robert Mitchum, who exudes an intelligent, unpredictability. Here, Lupino's Myers terrorizes only men, both heterosexual, leaving his own sexuality opaque. He is reduced to an instinctual, amoral menace. Indeed, Lupino's *feminist* focus on male-male relationships gives the film a threatening and rare volatility. Reactions between the men are unexpected; there is an intimacy to Myers's monologue, as he uncannily sees through Roy's moral weakness, and then tells his own story with some vulnerability—a moment of compassion and psychological strength. Again we see Lupino extend empathy the despicable characters. With *The Hitch-Hiker*, Lupino presents the viewer with what can be called a "spectatorial truth," shot with compression by Nicholas Musuraca, and at the same time expanded by the absence of subtext, which opens the film to the continuity of reality.

Musuraca uses a slightly harder light than John Alton, a comparable and accomplished cinematographer in tone and time. Both DPs obscure and produce a sense of space through light.

[239] Lupino went on to use Edmond O'Brien in her next film, *The Bigamist,* a confused, passive, helpless *organization* man of the 1950s. Later, during the 1960s, O'Brien hired Lupino to direct two of his *Sam Benedict* series episodes. See my later comparison in Chapter 4. O'Brien famously was cast in Sam Peckinpah's western film classic *The Wild Bunch.* Peckinpah himself was first hired by Lupino to write on her *Mr. Adams & Eve* series. Late in Lupino and Peckinpah's careers, he cast her in *Junior Bonner*, for which she tied with Susan Tyrell for the New York Films Critics Award for best actress. *Bonner* is currently being newly re-evaluated and recovered as Steve McQueen's greatest acting performance, and Peckinpah's best, and most subtle western family drama.

Shadow is expressive and mysterious, adding truth and reality to the image. At the same time, Lupino uses her geographical setting—whether a noir-ish L.A. cityscape, the pastoral countryside, or the merciless desert—as a stark reminder to her *documentary* audience that they will inhabit the same spaces once they return to their reality. *The Hitch-Hiker* was released in 1953, as stated, three years before the Interstate Highway Act of 1956; the act that ultimately was championed by President Dwight Eisenhower President to generate safer and more comfortable travel by car. Billy Cook's crime spree of 1952, was aided by pre-act, badly constructed roads, many unpaved, with indirect routes between the East and West Coasts, for example, and with vast and frightening expanses of nothingness. Musuraca's harder shadows produce a dramatic tableau within an existential landscape; the light itself is its own set decoration. Lone Pine gave Musuraca a continually contrasting, and challenging palate of high, bright light during the day, and dark John Alden-like desert blacks at night. In Musuraca's work here, wide-screen, Walshian/Lupinian exterior shots of open desert and white, cracked earth seem to bring some relief from the claustrophobic interior of the small sedan in which the men are driving, trapped for hours. Within the Plymouth's confined space, Musuraca uses low angle shots, cutting in and out of pools of light, creating rhythmic tension. The days are sweaty, the nights cold and eerie. Musuraca often puts lights below the characters, moving toward darkness rather than light, thus destabilizing the viewer. He also uses horizontal left-to-right dolly moves for reveals, then cuts in a two-shot—with no coverage, all in one—staging in depth rather than two-dimensionally.

Musuraca drew a line around everything the viewer wanted to see; he balanced the foreground, midground, and background. Everything he chose was decisive within extended sequences; and, per Lupino, with little to no dialogue. With this economy, the script had to be nailed down, and Lupino and Young knew this instinctively; that is, *how* to release information,

when, and *who* should be telling us what. For example, Lupino's first beat of dialogue between Gil and Roy[240]: it is Roy who is weak, who will lie to his wife when he returns home, saying he went fishing, rather than visiting a prostitute both knew in their bachelor days. Gil, on the other hand, is tempted, but decides not to be duplicitous, and overrules Roy. Ultimately, Myers gets it right: Roy is the weaker, and perhaps the less intelligent. All three characters are animated by a backstory, shown in the specificity of the writing, but also, as here, featured with Musuraca's decisions around frame and light.



Figure 102. Geometric light; all actors looking away from the camera.

These geometric blocks of light and dark forms reflect Musuraca's professional inspirations: Constructivism, The Bauhaus School, and German Expressionism.[241] Indeed, as Scorsese has often stated in his documentaries and talks about filmmaking, essentially low-budget films are quiet films.[242] Light and language merge as Musuraca moves in and out of darkness forming a running motif of shadows, recurring notes in the noir narrative. Musuraca projects harsh light

[240] "A beat," for my screenwriting purposes is a unit that gives the audience some information, whether through an image or dialogue; it might be a twist in a discovery, an introduction of a new character, an event, or a crucial decision.

[241] https://en.wikipedia.org/wiki/Nicholas_Musuraca

[242] Scorsese on Val Lewton (with whom Musuraca worked) https://en.wikipedia.org/wiki/Val_Lewton:_The_Man_in_the_Shadows

against walls of rock with high key light keeping the blacks intact. The nightscape is a shroud of merciless darkness; except for flashlights, headlights, or a crackling campfire binding these three men together throughout the film, each man's face painted in half-light and shadow. Lupino uses little dialogue—making a "quiet film," allowing images and lighting to tell her story. Keeping the frame spare, she fills in only what is necessary, without flourishes and stylization that suggest commentary.

Paradoxes

Lupino allows impels the viewer to engage, decipher, and *fill in*, literally noted, for example, in the unusual absence of subtitles to translate from Spanish. The Spanish-only communication by the police and other secondary characters creates more documentary ambiance. Rather than Lupino directing actors who are native Spanish speakers to communicate in English with Spanish accents—something they would never do in life—she makes the authentic choice to create suspense in scenes where Gil, the more emotionally balanced of the two hostages, *does* speak Spanish and Myers does *not*. Here, Myers is the vulnerable character; his admission, "I don't know what they're saying," creates rigidity as the trio encounters Spanish-only speakers along the way. For example, when Myers needs to buy rations, or get gas for the car, he trains a close gun on Gil, threatening him not to say anything in "Mexican" that might tip the police or turn into a call for help. Gil is therefore very careful gauging any opening he might have, which intensifies these sequences for the audience, who are with him, hoping he will break free. These more peopled moments ratchet up the conflict. Withholding meaning from English-only speakers adds tension and enhances story.

The Mexican/American presence along the border area of California introduces, in 1953, an overall contemporary yet isolated feel to the narrative; another paradox. This unusual

Mexican American location fosters a sense of the tangible, and that there is no help in sight. Lupino cross-cuts between the psychotic and the bureaucratic, the mismatch fueling the sense of dread. The language confusion is real, and the foreign setting redoubles the sense of dislocation. In addition, Lupino and Musuraca's use of rear screen projection for some of the "moving" interior/exterior shots from inside the car, looking out, go almost unnoticed here, as they propel the viewer forward. This device is vastly different from Hitchcock's in, for example, *Marnie*, where he uses an obvious rear screen projection to emphasize Marnie's fantasy life as she rides her mythical horse, a child's libidinal, but plastic image. Here, Lupino uses rear screen projection to keep the movement as real as she can, to remind us that we are watching a life-or-death situation, to try to keep the action intense and moving, all inside the small sedan, cramped and stuck in what becomes a *surreal* landscape. In her essay "Driving in a Back Projection, or Forestalled by Film Noir," Vivian Sobchack argues that rather than dismissing "back" or "rear" projection as a "tacky" effect of low-budget production, she sees it as a neglected aesthetic element of film noir, one that well serves its thematic of existential entrapment and "eternal return" in a world with " no exit." She maintains that back projection is as important to film noir *space*, as flashbacks are to film noir *time*. Although it may seem unimportant, *back projection* literalizes noir's philosophical world view. Indeed, it makes the metaphoric terms so often used in critical readings of noir (particularly of a psychoanalytic kind) quite literal—visible in the film rather than somehow behind it. Rear projection functions as a phantasmatic and dream-like screen image. And, installed as a substitute or cover up for the lack of a real (or primal) scene, it also constitutes a conspicuous blind spot for noir characters *and* viewers. Back projection works to forestall and foreclose any sense of the characters' existential freedom and to make this construction or *claustration* sensually—as well as cognitively—intelligible to film noir viewers.

The unsettling feeling of watching rear screen projection further complicates Lupino's documentary, realistic style.

Style

Confinement, harsh light, and an agoraphobic-inducing expanse with the vague promise of escape nerve-wracks the viewer. Lupino uses objective correlatives to great effect; a group of hungry crow-like predators cry and hover over the simmering desert, waiting for something, anything, to die. More interested in real life, and how the viewer responds to the narrative, Lupino's screenplays do not tell you where she stands. She does not make judgments about her characters. She refuses the expected histrionic aspects of melodrama; she rejects the hyperbolic mode with a signature revelation and refusal to her work. When Emmett Myers, played by Bill Talman in a stunning film debut, reflects on his grim past, he does so with no claims of victimization, only citing the facts. Lupino and Young were interested in the real story, but they wanted to write a *truer*, almost supra-real fable. Lupino's films hold an overall subtext of impaired masculinity—how the fear of feeling defective corrupts man's relationship to the feminine. Although Ida Lupino's subject matter was uncompromising—the trauma of rape, the dread of an unplanned (read unmarried) pregnancy, the psychological confusion around bigamy, the isolation of polio, and the anger and frustration of being forced into a professional sports career, and, here, entrapment—her films are minimalistic and elegant as she remains at an objective distance. These were unusual, gritty, low-budget, real-world narratives explored by the period's only woman working in the studio system.

As Lupino moved into television, her TV work was primarily male, action fare, yet five of her six independent films had been about women's issues, and her one studio picture, strong-willed *nuns* up against rebellious teen *girls*. Lupino could do both and combine both. For

example, although there are no females present, as main or even secondary characters in *The Hitch-Hiker*, women are omnipresent in the narrative; ghostlike in the car along for the ride. We feel their spirit in Roy and Gil's departure from home. We hear about their wives as they drive to Mexicali to perhaps hook up with a prostitute they once knew—though they never do—and we are aware of their loss and guilt, through Gil, who begins to miss his wife and daughter, and ironically the *safety* of domesticity. Lupino touches on the female trauma from both World War II and the Korean War. Women were sent back home as domestic workers, and because of that sacrifice, now Roy and Gil could be chastised for "escaping" from their families.

With *The Hitch-Hiker*, Lupino was able to maintain both tension and intimacy in a relentless action piece about the moral ambiguity of the lives of two men after World War II, where survival depends upon their friendship and trust. Both qualities of the feminine and masculine infuse what looks like a noir, action/thriller, but is being reconfigured and redefined as a more complex meditation on the post-war trauma and disappointment Lupino noted in her past films: *Not Wanted, Never Fear, Outrage, Hard, Fast, & Beautiful,* and *The Bigamist*. From *The Hitch-Hiker*, this piece of early dialogue represents the masculine/feminine post–World War II detritus, both in the text and subtext—here for the spectator to interpret. Lupino offers sparse dialogue, for example; the first in the movie lets us know that these men are on their way to cheat on their wives, to relive their youthful past adventures, looking for new excitement, bored by, and afraid of, their lives at home. Gil wants to go to San Felipe, but Roy wants to go to the mountains. Roy complains there is nothing to do in San Felipe but fish. Gil is direct, "That was the idea wasn't it?" Families are important to "good men," but constricting to those who are traumatized, and perhaps confused about their masculinity. Edmond O'Brian's character here is a lost child himself, Talman, the extreme with his one unconscious eye; O'Brian, only slightly

hypocritical, the *bewildered* of Lupino's oeuvre; and Lovejoy, the clear and theoretical draftsman—three levels of consciousness. Lupino is not positing a simplified Manichean dialectic. She is reflecting life itself, levels of dishonesty, punishing, finally, the depraved.

Some articles note that it was Luis Parra, Santa Rosalia's police chief, who simply walked up to the actual Billy Cook in Guaymas and pulled Cook's own pistol from his belted pants, disarming the killer, arresting him, escorting him back to Tijuana. Other articles give Francisco Kraus Morales the credit, stating that he recognized Cook from international wanted posters and arrested him without incident. When finally caught, Cook only declaimed, "I hate everybody's guts and everybody hates mine."[243] Cook was ultimately convicted of the Dewey murder in California and was sent to the gas chamber on December 12, 1952, eleven days before his birthday, though originally he had been sentenced to six consecutive fifty-year terms for a combined three-hundred year sentence in San Quentin's "condemned row." Ultimately, Cook was shipped to California for trial in the murder of Robert Dewey, his last victim. The jury deliberated for only fifty minutes and delivered a guilty sentence. His warden stated, "He was the most completely alone young man I have ever encountered."[244]

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[243] *The Hitch-Hiker* (1953) [Film Noir], online article, http://www.tcm.com/tcmdb/title/78138/The Hitch-Hiker/articles.html by Frank Miller. Accessed on November 6, 2013.

[244] Warden Harley Teets, online article from: http://swordandscale.com/rider-on-the-storm
Warden Harley Teets, an empathetic warden who, during his term at San Quentin, had gassed fewer than fifty inmates.



Figure 103. Cook caught trying to escape to Guaymas.

The promotional potential was well utilized by The Filmakers, particularly after the arduous three-way life rights conflicts with Washington, DC's Bureau of Prisons and the PCA. *The Hitch-Hiker* is relatively devoid of subtext, arguably Lupino's most visual film, however in the opening piece of dialogue between Gil and Roy, two just-returned World War II vets, Gil with a wife and child, and Roy, with only a wife, there is a sense of relief these men feel by getting away, particularly *getting away from home.* Again, as in *Never Fear, The Hitch-Hiker* features a celebratory opening, about freedom *from* something but lets the audience in on a current of dread: something dangerous and restricting is imminent. Indeed, the film is fraught with abject fear throughout its crisp seventy-one minute running time. Musuraca uses starkly lit close-ups in lieu of dialogue, wide and high-shots that emphasize the confusion and hostility of the desert rock, and noir-ish shafts of light under the night sky, with slightly overexposed shots to suggest unrelenting heat during the day.

Lupino was praised for her ability to fluently link scenes—between the cut and the next image, for her painterly dissolves, and her use of a mobile, yet bulky and outdated .35mm

Mitchell camera.[245] Low-budget camera work could be static, often because cameras were heavy, and time for setups were limited; these challenges were all a precursor to the TV economy and the Screen Directors Playhouse, beginning in 1955.[246] Lupino always moved her camera, but conversely: while inside the Plymouth sedan, movement was restricted, creating brutal and edgy silent sequences. Lupino has Myers wield his .32 as if it is an appendage, never letting it down, keeping it trained solidly in front of the viewer, or pointed right at the spectator, while his lean acting escalates the quiet terror.

Lupino's direction was often compared to Don Siegel's, another favorite of the Cahier du Cinema and Godard. Lupino and Siegel overlapped and linked in creative ways; for example, Lupino wrote and then acted in Siegel's *Private Hell 36*, with The Filmakers producing (1954). Siegel's style cuts fast and free, Lupino is more careful. Siegel's speed often detracts from the moral center of the film; when Lupino's characters agonize, the audience shares that anguish. Lupino seems to care more about her characters, Siegel more about his action. Lupino supplies or expands on an absence of subtext with her camera.

POV

There is a dearth of scholarship on *The Hitch-Hiker*, perhaps because of Lupino's slim subtext in this film. Two articles came out of an extensive search: one from a website called *Bright Lights,* which discusses the male gaze; and another is found in Annette Kuhn's anthology, *Queen of the B's: Ida Lupino Behind the Camera*, in which Lauren Rabinowitz focuses almost

[245] The original Arriflex 35 was designed and developed by Arnold & Richter, A.G., of Munich, Germany, the original company founded in 1917, a year before Lupino was born. The Arriflex 35 II was used by the French New Wave and Hollywood beginning in 1945 with Delmer Davies's *Dark Passage*. Unfortunately Lupino did not have access to this new, lighter camera, which may have altered her shot setups and made shooting easier as it was for Godard and the Cahiers "Boys."

[246] Lupino's first written and directed movie for *The Screen Director's Playhouse* was "No. 5 Checked Out," which aired January 18, 1956.

exclusively on Lupino's "vision of hell; that is, masculinity fragmented into neurotic components of maladjustment in a world that orders adjustment" (92). Kuhn and Carrie Rickey are two of the reviewers/critics who saw the enduring quality of Lupino's films, and understood that Lupino has been undervalued and misunderstood. Indeed, while not an anti-feminist, she happened to believe in marriage as an institution, though her own life reflected unhappily on that institution. For example, in *Hard, Fast & Beautiful*, Lupino presents a mother who drives her daughter (Sally Forrest) to tennis stardom. The burned out daughter ultimately chooses marriage over her career. What most reviewers overlook when they judge Lupino as an anti-feminist is that Lupino as screenwriter presents an *unhappy* mother who has been driven to extremes for the sake of her daughter—that is all she knows to do. We see that same *unhappy* mother in *Not Wanted*, angry and frustrated by meaningless housework. Lupino's character in *The Hard Way* (1941) begins as a slave to, again, meaningless domestic labor—a common tacit problem for women in the 1950s. As Dr. Kathleen McHugh elegantly states: "Fifties America represented the bleaching . . . and dumbing down of the feminine within the psychologically claustrophobic confines of the domestic home environment giving rise to feminism."[247] Ironic that Lupino was actually at the forefront of feminism.

Lupino's evenhanded point of view treated males and females as equally flawed. With *The Hitch-Hiker*, Lupino was initially reticent to write a film *without* women; however, the wives' conspicuous absence is felt throughout. Even Talman's character is curious and jealous of the content nuclear family. All of the men are flawed and fully realized to varying degrees, just as Lupino's female protagonists are three-dimensional characters, all too human, and, similarly, not victims. Sally Forrest in *Not Wanted* overcomes her guilt and shame. Joan Fontaine is a

[247] Kathleen Anne McHugh *American Domesticity: From How-To Manual to Hollywood Melodrama* (Oxford: Oxford University Press, 1999), 6.

brilliant businesswoman, barren but upbeat. Claire Trevor is an amoral mother who thinks she is providing the best life for her daughter. And, in *Outrage,* Mala Powers's personal strength after being raped, is compromised, but Lupino never suggests that she is a victim. These are all strong women reflecting contemporary social problems and must be appreciated within the context of their time. Lupino was commenting on, rather than denying, the *reality* facing women at that time. Perhaps difficult to watch, Lupino's point of view was subversive, her endings necessarily ambiguous. The men in her cohort, as a whole, were far less egalitarian with their female characters, advancing sexist notions of women as victims, sexual objects, or doting, mindless mothers. Lupino created complex women sadly trapped by the smallness of their lives, "bewildered" people imprisoned in their own stories. Ellen Seiter maintains that Lupino's women "struggle against the social and legal limits of the post-war era . . . she is foregrounding . . . the social exclusion and censure of women and the ambivalent ways they attempt to escape those traps . . . moreover, the social critique offered in Lupino's [first four films] remains resolutely anti-utopian in their gender politics." [248]

People on the margins bear their own import, as they work against dominant meanings. Television foregrounds these margins, especially as they reappear. Moreover, TV stardom is different from film stardom. The director is and is not a star; the producer, now show-runner and creator, is at the helm. Lupino's relationship to early new media (TV) was vicarious. Though she reached multiple audiences, she remained *uninvited*. Francine Parker's comments on Lupino are concise: "There is an upbeat toughness of spirit in all of Lupino's films. The world of darkness is constantly, fearlessly fought and miracles are wrought. Never is there the least cynicism.

[248] Yvonne Tasker and Suzanne Leonard, Ed. *Fifty Hollywood Directors*. London, New York: Routledge, 2015, p. 162

Sardonic humor and wit, perhaps, but never single-minded cynicism. The sharp director with her pure and thoroughly brilliant economy of expression has wrapped up the Fifties for us."[249]

Lupino's essentials-only cinema has a non-judgmental quality. They are not quite documentaries, but are realistic rather than melodramatic. (Figure 92) Today the sub-genre might be called "Dirty Realism". At the same time, noir is a genre that especially lends itself to spare filmmaking. Paul Schrader comments that, postwar, the noir genre adhered to movie-goers, but, "critics disliked [it] . . . because of the importance of visual style over theme. Critics liked to write about themes instead."[250] Lupino's noir *takes advantage of* low budgets—no room in the B's for the showy mise-en-scène—only location shooting, a dark, at times, nerve-wracking tone, and a certain ambiguity. As Lupino segued into television directing, her ability to shoot fast and smart, together with her particular multi-genre expression and her easiness with actors, Lupino was readymade for early TV action dramas. As James Friedman notes, the "liveness" of TV created a new form of "access to performance [that was] unmediated."[251]



Figure 104. Lupino's documentary flare; scary stuff in 1953.

[249] Francine Parker, "Discovering Ida Lupino", Special Report: *The Woman Director*. Action, January, 1971 – December, 1973, 23

[250] Pam Cook, *The Cinema Book*, Third ed. (London: BFI, 2007), 306

[251] James Friedman, ed., *Reality Squared Televisual Discourse on the Real* (New Brunswick, NJ: Rutgers University Press, 2002), 26–27.

Lupino was on par with her male director counterparts—a prolific and creatively powerful filmmaker with a distinct voice. But she also uniquely inverted the voyeuristic gaze onto the male, an ironic twist, given her action oeuvre playing femme fatales. These ultra-masculine characters—Raoul Walsh, Bob Aldrich, and, as I note in television, Richard Boone, Robert Stack, and Rod Taylor—trusted Lupino's technique and her creative eye, handing her scripts often to re-write and direct, to draw upon her cinematic wisdom from her female point of view. At a time when no other woman in Hollywood was directing features, Lupino was. But, not because her films were distinctly *feminine* or *melodramatic*— they weren't. However, she focused on the miseries of women in the 50s; that is, *women-as-victims*, underdogs in society, misunderstood. Lupino's written characters were linked to her own experience playing and living, women with trouble. Indeed, Lupino empathized with the unsettled, the traumatized, and especially the dangerously disturbed. Ronnie Scheib brilliantly encapsulates Lupino's murky, subtle, and original thematic: "Lupino's films denaturalize passivity; it is unwanted, restless, anxious, important. Her characters are sleep-walkers, their subjectivity condemned to incompleteness, their faces swept by emotions that happen to them but never belong to them . . . Between their subjectivity and the world there is nothing."[252]

[252] Scheib, Ronnie**.** *Film Comment;* New York Vol. 16, Iss. 1, (Jan/Feb 1980): 54

Chapter 2

Lupino in Early TV: Across Media with Ray, Aldrich and Hitchcock

Doesn't it enter a man's head that a girl can do without him?

—Ida Lupino, *Road House* (1948)

Lupino was a transgressive figure—independent, and sometimes incorrectly characterized as anti-feminist. As Debra Weiner has said: "Too often feminist critics have taken Lupino's caustic remarks at face value."[253] Born into the business, Lupino had the experience and intelligence to stake her own territory; she knew how not to follow the rules. Lupino had a dark sense of humor and could be volatile; she refused to be coded as feminine or masculine, thus was coded as both, though from time to time she acquiesced to feminization in order to get her films made. She played the game when she had to, but can often be seen disrupting fifties gender binaries, both on and off screen. Except for *The Hitch-Hiker*, Lupino's directed films were about women: women's drudgery, women's interior lives, women bound by male values, and female multi-culturalism,[254] all revolutionary subject matter during the 1950s. The real threat may have been that women could learn to do without men altogether.[255] This reference from *The Economist* reflects "the surplus women" from World War I, "spirited and stoical precursors of modern feminism."[256] Lupino's quotation that forms the epigraph to this chapter comes from

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[253] Debra Weiner, Kay, Karyn and Gerald Peary ed., *Women and the Cinema* (New York: E.P.Dutton, 1977), 170; also quoted in Gwendylyn Audrey Foster, *Women Film Directors: An Internatioanl Bio-Critical Dictionary* (London: Greenwood Press), 223.

[254] Foster, *Women Film Directors,* 224. For *Not Wanted*, Lupino was told by one of her major investors that "she could not have a Negro girl, a Spanish girl and a Chinese girl in the same room with the heroine" (Sally Forrest). (From *Negro Digest*). Lupino fought with the investor, essentially telling him she would be in a position one day where she would not have to comply with such ridiculous demands. Lupino managed to sneak a Chinese girl into the scene, which infuriated the investor, but he could not do anything about it; the moment was onscreen forever.

[255] Virginia Nicholson, "Singled Out: How Two Million Women Survived Without Men after the First World War," *The Economist,* 1 September 2007, 75.

[256] Ibid.

Jean Negulesco's *Road House,* and reflects the same spirit, coming after World War II, of women's self-reinvention. "Lupino publicly rejected a feminist identity as a director . . . her intent as a filmmaker was to . . . present 'high quality', low budget, independent films on provocative subject matter, to tell 'how America lives', and to be commercially successful at it.'"[257] Lupino had power, yet undervalued herself on occasion, "I was *just* a director who tried my best."[258] While she could de-emphasize her remarkable talent, her concern with commercial success shows an earnest desire to work and make a profit for the studio/network in order to continue working. As a famous actress, who was also a hyphenate—producer-writer-director—wife and new mother, Lupino was pixilated, concealed within a complex spectrum of definitions. Most media representations of Lupino center on how her approach was gendered as either too "masculine" or too "feminine."[259] While male directors "networked" into television, Lupino was "helped' by ex-husband Collier Young, a characteristization that de-legitimized Lupino's independence and skill.

Indeed, much of early television emanated from 1940s "female-centered storytelling-based radio comedies"[260] Examples are plentiful: Lucille Ball (*I Love Lucy* [1951–1957] CBS) was an erratic housewife/mother with her breadwinning Cuban husband, entertainer. Publicity downplayed Lucy's business acumen. Joan Davis (*I Married Joan* [1952–55] NBC) was an irrational presence; eventually the show was cancelled. Joan Davis's business savvy was emphasized in publicity. Eve Arden (*Our Miss Brooks* [1952–1956] CBS) was a childless, single teacher with tremendous agency foregrounding her wit and intelligence, often smarter than the

[257] Christine Becker, *It's the Pictures That Got Small: Hollywood Film Stars on 1950s Television* (Middleton, CT: Wesleyan University Press, 2008), 174.

[258] William Donati, *Ida Lupino a Biography* (Lexington: University Press of Kentucky, 2013), 263.

[259] Mary Celeste Kearney and James M. Moran, "Ida Lupino as Director of Television," ed. Annette Kuhn *Queen of the B's,* 141.

[260] Christine Becker, *It's the Pictures That Got Small: Hollywood Film Stars on 1950s Television* (Middletown, CT: Wesleyan Univeristy Press), 156.

men around her—a likely a carryover from her film persona. In *Ann Southern, Private Secretary* ([1953–1957] CBS) and *The Ann Southern Show* [(1958–1961], CBS), Southern was unmarried and without children, but still performed wifely duties as the secretary to a Manhattan talent agent. Southern was an educated, middle-class, professional career woman living in an urban setting, who organized the office like a household and was more charismatic than her boss but remained submissive. *The Betty Hutton Show* (1959–60) on CBS, unfortunately, was helmed by Betty Hutton who was just too wacky and explosive for early TV, even though Ernie Kovacs seemed able to push television boundaries. Hutton only alienated the housewives watching—the preference being a complacent Jane Wyatt—*Father Knows Best*—or Donna Reed. ABC's *The Donna Reed Show* (1958–1966) was the ideal domestic sitcom with Donna Reed, the perfect wife, running the house, and the show's sponsors maximizing Reed's farm girl persona.[261] Ida Lupino's *Mr. Adams & Eve* (1957–1958) on CBS—to which I will return later—was a departure from these female-driven sitcoms because Lupino played a version of herself, a version of a movie star; and the genre was satiric, self-reflexive rather than simply comedic. As Becker maintains: This self-conscious depiction of the public and private lives of flamboyant films stars is . . . striking because unlike Lucy (Lucille Ball, *I Love Lucy*) and Gracie (*The George Burns and Gracie Allen Show*) Eve Adams (Lupino) escapes the domestic space—for Lupino, *a trap*—and her successes rather than her failures are expressed. Lupino was allowed to fail as a housewife, because she was too busy being creative and making movies. Lupino frequently denied a connection to typical Hollywood standards of glamour and femininity—a movie star who happened to hate stardom. A glamour queen who loathed glamour.[262]

[261] Although Reed plays a prostitute in *From Here To Eternity*—a movie that was released in 1953, concurrent with *The Hitch-Hiker*—she could not shake her good-girl image.

[262] Christine Becker. *It's the Pictures That Got Small: Hollywood Film Stars on 1950s Television*. Middletown, CT: Wesleyan University Press, 2008, 173.

The TV Set



Throughout the 1950s, the installation of TV sets in the home rose rapidly. "National penetration rates rose from .02 percent in 1946, to 9 percent in 1950 . . . penetration rates increased steadily . . . [and] by 1955, about 65 percent of the nation's homes had sets."[263] Television was a workplace, newer than film, and, at the time, more flexible. Becker explains "how television capitalized on film star fame to lend publicity to certain shows, drawing viewers and selling . . . [sets]. In turn TV provided a convenient new labor market."[264] Although the "set" was becoming a fixture in every household, in 1953, Lupino remained uncertain about entering television. The evolution of Lupino's second transition was thoughtful, even cautious, but once she experienced the new, fast-moving medium, she loved it. Lupino began by acting in elite teleplays for The *Four Star Playhouse,* two examples in late 1955: "The Face of Danger" and "Looking Glass House." Joanne Woodward also starred in the *Four-Star Production* of "Full Circle" in 1955, and Blake Edwards wrote and eventually directed many of the series' offerings. Other directors who moved into television via the Four Star group were Robert Aldrich, Frank McDonald, and Laslo Benedek.

[263] Becker. *It's the Pictures That Got Small,* 173.

[264] Ibid.



Figure 105. The four principles; star power.

Other well-known journeymen directors who moved into the TV anthology series *Screen Directors Playhouse (SDP)* were John Ford, William Dieterle, Don Siegel, Fred Zinneman, Frank Borzage, and Leo McCarey, to name a few. *SDP* was just such an elite showcase for film actors, and especially directors who were moving into television.

The Anthology Series

The series' opening announcement was exclusive and early DGA: "Screen Directors Playhouse. Bringing you each week an outstanding original screenplay chosen and directed by one of the country's foremost motion picture directors." [265] This was an exclusive group of directors, and a stylish entrance for Lupino's first directed half-hour teleplay, "No. 5 Checked Out," a suspenseful title—which she adapted for television with Willard Weiner.[266] Historically, TV has been a maligned medium; yet, as I write, in February 10, 2019, *Vanity Fair's* Oscar edition there is an examination of the vast power of television; how the regard for TV has changed again. There was a time when film actors only did film. Now the storytelling on

[265] Opening language from the Screen Directors Guild (SDG), now the Directors Guild of America (DGA).

[266] Explored in some detail in Grisham and Grossman.

television is varied and it's common to see actors on both platforms. Indeed, this is not a new phenomenon for actors, writers, or directors. Tectonic media changes were taking place in the early to mid-fifties, when screenwriting in TV was, and is once again, a privileged position; that is, the writer creates the characters, and character is the narrative. Television directors are hired as technicians, rather than Godard-like auteurs; to get the story on the air quickly; usually in three to four days. *The writer is king* has become a familiar phrase, because the teleplay is what the network buys; it is the core of the project. The director is hired for individual episodes, solely to realize, with consistency, what the writer has created; hence the new term for the writer/creator is *showrunner and content creator.* Episodes that once cost $50,000.00 to $127,000.00 now average three million dollars for a one-hour scripted drama, and two million for a cable episode—*Game of Thrones* and *The Crown* cost $15 million and $13 million, respectively.



Figure 106. Branded logo for the new series. Screen shot

Once in a while, a TV writer will direct her own episode; a particularly powerful position in which to completely control the shape of the narrative. Ida Lupino was often both writer or co-writer and director. Indeed, television became a training ground for future generations of actors and filmmakers, including Eastwood, who started directing some of the *Rawhide* television

shows in which he had been acting from 1959 through 1965, and Steven Spielberg, whose directorial effort was "Duel"(1971; story and teleplay by Richard Matheson), starring Dennis Weaver. Spielberg, in this early case, was a director for hire.

By 1956, Lupino had turned to acting, writing, and directing work in television, most of it male-centered, which Amelie Hastie suggests was because of Lupino's success with *The Hitch-Hiker*.[267] "Her work on television programmes such as *The Untouchables* (1959-63), *Have Gun Will Travel* (1957-63) and *Bonanza* (1959-73) is evidence of her association with male-centered texts, led by the success of her directed film, *The Hitch-Hiker* (1953)." Sometimes Hastie disregards Lupino's later television work; however, I argue that her TV directing was a more modern choice that she made as an intensely independent woman and mother, a choice that situates her in an anomalous and astonishing pantheon of two who made this *double transition*; as stated, actor/director in film to actor/director in TV: only Orson Welles was able to do what Lupino had done. John Cassavetes then followed Welles and Lupino. As one of many "stars" who moved from film to TV, usually as actor and sometimes producer and director, Lupino was not marginalized—though television was often seen as a step down from studio film work, which Lupino experienced instead as a studio *mill*. She chose the new medium as a step forward; that is, progressing gender (gender bending), working within new genre hybrids, lucrative sponsorship, and a changing censorship climate. As Newcomb and Hirsch point out in "Television as a Cultural Forum," TV is "dense, rich, and complex rather than impoverished."[268]

Lupino liked to shoot fast and move on, and television provided that speed and variety; she wrote some of the nineteen episodes in which she acted, at one point creating for herself, "a tour de force performance about a victimized wife and shrewish manipulator, a complex,

[267] Hastie, *The Bigamist*, 13.

[268] Paul M. Hirsch, "Television as a Cultural Forum," in Horace Newcomb, *Television: The Critical View* (New York: Oxford University Press, 1987), 513.

double-edged character both controller and controlled, from authoritative to submissive." [269] In reality, Lupino's reputation as an in-demand television director afforded a formidable position of authority, usually reserved for men, as she was now famous for directing action, westerns, and thrillers, rather than melodramas, musicals, comedies, or romance. Television thus offered this new alternative. As such, Lupino and her husband Howard Duff, with writer Sol Sacks, became early showrunners for their *Mr. Adams & Eve* two-season satire.

A glance at *Alfred Hitchcock Presents* (1955–1962), the hour-long series, and the 1985–1989 reboot boasts a rich and varied group of writers, directors, and actors who transitioned from film to television or trained in TV and later went on to film. Alfred Hitchcock's three iterations of his series was, in some ways, a Roger Corman–like training ground. But the Hitchcock series had an iconic director in Alfred Hitchcock, himself the apotheosis of suspense storytelling at its best. Hitchcock produced, directed, wrote, and sometimes appeared in the episodes, creating his own promotion; an advertiser's dream. The list of talent the show attracted is impressive,[270] illustrating that television was a progressive medium rather than a marginalized mausoleum; exciting rather than a slog or a grind. And of course, Lupino did what

[269] Becker, *It's the Pictures That Got Small,* 176.

[270] The Hitchcock talent included (in chronological order), beginning in 1955, novelist Philip Roth, Cornell Wolrich, John Cheever, Ray Bradbury, screenwriter Adela Rogers St. Johns, iconic television writer Stirling Silliphant, classic novelist and Tim Burton's muse, Roald Dahl, James Bridges, David Chase, Buck Henry, screenwriter and cover for blacklisted Dalton Trumbo and father of director Tim Hunter, Evan Hunter; director Stuart Rosenberg, Arthur Hiller, and Canadian Atom Egoyan; actors Barbara Bel Geddes, Keenan Wynn, Fay Wray, Jessica Tandy, Sidney Carroll, Cloris Leachman, Ben Johnson, Scatman Crothers, Claire Trevor, Art Carney, and writer/actor Garson Kanin, Paul Henreid, who acted and directed, Jocelyn Brando, Peter Lorre, Steve McQueen, Neile Adams (McQueen's first wife), Oskar Homolka, Sam Jaffe, William Shatner, Beatrice Straight, James Franciscus, Jack Weston, Dennis Weaver, Burt Reynolds, Harry Dean Stanton, Anne Francis, Rip torn, Claude Rains, Zachary Scott, and the incomparable Jo Van Fleet; and, in the final seasons, Robert Redford, Robert Duvall, Robert Loggia, Samantha Eggar, Charles Bronson, Ned Beatty, Kim Novak, Melanie Griffith, John Huston, Tippi Hedren, Sandy Dennis, Martin Sheen, Eli Wallach, Michael Sarrazin, and Joaquin Phoenix.

few had done, she reappeared here as well, as co-writer, director, *and* actor for Hitchcock's successful series.[271]

A comparison of Lupino's directing style to those of Nicholas Ray, Alfred Hitchcock, and Robert Aldrich during early television, from approximately 1956 to 1968, produces illuminating information. While much has been written about this transitional period, an appraisal of these figures—all working specifically in television at about the same time—will help us appreciate the complexity of the new medium from the creators' perspectives, and underline the exemplarity of Lupino's directorial methods. It is striking that these three men are canonized in the critical literature, while Lupino, whose work in TV matched—and, in some ways, exceeded—theirs, has been almost roundly overlooked by male (and female) film and TV critics and theorists. Interestingly she was not ignored by Ray, Aldrich, or Hitchcock themselves. This was a group of industry people working together, a kind of guerrilla televisual alliance—directors, writers, cameramen, editors, and musicians crisscrossing late forties and fifties film and then fifties and sixties television. Specifically, Lupino traverses this medium, working as an actress for Hitchcock and Aldrich, as well as a television director for Hitchcock, and producer for Aldrich. For example, Ray and Lupino each directed an episode of *The Joseph Cotten Show: On Trial*, Ray's in 1959, entitled "The High Green Wall," and Lupino's "The Case of Mary Surratt" [alternate spelling Seurat] (1956).[272] Lupino directed "Sybilla" (1955) and "A Crime for

[271] Noteworthy are two other women who worked behind the camera in the new medium of "live" TV beginning in the late forties: Lela Swift and Annette Bachner. Both were eventually given directing duties, the former after working as an assistant stage-manager, and Bachner, after stage-managing *The Howdy Doody Show*. Maya Montanez Smuckler, "Working Girls: The History of Women Directors in 1970s Hollywood" (PhD diss., University of California, Los Angeles, 2014), ii-iii. The first female directors who came after Lupino worked in the 1970s; they were: Karen Arthur, Anne Bancroft, Joan Darling, Lee Grant, Barbara Loden, Elaine May, Barbara Peters, Joan Rivers, Stephanie Rothman, Beverly Sebastian, Joan Micklin Silver, Joan Tewkesbury, Jane Wagner, Nancy Walker, and Claudia Weill.

[272] In 2010, Robert Redford's Wildwood Productions released *The Conspirator*, directed by Redford and starring Robin Wright as Mary Surratt, who was hanged for conspiring in the murder of Abraham Lincoln. This was Wright's biggest step back into acting after a long absence raising her children.

Mothers" (1961), for *Alfred Hitchcock Presents*, and acted in the Hitchcock-directed, "I Saw The Whole Thing" (1962), for the same series, and, Hitchcock himself directed "Lamb to the Slaughter" (1958). In the case of Robert Aldrich, both he and Lupino were directing episodes of the early television anthologies, she for the *Screen Director's Playhouse* (1956), and he for the *Four Star Playhouse,* also in 1956; the latter, the prestigious television anthology in which Lupino was one of the four principles, the other three, as stated: Dick Powell, David Niven, and Charles Boyer. Lupino and the *Four Star Playhouse* may have hired Aldrich, when the *4-star* group produced his episodes: "The Hard Way" (1953), "The Gift" (1953), and "The Bad Streak" (1954).

Here, I discuss "The Bad Streak," and compare that episode with Lupino's directed "No. 5 Checked Out" from the aforementioned sister-anthology series *Screen Director's Playhouse.* Both anthology series are significant, functioning like 22–27 minute movies, with attention to: lighting and set design, performance, framing, and editing—all produced with highly skilled film industry veterans, working fast, in different aspect ratios, different film stock, but often elegantly even within these various, new limitations. These comparisons are useful to prove Lupino's rigor and skill inside the mandatory and precise commercial breaks, prescribed budgets, and limited shooting days of television rubrics. Lupino worked alongside these directors who transitioned into television at the same time. This comparative look demonstrates both thematic and stylistic similarities and any differences among these journeymen as well as Lupino's exemplarity within the cohort overall. Television offered Ida Lupino a more modern alternative to film because she could work often and fast, cross genres, and make enough money to both support and spend time with her family—daughter, Brigitte, and, husband Howard Duff. Lupino crossed gender lines, able to do what men conventionally did. Lupino has been called the "female Hitch," at one point

turning down a lucrative acting role in *Alfred Hitchcock Presents*—she didn't like the part—for the chance to direct the same episode, but for far less money. The discrepancy may have been a drop from $5,000 to $1,200, indicating that her actress-star power was worth four times more in the marketplace, or, perhaps her gender as director detracted from her worth. But Lupino made the choices that worked for her creatively, rather than only monetarily. She directed some of the most violent westerns, hard action episodes of *Hong Kong*, and *The Untouchables*, was the only woman to direct an episode of *The Twilight Zone*, a twisted and grotesque morality tale entitled "The Masks" (1964) for creator Rod Serling. This particular episode has been ranked sixth most popular of all the *Twilight Zones*.

When Lupino was offered long-running *Have Gun – Will Travel* (NBC, 1955–1963), she became "the first woman to direct a western, and the only woman behind the camera during the formative years of television."[273] The first episode Boone gave Lupino to direct "was not a stereotypic woman's story, [but] a script by Harry Julian Fink, a writer famed for his graphic descriptions of physical violence. 'The Man Who Lost' is a dark character study of a man accused of killing a cattle rancher and 'attacking' his wife—a euphemism for rape, a word not allowed on TV until 1959."[274] Lupino could not use the word *rape* in her own film, *Outrage*, a story about rape. Lupino worked on the next two seasons of *Have Gun Will Travel*; her episode titles were "Charley Red Dog" (1959),"Heritage of Anger" (June 6, 1959), "First, Catch a Tiger" (September 12, 1959), "The Day of the Bad Man" (January 9, 1960), "Lady on the Wall" (February 2, 1960), "Lady with a Gun" (April 9, 1960), "The Gold Bar (1961), and "The Trial"

[273] Kathleen L. Spencer, *Art and Politics in* Have Gun Will Travel*: The 1950s Television Western as Ethical Drama* (Jeferson, NC: MacFarland Co., Inc., 2014), 85.

(1960). The performances she pulled from a difficult Richard Boone[275] were so popular with reviewers and ratings that Boone brought her back to direct eight more episodes. Subsequently, Boone himself decided to direct the series episodes. Like Eastwood, Boone watched Lupino, and very likely learned and was inspired by her.



Figure 107. Onscreen credit, *Have Gun-Will Travel* "The Lady With The Gun".

Lupino was known for her acting experience and for her "skill in handling players of both sexes and her sensitivity to the problems and needs of her cast . . . as Boone explained to columnist Erskine Johnson in 1961: 'Ida stimulates me as an actor because she knows acting. In a weekly show, you get into acting patterns. Ida gets you out of them.'"[276] She was also able to work within the hurtling demands of TV, which essentially meant making a half-hour B-movie in three to four days. There was not time for multiple takes, or a cinematographer who did not have experience in the B's, or a director who did not understand, lenses, angles, or light. Crews as well were lean and fast. Lupino had acted, produced, written and directed film—the only

[275] Television during the 50s and 60s had no "created by" showrunners. Depending on the show it might have been the writers who shepherded the episodes, or, as in the case of *Have Gun Will Travel*, the lead actor, Richard Boone, was the man in charge who hired the directors and worked closely with the writers. As such, Boone had the pressure of the show's success on his shoulders. If he was impatient, that may have been the reason.

[276] Spencer, Kathleen. *Art and Politics in Have Gun Will Travel: The 1950s Television Western as Ethical Drama*. Jefferson, NC: McFarland, 2014, 85.

woman who would bring all of those skills to early television. Both Carol Clover (indirectly) and Pam Cook have situated Lupino within the low-budget B-movie/exploitation pantheon, finer than Corman's oeuvre, but with that same subversive current, critical of a repressed fifties social construct.

When television appeared as a new medium, the conventional wisdom was that film stars should not appear on television because they would become overexposed and diminished because of the small screen and attendant commercials for consumer products. Ultimately, a few never did: Cary Grant, Katharine Hepburn, Clark Gable, and Rita Hayworth, to name a few; however, stars of equal prominence like Marilyn Monroe, William Holden, Gene Tierney, and Ingrid Bergman sought the small screen. The more modern attitude during this burgeoning moment in television history was to envision film stars not in an archaic, untouchable way, but to view them in this new medium from one's living room, at home, for free, revealing a new, more intimate way of watching and seeing them. With television gaining credibility, and audience numbers rising, TV became an outlet for free publicity for the studio machines. For example, *The Ed Sullivan Show* was the place to advertise a record album, a new film, or even a book—a kind of precursor to the benefits of later talk shows like Johnny Carson, David Letterman, Jay Leno, and Jimmy Kimmel. Television sponsors needed star names; their very presence could serve as an endorsement of a program's altruistic or artistic inclination. Lupino, Ray, Hitchcock, and Aldrich were such star *directors* whom sponsors could rely on to stimulate viewership, by attracting more stars to their programs and series episodes.

Most movie stars of the 1950s had established their careers in film. But in 1954, TV revenue passed radio's,[277] and television thus supplanted radio as a place for stars to supplement their work and income. "Option contracts were gradually eliminated in the post-Paramount Case

[277] Christine Becker, "Televising Film Stardom in the 1950s," 7.

era"[278]; thus, actors could move freely between film and television, and TV appearances were lucrative. For example, Ginger Rogers earned $50,000. for a single appearance in a spectacular.[279] "A 1955 Screen Actors Guild survey of its members found that for actors making up to $7500. a year, by far their largest division, work on telefilms occupied 46% of their employment days,"[280] demonstrating that this blend of film and television media was common for almost all cinema stars. Anthology dramas and one-shot prestige performances could also draw big names, because this seemed to lessen their overexposure concerns.

When television production moved from New York to Hollywood, it planted itself in the middle of the studio star machine. Though many future stars began in television—Paul Newman, Joanne Woodward, and Rod Steiger—and though these actor studio graduates were often brilliant actors, television studios preferred the now-ubiquitous *movie star*. The bigger the star, the bigger the sponsor; as Joseph Cotten shrewdly stated, "I'm a sort of format. No sponsor in his right mind wants to come right on and say, 'I'm the sponsor and here's what I'm selling.'"[281]

Both Lupino and Nick Ray worked on the Joseph Cotten Show called *On Trial.* The series aired from 1955 to 1959, and became so identified with its host that it was renamed the *Joseph Cotton Show*. [282] Orson Welles famously told Cotten: "You're very lucky to be tall and thin and have curly hair. You can also move about the stage without running into the furniture. But these are fringe assets, and I'm afraid you'll never make it as an actor. But as a star, I think

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[278] Cobbett S. Steinberg, *TV Facts* (New York: Facts on File, 1980), 235. In essence, stars were free agents and could seek work at other studios or television networks; they were untethered from their studio contract. From Tino Balio, *Grand Design: Hollywood as a Modern Business Enterprise, 1930-1939* (Berkeley: University of California Press, 1993), 145.

[279] Tino Balio, *"*Intoduction to Part I*,"* in *Hollywood in the Age of Television*, ed. Tino Balio (London: Routledge, 2013) 3–40. Rogers starred in a TV Variety special, *The Ginger Rogers Show*, 1958.

[280] Max Wilk, *The Golden Age of Television* (New York: Delacourte Press, 1976), 119.

[281] Ibid.

[282] Obituary: Joseph Cotten Rule, Vera, *The Guardian,* 8 February 1994.

you well might hit the jackpot." And, as a star, Cotten segued smoothly into TV.

Nick and Ida

Nicholas Ray directed an episode of the anthology series *On Trial*, entitled "The High Green Wall" (October 3, 1959; CBS), starring Joseph Cotten, an early favorite actor of Orson Welles (*Citizen Kane* [1941], *Third Man* [1949], and *The Magnificent Ambersons* [1943]), and who could be frighteningly psychotic, for example, in Hitchcock's *Shadow of a Doubt* (1943). In "The High Green Wall," Thomas Gomez, a Shakespearean stage actor and top Hollywood supporting actor (*Force of Evil*), whom Ray had worked with for three days on *Macao* (1952), co-starred with Cotten. Ray's *Johnny Guitar* had just been released with good reviews when Jennings Lang, a Hollywood talent agent, producer, and writer, asked Ray to contribute to the somewhat prestigious G.E. [General Electric] Theatre Series, a showcase for the new MCA Revue production company shooting at Republic Studios, on Radford Drive in North Hollywood. The show would soon be called *On Trial, The Joseph Cotten Show*. With a three-to-four-day shoot, and a one-week rehearsal period, Ray took the Evelyn Waugh short story source material, "The Man Who Liked Dickens," and Charles Jackson's dialogue, almost entirely original—the novelist who wrote *The Lost Weekend,* later filmed by Billy Wilder—and began to rehearse, experiment, and hope for something new from this exercise in TV.

Ray shot "The High Green Wall" in 35mm, in fast, highly concentrated conditions, which suited the intense theme. Almost all members of the cast and crew were new to television, and thus to its time limitations. The cameraman was trained portrait painter, Franz Planer apparently one of the few cinematographers Ray wanted to work with again.[283] Planer shot 133 films, including: Ophuls's *The Exile* (1947), Siodmak's *CrissCross* (1949), Wyler's *Roman Holiday*

[283] Bernard Eisenschitz, *Nicholas Ray: An American Journey* (Minneapolis: University of Minnesota Press, 2011), 221.

(1953), Dmytryk's *The Caine Mutiny* (1954), Lumet's *Stage Struck* (1958), and, later, Ray's *King of Kings* (1961).

Essentially "The High Green Wall" begins as Joseph Cotten's character has wound up in a jungle—Ray dispensing with the written prologue—opening on a medium shot of Gomez (McMaster) who lives in the jungle, administering to a very ill Cotten (Mr. Henty), several "Indians" in and out of the sequence, the two men face to face. Henty collapses and a tracking shot follows as two Indians help Henty along, the first of many such camera movements through the jungle in miniature inhabited by exotic people and things.[284]



Figure 108. Drugging Henty's drink



Figure 109. Delirious in the jungle

[284] Kurosawa, too, shot Mifune's opening run in his 1950 *Rashomon,* through the Japanese forest tracking with his actor, horizontally from left to right, Mifune becoming a spackled vision across the forested frame.

Four days later, the story re-opens with focus on McMaster, whose father was American, his mother, Indian. Fed up with urban chaos, McMaster moved to the jungle, where he longs for the stories his father used to read aloud to him. McMaster is particularly fond of Dickens, but for some reason, he never learned to read himself, so he depends on and is elated by the occasional stranger who ventures through and who can entertain him with books. The last "reader" is buried on McMasters's property, which is purposely shown to Cotton in case he contemplates escape.



Figure 110. Trapped into reading aloud forever

Soon enough, after Henty has read a good portion of *A Tale of Two Cities* to McMaster, Henty realizes McMaster, whom we note is armed, is not going to let Henty go.

The teleplay is divided into readings that include *A Tale of Two Cities* and *Oliver Twist*. Ray telescopes sequences in the shooting, eliminating conventional transitions. As Henty reads, thunder interrupts and both men rush outside, the camera dollying out with them. Ray works well within the confines of a small set, basically playing a lean game of cat and mouse between McMaster and Henty. "Ray deploys ruptures in tone, physical conflict, dynamic exploitation of the setting," and, as in the passage from *Oliver Twist*, poetically Henty begs to be released from "this prison of horror."[285] Therein begins an interplay of Dickensian punishment with Henty's actual confinement. McMaster withholds food, he drugs Henty's drinks to destabilize his memory of time, and the story darkens, driven and torn by the dual forces of rejection of

[285] Eisenschitz, *Nicholas Ray*, 223.

civilization and the trap set by nature, Ray's theme to come, in *Wind Across the Everglades*. Entrapment, too, is a consistent Lupinian theme. Like Lupino's, Ray's camera movements are complex, especially within the restricted set, its artificiality obvious as Ray does not bother to hide the cheap set—a possible homage to the richness of the B's so adored by the French New Wave. Ray uses nature to counteract his restricted format, running time, unity of place and action. As such, Ray employs monsoon winds, lightning, and the high green wall of the title in a spectacular last shot. Indeed, A. P. Vasconcelos called Ray's episode: "A work full of cruelty and despair that foreshadows the climate of madness in which the characters become immersed," which marked other of Ray's work; see, for example, *Bitter Victory* (1957) and *Bigger Than Life* (1956). Lupino was also consumed with madness in her own acted, film characters, and those in her directed, television episodes, for example: *Breaking Point*, *Alfred Hitchcock Presents*, and even the grotesque in *Twilight Zone's* "The Masks." Ray's camera, like Lupino's, is efficient and mobile, using superimposition on Henty's body, ending the episode with a Lupinian ambiguity, threatening, "It was the winter of despair."



Figure 111. Lupino/Ray dissolve.

Ray dissolves from the superimposition on Henty to a tree, as lightning strikes it, a branch falls,

and the credits cut to "The End!"[286]





Figure 112. "The High Green Wall."

Lupino's "The Trial of Mary Surratt" was also shot for *Joseph Cotten's On Trial* TV series, airing November 2, 1956, on NBC.[287] In Debra Wiener's 1977 interview with Ida Lupino, Wiener asks Ida:

> "How did you become a director for television after Filmakers went out of business?
>
> Lupino: "I was asked to direct an episode of Joseph Cott[o]n's 'On Trial,' a series presentation on the trial of Mary Seurat[288] who was hanged as a suspect in the [Abraham] Lincoln trial. It was shot in three days with three or four days to prepare. I sat up day and

[286] The only extant print of this episode I could find was on YouTube. Neither ARSC nor UCLA's television archive has a print. Oddly, the credits are shown in the middle of the episode, from which I snapped screen shots.

[287] Four of the show's final episodes were aired on CBS. The earlier shows, like Lupino's, aired on NBC.

[288] Surratt has another spelling, Seurat, used in the Wiener interview above. However, Wikipedia uses the Surratt spelling, as does Joseph Cotten's *On Trial* Series episode, "The Trial of Mary Surratt," directed by Ida Lupino. Robert Redford's *The Conspirator* also uses the Surratt spelling as does *The Kraft Television Theatre's* "The Story of Mary Surratt," March 23, 1955.

night doing all the research I could on the assassination of Lincoln. Television—there's nothing rougher, nothing rougher. And from then on it became like a snowball. They'd book me in advance because they had to have answers in advance and I couldn't direct movies again until 1966, with *The Trouble with Angels*."[289]

"The Trial of Mary Surratt" is a twenty-seven-minute drama, including introduction and credits, starring Virginia Gregg[290] as Surratt [Seurat], one of the alleged conspirators in the assassination of Abraham Lincoln. Akin to Ginzburg's discussion of Modena's witch trials,[291] a pivotal scene shows Surratt being unfairly interrogated by men in power: a senator and an attorney. Ostensibly, Surratt's home was used as headquarters for the group of assassins who planned to kill Lincoln. Surratt's son, John was purportedly one of the assassins and, for that, Surratt was considered a co-conspirator and sentenced to be hanged.

Lupino shoots Gregg, as Surratt, in a medium close-up, in his dark, cramped jail cell, indicative of Lupino: *a woman trapped by men and circumstances*. Surratt claims she is innocent with no knowledge of any assassination plan. Senator Corbett, played by Ray Collins, asks Seurat, "How can I believe you?" Lupino illuminates only Gregg's face inside the bleak cell, Diskant trying for shadowy, noir expressionism: "You can't. You're a man." Gregg's Surratt looks off, frustrated and angry, "I fetched their meals, made their beds. Took messages for them. They didn't bother to tell me anything. They didn't trouble to say, 'We're thinking of killing the

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[289] Karyn Kay and Gerald Peary, ed. *Women and the Cinema: A Critical Anthology* (New York: E.P. Dutton, 1977), 176.

[290] Ubiquitous television actress who, ironically, was the offscreen voice of Norman Bates's mummified mother in Hitchcock's *Psycho*

[291] Carlo Ginzburg, who was able to have the archives in Modena, Italy, opened wherein the interrogation of women by powerful magistrates and cardinals has been exposed as men bullying women of meager means, until they were intimidated, forced to confess to being witches—terrified of their captors, and killed. Ginzburg writes with empathy of this unjust aggression and condemns the subsequent murder of women, branded as "witches." Carlo Ginzburg *Clues, Myths and the Historical Method,* trans. John and Anne C. Tedeschi (Baltimore, MD: The Johns Hopkins University Press, 1989).

president' Didn't make any difference what I might think. What m-a-a-a-a-an tells a woman what he's plannin' till it's all done?" Surratt then turns on her interrogator: "Does your wife know that you're here in the jail tonight? Did you ask her what she thought about your coming here?"[292] The Senator shakes his head, "No." Lupino has Gregg retaliate, challenging the senator with an impassioned example of women's invisibility in a male-defined world where Surratt is scapegoated and eventually hanged—another Lupinian, social-problem, gender-fueled role, leading to madness and death. Like Ray, Lupino is wary of traps, imprisonment, and "adults" in power. Lupino uses the drama/thriller genre to delineate issues of justice for, and victimization of, women, focusing on the *rush* to judge Surratt guilty.[293] Lupino must have been interested in Surratt as the first woman ever to be executed in the United States; "a [double] outsider—an accused traitorous assassin and a woman."[294] The distinction between justice and power is a common theme in both Ray and Lupino's narratives. As always, Lupino's interest in women's social issues and gender roles are foregrounded, here; that is, the scapegoating of Mary Surratt.[295]

Television, though seen as marginalizing, was more accepting of women, because, as Grossman and Grisham point out, "It is less hierarchically organized." However, they argue that Lupino's contributions to the industry tell an important feminist story in American media history. Until 1989, Lupino held the record for having directed more episodes than any other woman working in television."[296]

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[292] Grisham and Grossman, *Ida Lupino, Director,* 162.

[293] I have yet to actually view this episode, which thus far I have found only in The Library of Congress. As such, I have relied on Grisham and Grossman's account, though it's unclear in the reading if they have seen it themselves.

[294] Grisham and Grossman, *Ida Lupino, Director,* 162.

[295] The Kraft television theatre produced "The Story of Mary Surratt" for NBC, directed by Richard Dunlap on March 3, 1955, three years prior to Lupino's own directed study.

[296] Grisham and Grossman, *Ida Lupino, Director,* 134.

Lupino and Aldrich

As noted, Lupino transitioned into television as an actress with *Four Star Playhouse* (1953). Like other stars, Lupino was hesitant to join the new medium, so she was careful to create an elegant entrance for herself. *Four Star Playhouse* was a burgeoning troupe of compatible actors—like her Italian troubadour/circus ancestors—a company of performers: Dick Powell, Charles Boyer, David Niven, and Ida Lupino. She seemed to enjoy the speed and variety of the medium, writing some of the episodes in which she acted.

Then, in 1954, Lupino joined a sophisticated new television series, securing both "story by" and directing credit for the live, prestigious *Screen Directors Playhouse*, another anthology series for which journeymen and auteur directors alike signed on; among them: Leo McCarey, "Meet the Governor," October 5, 1955; Frank Borzage, "Day is Done," October 12, 1955; John Ford, "Rookie of the Year," December 7, 1955; Fred Zinneman, "Markheim" April 11, 1956, and Lupino's own "No. 5 Checked Out," start date December 13, 1955, wrapping four days later, on December 17, 1955. Willard Weiner wrote the episode from a story by Lupino, starring Teresa Wright, Bill Talman, and Peter Lorre. Les White is listed as cameraman, but oddly, Paul Ivano, Nick Ray's cameraman—with George Diskant—on *They Live By Night* (1948) is credited as well. Ivano was a true veteran who had worked in silent film with Murnau, Stroheim, Vidor, and Sternberg.

Shot at the Hal Roach Studios in Culver City, Lupino finished 56 scenes, 34 pages, and 105 setups, in 5 days, timing in at 27:52, 12,460 feet of film, 46:05 crew hours; like Ray and Aldrich, Lupino shot in 35 mm. Her episode cost $50,591.00 total; below the line services, $28,768.00, and above the line, $21,823.00, the cast assuming $11,300.00. Bill Talman, who had

just starred in Lupino's noir masterwork, *The Hitch-Hiker*, is Wright's co-star, following Lupino into television.



Figure 113. Introduction Screen Director's Playhouse, 1956

Lupino's story is about a young "deaf" woman who runs a small *motel*—the very word a noir staple, yet nested in the pastoral—with her father at "Deep Lake," the motel called Deep Lake Cabins. Immediately we sense a too-isolated place, a claustrophobic trap, and the notion of the unconscious ("deep") rooted in the name of the small rustic place. Lupino sets up the lake as a place of refuge from the city, out of the way, quiet, but again, perhaps too quiet; too sequestered, her main character somewhat silenced by her own deafness. Cinematographer Ivano's classic noir lighting, a chiaroscuro that Lupino imbricates with her "bucolic" setting, plays across Talman's face,[297] introduced in shadow—a criminal who is conflicted, but still a criminal—and we are unsettled by the low key lighting. Wright's vulnerable deaf character, Mary, her name representing a *virginal* presence, suggests to us both her desire for love and the impossibility of consummation, her defect making her undesirable. Having given up on

[297] Musuraca introduces Talman in much the same way he did in Lupino's *The Hitch-Hiker*, with very low key and focused lighting.

relationships, Mary exudes a pervasive melancholy, as Lupino uses Mary's deafness as a protection against both loss and danger. The constant juxtaposition, the missing communication between Mary and Barney on the conscious level, but the understanding between Wright and Talman on a *deeper* level, creates the sense of belatedness,[298] which links intrinsically to film noir.

Lupino cast Peter Lorre, who is linked to noir as well; a classic actor, of Austrian-Hungarian descent, Lorre worked with Brecht's Berliner Ensemble in Germany, subsequently finding his first fame in Fritz Lang's *M* (1932) playing a serial killer who preys on little girls. When Lorre moved to England after Hitler came to power in Germany, he worked for Alfred Hitchcock in *The Man Who Knew Too Much* (1934). With *The Maltese Falcon* (1941) and *Casablanca* (1942), Lorre became typecast as a sinister, foreign presence. He worked often at Warner Bros., managing to create a detective character in several B movies, *Mr. Moto*, ostensibly Japanese, again foreign, but less sinister, from 1941 to 1946. Lorre worked with Bogart and Sydney Greenstreet, Frank Capra, and, late in his career, Roger Corman.

Lupino typecast Lorre as a psychopathic monster completely devoid of empathy, which shrewdly delineates him from Talman's less immoral criminal. Where Talman is only the getaway driver in a heist gone bad, Lorre is a killer at the same heist. As Lupino had done in *The Hitch-Hiker*, she uses character levels of corruption rather than a good versus evil binary, allowing the audience to actually empathize with Talman, yet rightly fear a vicious Lorre. Lupino also gave Lorre Meisnerian independent activities, either instinctively or from her work on Aldrich's *The Big Knife*, one year prior in 1955.[299] The specific way Lorre handles his

[298] Grisham and Grossman. *Ida Lupino, Director,* 128.

[299] Sandy Meisner's Neighborhood Playhouse utilized a method of independent activity as a tool for grounding an actor's focus and character. Lupino's direction of actors was instinctively Meisnerian-modern whether she admitted it or not. The result is a realistic, subtle portrayal, always pushing against the melodramatic mode.

cigarette, between his thumb and forefinger, his offhanded gun-wielding, and the hypnotic and silent twirling fob chain, all contribute to his performance, which otherwise may have seemed stiff from an actor coming from 1930s films. It could be that Lupino gave Lorre these independent activities to add a psychotic undercurrent to the character's tone. The darkness of the cabin exterior at night is juxtaposed to a bright, morning sunlight, especially as Talman and Wright spend a sweetly romantic day outside by the lake (Malibu Lake standing in for "Deep Lake").

Television does not allow for the chiaroscuro Lupino was used to in her features, but to the extent she could, she used costuming to show us that Lorre, always in black, is deadly; Talman, always in beige or lightly checked flannel, is a reluctant criminal and one who, we surmise, if he can escape this last job, will live happily ever after with Wright, whose innocence, and particularly her deafness, has inspired Talman's new morality. Lupino's juxtapositioning of danger—Peter Lorre's Willy—and Talman's hope for a new life with Wright, creates a gripping dread. Indeed, Screen Director's Playhouse announces: "Tonight, Screen Directors Playhouse proudly presents Miss Ida Lupino, renowned for her direction of *The Hitch-Hiker* and *The Bigamist*. For this evening, Miss Lupino brings us the searching story of a deaf girl and the man she is afraid of love, entitled 'No. 5 Checked Out.'"

Television is a collaborative medium and thus, as stated, usually the writer/producer is in charge of the show or the series, in essence s/he is the author. However, in Lupino's case, she not only directed but also was often involved in the writing and producing, thereby honing the scripts in a way that made them recognizable in tone, genre, and impact. Lupino was often asked to direct multiple episodes of, for example, *Have Gun Will Travel, The Fugitive, The Untouchables, Alfred Hitchcock Presents*, and more because she brought both an authorship and a rigorous

distinction that other directors did not. Grisham and Grossman bear this out: "Multiple industrial practices contribute to a television program . . . there have always been [however] such as Lupino who, given their influence on actors and scripts as well as their directorial choices during production, have a decided impact on television episodes."[300] Lupino's noir futility, trauma, isolation, alienation, and dark humor are her recurring themes.

With "No 5" Lupino pans from the title card to the dark, underscored by a swinging outdoor sign that says "Deep Cabins Motel," all noir, with John Alden-like black exteriors, the cinematography credited to Paul Ivano and Lester White. Lupino avoids all shot-reverse-shots, using close ups on Wright, cutting to a wide 2-shot to include her father, and then panning to a mirror to maintain Wright's shadow in the background of the shot. The construction of the scene is fluid and efficient, the cuts unnoticed, but thoughtful and emotionally moving. After Wright's father leaves, she sits alone, ominously, her hands on a radio, which she can't hear, but tries instead to feel—perhaps a sexual frustration—as if the vibrations will give her new life, hope against her deafness: in three subtle shots, Lupino increases the intensity of Wright's defect:

[300] Grisham and Grossman, *Ida Lupino, Director,* 134–35.



Figure 114. The struggle with being deaf

Cutting from the radio, Lupino shoots the ominous exterior night as a black car drives up a twisted unincorporated road, the music from Wright's too-loud radio still playing over as Talman moves up the cabin's steps looking for a room. Ivano is able to shoot in 35mm, which conveys the richness of classic black-and-white, noir photography even on a small screen. Lupino is making a miniature movie for a miniature screen, but with all the painterly composition she imposes on the big screen. Even recasting Bill Talman confuses the picure—three people, Ida's triangle; one dark, the psychopathic killer, always in black and played almost joyfully by Lorre,

the confused, anxious, Talman who is surprised by a the psychological redemption he's feeling; and Teresa Wright, the innocent deaf victim whom Ida sucessfully inverts. Her limitation is her strength.



Figure 115. A knock on the cabin door

When Lupino introduces Talman, she does so much like Musuraca had shot and framed him in *The Hitch-Hiker;* low key light, Talman's face half in shadow, but with emotion and empathy—Lupino is intent on creating levels of criminality. Talman is redeemable.



Figure 116. Talman realizes Wright is deaf.

Lupino points Talman to his cabin, the ominous Number 5. After he takes off, Lupino introduces the cabin itself in a pan to the #5 in the title against all black and then continues the pan to the cabin window, cut into squares,[301] with Talman's face looking out, upset. He draws the blinds.

[301] The square window panes (*fig.* 118 below) onscreen recall the squares drawn on Florence's (Forrest's) family garage door inorder to practice tennis.



Figure 117.The No. 5 foreshadows the death
of the cabin's inhabitants.


Figure 118. An un-nerved Talman.

Lupino cuts inside to an upset Talman reading the paper to Lorre's murderous Willy. Lupino stays on Talman in a wide shot as we hear (and audiences knew at the time) Lorre's sinister voice first, coming from behind a domestic armchair, only the smoke from Lorre's cigarette swirling above, his left hand gesturing slightly. Talman is agitated and scared as Lorre's Willy has just unnecessarily murdered a man during a heist gone bad. Talman is reading the paper, agitated, and to Lorre: "He had two kids!"



Figure 119. Talman reads about the manhunt.

Lupino takes as much advantage as she can of Lorre's "bad guy" baggage. When her camera cuts from a medium shot of a terrified Talman, to a medium shot of Lorre sitting in the leather armchair, the humor is dark, playing upon his child killer character from Fritz Lang's *M*.



Figure 120. Realization, Willy is a psychopath.



Figure 121. "That's a shame, girls or boys?"
Lupinian dark humor

Talman off screen, to Lorre: "This isn't funny!



Figure 122. “Am I laughing?” (6 screen shots).

This is essentials-only filmmaking. In six shots: terror, nervous laughter, and all the dramatized exposition we need. Lupino continues this alchemical synthesis to the ambiguous end of her episode. As in Ray’s *On Dangerous Ground* (1952), in which Lupino herself plays a blind woman—rather than deaf—and like Wright’s character also named Mary, both women are in danger from sociopathic Lorre-like behavior. The presumed safety of the rural landscape turns even more ominous than the noir cityscape. Yet Wright’s deafness oddly makes her stronger and more in control of her environment, while Talman’s Barney—the vulnerable criminal’s awe and respect for Wright’s Mary—reflects Lupino’s use of character empathy. Grisham and Grossman call this her “cinema of empathy.”[302] Lupino’s bewildered people are troubled, outsiders, but also tough noir figures. Her conclusion here is in line with her thoughtful but ambiguous character endings—Wright waits for Talman to return, as she faces the lake, away from the camera. However, behind Mary, Lorre and Talman kill each other. Deaf, Wright is completely unaware of the gunflight. Here Lupino manages the juxtaposition of a superficial bucolic safety in a world of masculine threat. Yet Wright’s defect, which is supposed to have made her vulnerable, has also toughened her, and she floats into her own mental world, away from the reality of a place that cannot sustain her.

[302] Grisham and Grossman, *Ida Lupino, Director*. 133.









Figure 123. Death Mary doesn't hear.

Lupino's final shot before the screen goes to black: Barney's car keys, his freedom lost in the earth. Mary remains in denial, fishing, staring out at deep lake, in her own, unconscious, watery

world. Lupino veers from the languidly positioned villain in Lorre, to the jack-in-the-box Talman, to the willing subject of our gaze, Wright, her back to us in the end, her isolation complete, in a satisfying ambiguity. The last scene is an eerie set piece, an unsettled foreground, beautifully wrought and incredibly spare—like a tone poem. Lupino's half hour is jam-packed.



Figure 124. Rehearsal.

As Stephen Mamber notes in his prescient discussion of Alfred Hitchcock's television episodes, 1971 in *Cinema*: ". . .each are small films Hitchcock has worked out that relate to his larger works, all similar suspense themes, and, that closer scrutiny of these small movies could give us even more information about Hitchcock the artist." Lupino's television brand is consistent with her plank of empathy, gender confusion for women in a dangerous, masculinist world, and with her own artistic experimentation with genre hybrids. Indeed, as Barry Jenkins explained to John Horne on National Public Radio on February 18, 2019, the reason there are many women who can direct television well, is that they have been making their own independent, often small-budgeted films for years. In that way, when Lupino made her lauded independent movies on B-movie budgets, she immediately became part of a select group of skilled directors-in-demand for rigorous, three-to-four day television shoots.

Equally, Bob Aldrich, having been through poverty row boot camp made several television shows, twenty-seven-minute mini movies, in three to four days, and, he could direct academy-nominated and award-winning films.[303] Aldrich, like Lupino, uses noir motifs and expressionistic lighting. He had been a second and then first assistant director, always a master technician, but unlike Lupino, a fast favorite of the *la politique des auteurs*. In 1957, Aldrich became number seven of the "Les Grande Crèateurs du Cinèma" series of director monographs published by the Belgian Club du Livre du Cinema, which followed studies of Robert Bresson, John Huston, Jean Renoir, Vittorio De Sica, Luis Bunuel, and Marcel Carnè. And, like Lupino, Aldrich explores levels of morality, avoiding the strict moral binaries. His stories are ambiguous, his characters struggling internally, his genres of choice: noir, psychological melodrama, and neo-Gothic. Like Lupino's, Aldrich's characters are trapped, sometimes in their past, as with "The Gift," or within their own obsessive, controlling needs, as seen in "A Bad Streak," both television episodes from Lupino's group,[304] *Four Star Playhouse,* on CBS, sponsored by Schlitz.[305]

"The Bad Streak" (1954) stars Charles Boyer and Virginia Grey, shot by George Diskant, who worked with Ray and Lupino, variously, in her film acting, directing, and television directing career. The story is straightforward: Charles Boyer's character owns a casino on a bad streak, and one night his estranged grown son walks in, gambles, and wins, threatening to bankrupt the casino. Boyer confronts his son, whom he has never met, and they have one last game. Boyer wins, but secretly puts all the money he has won back into a trust for his son.

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[303] For example, Aldrich made *Whatever Happened to Baby Jane?* (1962) in nineteen days, for $900,000. with feuding divas, aging actresses, Bette Davis and Joan Crawford, who had gone to television. Accounts of their on-set fights were told to me by Bill Aldrich Bob's son. *Baby Jane* was nominated for four academy awards.

[304] With Dick Powell, David Niven, Charles Boyer, and Lupino.

[305] Production for *Four Star* was at RKO-Pathe Studios. The series executive producer is listed as Don W. Sharpe, Associate Producer, Warren Lewis. Aldrich directed five episodes, three with Dick Powell, and two with Charles Boyer.

Broke, Boyer and his girlfriend start over. Essentially, Aldrich has only three interiors in this twenty-six-minute drama about gambling, losing, and the charge, particular to gamblers, of starting over with nothing.

Smartly, Aldrich opens with archival black-and-white exterior footage, a flashing Reno sign, "The biggest little city in the world," his frame full of neon and pulsing music over; the tone is established in seconds, vital for a 25:45 small movie.



Figure 125. Title card establishing the tone with screenplay credits.[306]



Figure 126. More tone through the credit sequence.

[306] Gwen Bagni wrote for *The Four Star Playhouse* and for the 1979 NBC nominated miniseries, *Backstairs at the White House.* Gwen Bagni was nominated on the series for best original teleplay. Husband, John Bagni died in 1954.



Figure 127. Establishes exterior location, pre–Las Vegas.

Aldrich cuts to his star, Boyer, knowing from the director's many scale-only New York live dramas that you shoot the star as soon as possible. These television directors, who had experience and skill, chose the shots and camera angles, worked with the actors, often did some script re-writing, and closely collaborated with the cinematographers with edit-ready angles. These directors may have been for hire, but the studios and producers got a TV auteur for low pay.[307]

With only three interiors—a bar, a gaming area, and Boyer's office in the casino—Aldrich manages to keep the frame tight, the viewer engaged with a variety of shots, a moving camera, and modern, subtle performances. Aldrich creates movement within the frame, interpreting the shot; actress Virginia Gray moving toward Boyer, she in white, Boyer in black and in shadow, reflecting common noir codes, well understood by audiences of the time.

[307] A clear correlative coincidentally is noir-ish pulp fiction—Jim Thompson was paid only $250 a book, yet sales remain high today—these are enduring, classic models. These maligned objects are often the foundation of our most iconic and artistic works.



Figure 128. The bar.



Figure 129. The gaming table, men in black.



Figure 130. Boyer's casino office, low light, modern.

As stated, Aldrich studied Meisnerian[308] techniques, tailoring his shots to his actors' performances. Close-ups widen out to deeper focus, allowing Gray to walk out and into the scene both away from and toward Boyer, the entire sequence fluid, the camera actually invisible. The repeated shot of Gray walking toward Boyer sends a subtextual message that Gray's character wants something from the casino owner, she, perhaps needy, while he sublimates his feelings. Gray is concerned, but Boyer is deep in thought, Aldrich consciously shooting in shadow to reflect Boyer's worry. However, neither Lupino nor Aldrich used specifically unique shots unless they supported the narrative and the genre.



Figure 131. Classic noir low light, bars, shadow.

[308] Sanford (Sandy) Meisner was an acting guru from the 1950s through the 1970s. Jon Voight and Robert DeNiro are two of many Meisnerian advocates. Meisner is known for his particular use of the independent activity to focus and complete the written character. The other famous experts at the time came out of Stanislavsky's Russian Theatre, e.g., Stella Adler, Brando's first teacher, and Lee Strasberg, whose devotees are many, including Marilyn Monroe and Al Pacino. Lupino did not subscribe to "method acting" a term that is misused, but I assume she disliked time-consuming self-indulgence, which is the common, negative connotation of *the method*. Lupino's performance in Aldrich's *The Big Knife*, however, seems to echo both the method and Meisner's work. In that film, Lupino was surrounded by Meisernian and method actors: Jean Hagen, Wendall Corey, Rod Steiger, and Aldrich himself a Meisnerian follower. Indeed, Lupino's performance was understated and distinct, yet with her particular and characteristic discipline and skill. Not a method actress, she could certainly pass as one.



Figure 132. Light and shadow—dread.



Figure 133. Aldrich's blocking keeps the shot's intention.



Figure 134. Shot from the back.

For example, in the scene above, Boyer and Gray argue, alienated from one another, their backs to the audience so that we feel their upset—Aldrich chose subtlety over exposition, transcending both genre and television conventions. Like Lupino, his characters are outsiders and he, too, avoids the good versus evil duality; instead, his focus is on the characters' struggle, gender, the

*un*important. Aldrich blocked out his angles well in advance, just as Lupino and Ray, always prepared. He liked unusual framing, both high and low angle shots, and often strong side lighting, as below, particularly when he could combine that with a close up of his noir or crime protagonist. Here, Boyer's son whom he has never met has shown up angry, making a killing in his father's casino; a symbolic patricide.



Figure 135. A gambler's paranoia



Figure 136. The confrontation—like father, like son

Above, in Figure 136, we see background clutter, crowding the frame, whereas in Figure 137, below, a triangulated shot with sourced light in the background; the Aldrich blocking reflecting as much interest as possible within the frame. Just below, a high angle shot of the last card game: abandoned son versus misunderstood father.



Figure 137. The final game.

Below, everyone wears black, reflecting the gambler's final (demise) loss: $100,000.



Figure 138. Making a $100,000 gift.

Again below, Aldrich fills the frame, offsetting the problem of only three interiors, finding ways to shoot them differently, layering the background, to make the casino look peopled:



Figure 139. The gambler is ready to start over.

In 1977–1978, Bob Aldrich visited our directing class at The American Film Institute (AFI),[309] my notes, reflecting Aldrich's memory of his own television technique state: "It's a craft. You have to practice that craft. Television offered that practice." With "A Bad Streak," Aldrich used subtle performance techniques, alternating blocking, some deep focus to suggest crowds where he had none, low key lighting, side lighting, one overhead shot that was motivated by the final card game—ultimately a win-win. Aldrich's ending is ambiguous, however, if Boyer wins the game, he's lost if he can't help his son. This dramatic choice, like many of Lupino's protagonists' is bittersweet. Aldrich's interest within a circumscribed frame and budget are on par with Lupino's creative solutions within her frames and sequences. Both directors use lighting and performance to further realize the text, but in so doing complete the psychology of their main characters. One can sense their experience, skill, and flexibility. For example, comparing Lupino and Aldrich's half hour television with their features, there is an apt slow down with more time and less budgetary concerns. Their sheer knowhow is evident, however, in both mediums.

Grisham and Grossman cover well Lupino's "The Masks," the only episode directed by a woman, and as mentioned here, the sixth most popular of Serling's *Twilight Zone* series. Notable is a comparison between her *TZ* episode and that of Don Siegel's two episodes, "The Self-Improvement of Salvadore Ross" and "Uncle Simon," the latter starring Cedric Hardwicke and Constance Ford. Siegel rarely uses dissolves, but for an action director, a surprisingly static camera isn't comparable to the movement in Lupino's "The Masks." Her camera is dynamic, providing more energy to each scene. Siegel's is straightforward, his blocking stagey, and the performances, weak. Consequently his episodes are rigid, while hers are fluid and, in the case of

[309] I was one of two female, AFI, director-fellows at that time, and had saved my notes. I then backed up my recollections with Robert Aldrich's taped transcript from the Louis B. Mayer Library.

"The Masks," "vividly directed."[310]

Indeed, comparing Dan Medford's[311] directed episode of Edmond O'Brian's *Sam Benedict* TV series "Hear The Mellow Wedding Bells" to Lupino's "Sugar and Spice and Everything…", Medford's directing is dull, full of wide establishing shots and a static camera. Lupino, on the other hand, uses slow, imperceptible dolly tracks and sweeping views of both exteriors and interiors with deep performances. But the pay disparity here is instructive. Medford's budget for his episode was $127,805, and $26,001 for his cast. Both were over budget, the first by $6,905, and the latter by $6,001, surprising because his set-ups are minimally complex. Medford was paid $3,131 to direct. Lupino's episode came in only slightly over budget by $1,000, her cast under budget by $123, yet her shot list comprises an extraordinary twenty-three complex set-ups. Her salary for the episode, however, was less than Medford's, at $2,865. She came in essentially on budget, her cast cost less, and her shot set-ups were more interesting, yet she was paid less. Both episodes were completed in 1962. Interestingly, both episodes used assistant director Erich von Stroheim, Jr.

Two veteran directors, yet Lupino's shots are full of noir references, impressive camerawork, and new ways to shoot what could be static television. Take, for example, a courtroom fragment from the end of her *Sam Benedict* episode, discussed above. We see a close up of feet dancing around a transistor radio on a floor. Noir shadows from prison bars pattern the ground. The episode functions almost like an industrial film (Lupino's brand of documentary/docudrama) with expert witnesses discussing details of gun markings, and the cast

[310] *Films in Review* 16-1965, p. 62

[311] Dan (aka Donald) Medford was a prolific television director, hired to direct a few *Twilight Zone* episodes as well as episodes of *The Fugitive* and *Dynasty.*

itself comprised of day players,[312] and then the dialogue: "Did you kill your husband?" And the response, the twist: "Yes I did." Lupino wipes to black and then opens slowly onto a reel-to-reel tape recorder with the question, "Who really is guilty and what happened to Amy Vickers?" Again, we're left with Lupino's brand of ambiguity.

Hitch and The Female Hitch



Figure 140. Alfred Hitchcock's iconic opening; his shadow steps into his outline. "The Funeral March of the Marionette,"[313] Hitchcock's ominous theme, plays in the b.g.

"Alfred Hitchcock himself dubbed Lupino 'the female Hitch' for her action and *suspense* episodes on television."[314] Famously, Hitchcock offered Lupino the role Barbara Bel Geddes actually played in "Sybilla," an *Alfred Hitchcock Presents* episode, with Lupino choosing to direct instead. The teleplay was written by Charlotte Armstrong, based on a story by

[312] Sam Peckinpah hired day players as well; see an excellent example in his film *The Wild Bunch* (1969). Lupino had hired him to write, one of his first, if not his very first writing assignments, and she later hired him to direct an episode of *Mr. Adams & Eve.*

[313] Written by French composer, Charles Gounod, in 1872, *Marche funèbre d'une marionnette, The Funeral March of the Marionette* is best known for the theme music from *Alfred Hitchcock Presents*.

[314] Grisham and Grossman. *Ida Lupino, Director,* 134.

Margaret Manners, and produced by Joan Harrison.[315] Only John Warren, the cinematographer, and editor Edward W. Williams were men on Lupino's shoot. Besides Bel Geddes, Alexander Scorby co-starred with Bartlett Robinson, Madge Kennedy, Gordon Wynn, and Norman Lloyd. Hitchcock's darkly comic introduction of young love uses a cliff as a cliffhanger, as he stands in front of a sign that says Lovers' Leap watching a young couple go up the stairs presumably to commit suicide . . . before the lady comes back down and kisses another man! Grisham and Grossman examine Lupino's directed-episode from a psychological point of view: "The episode is a parody of marriage roles, in keeping with Lupino's penchant for dissecting matrimony. . . Sybilla is a provocative figure who sets off men's insecurity and projection."[316] Grisham and Grossman have discussed this 1960 episode in depth, hence I have examined another of Lupino.

I choose to examine another of Lupino's directed episodes for *Alfred Hitchcock Presents*, because Hitchcock identifies it as one of the best of all of his 361 episodes, entitled, "A Crime for Mothers," teleplay by Henry Slesar from his story of the same name in Alfred Hitchcock's *Mystery Magazine*, the episode again produced by Joan Harrison, and starring the strong character actress Claire Trevor, whom Lupino had directed eleven years earlier in *Hard, Fast & Beautiful* (1952). Then, Trevor received rave reviews for her portrayal of a morally ambivalent tennis mother who pushes her daughter to win at all costs. Here, Trevor plays an alcoholic who gave up her baby daughter seven years earlier, and now, having fallen on hard times, decides to blackmail the adoptive parents if they want to keep *her* child. The ending is a double twist that has the iconic, ironic dark humor for which both Hitchcock and Lupino are known.

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[315] Joan Harrison was a longtime collaborator of Hitchcock, first his secretary, his assistant, and then his scriptwriter, beginning in the 1930s. Harrison eventually became an independent producer, working behind the scenes in noir films: *Phantom Lady* (1944), *The Strange Affair of Uncle Harry* (1944), *Nocturne* (1946), *They Won't Believe Me* (1947), and *Ride the Pink Horse* (1947). According to Grossman and Grisham, "Harrison navigated the gender politics of her position with savvy" (p. 180). Harrison's career, according to Grossman and Grisham, parallels Lupino's in that both women were unusual in their behind-the-scenes navigations of tricky gender politics.

[316] Grisham and Grossman, *Ida Lupino, Director,* 183–185.

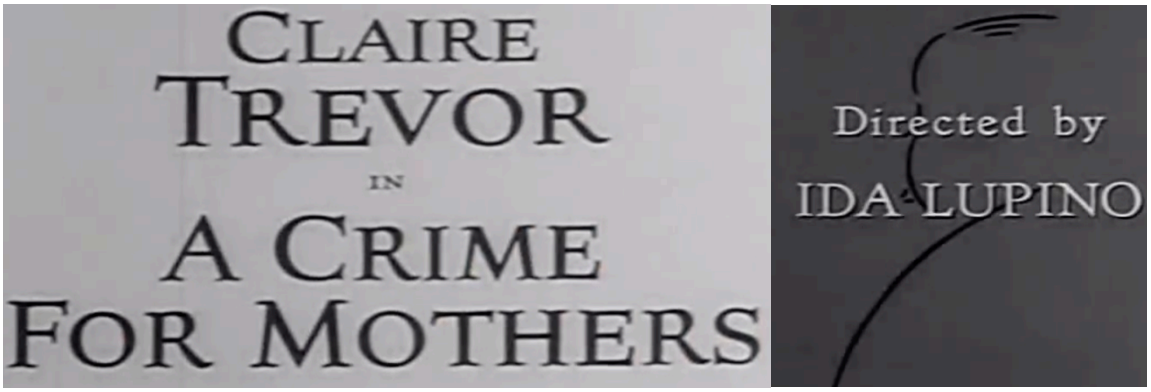


Figure 141. Credits

Lupino opens on the adoptive parents, the Birdwells, who have just bought their seven-year-old daughter a gigantic doll that walks for her birthday; a domestic scene, loving parents, sheer happiness, if comically dark. That is, the doll's large size and looks are reminiscent of a grotesque possibility that she will come alive at any moment. Instead, a knock on the door brings a different scare—a drunk Claire Trevor returns to the Birdwell's life; a dramatic Lupinian shot suddenly disrupting the tone of contentment and joy.


Figure 142. The Birdwells, the happy family unit.


Figure 143. The smiling, threatening birth mother

Lupino frames Trevor in the doorway like a movie star might be posed, photographing her as a beautifully, glamorous woman from a completely antidomestic world, the opposite of what we have just seen in the opening. Trevor takes over the Birdwell's house roaming around their living room, checking out the furniture, moving outside through open sliding glass doors and into the patio with modern, iron furniture where she is wildly out of place. Lupino's blocking is a complex, moving one-shot (no steady cams yet) taking Trevor right into the bright sunlight, her back to the camera momentarily. Trevor squints at the sun, upset, turns back, returning inside to finally land on a corner of a couch, overpowering this naïve young couple.

Lupino's famously moving camera is efficient and alive, Trevor able to stalk this family with her drunkenness, a highly skilled camera sequence, following Trevor, with no cuts. Lupino costumes Trevor in fur, with heavy make-up and jewelry; the stark opposite of Jane Birdwell:



Figure 144. Out of place in the sun, like Steve's character in *Not Wanted.*



Figure 145. The bad mother



Figure 146. With Jane, the good mother

Lupino has cast Trevor again, as the morally bad mother, the antagonist and star of the episode, who, as in *Hard, Fast & Beautiful*, ends alone and miserable. In a letter to the editor, from *Films in Review*,[317] a knowing comment on Lupino's TV directing: "She's especially fond of the slow ease-in shot and of sweeping views of a set or an exterior, a rarity in US TV films. She almost never uses odd-ball framing or other gimmicks merely for virtuosity's sake. They say she stays within budget and finishes on time. She occasionally does a little scripting."[318] Lupino's sweeping tracking shot is literally Trevor's *tour de force* introduction into the Birdwell's home.

Lupino is slyly, provocatively directing another social realistic suspense piece about adoption that has a prescient undercurrent: what if the birth mother changes her mind and wants her child back? In 1960, the year before of Lupino's episode was released, the UN Assembly adopted the Declaration of the Rights of the Child, endorsed by Golden Anniversary White House Conference on Children and Youth. Then, in 1961, psychiatrist Marshall Schechter published a study claiming that adopted children were one hundred times more likely than their nonadopted counterparts to show up in clinical populations. Debate ensued about the risk factors

[318] Louise Heck-Rabbi. *Women Filmakers, A Critical Reception.* (N.J. & London: The Scarecrow Press) 241.

for adopted children for mental illness and studies proliferated around children and various adoption practices as well as the potential and real abuse adoptees suffer.[319]

As such, this entry was a provocative statement about the fears of adoptive parents. Trevor's character as a bad mother is carefully juxtaposed to the *kind* and *loving* Birdwell Family unit. What Lupino does not telegraph is that one can be loving and still fearlessly strong; and on the other hand, drunken and greedy, and thus gullible and victimized. Indeed, the double twist at the end is surprising as well as suspenseful; a combination Hitchcock has often discussed as very difficult to do effectively. Lupino made excellent use of ironic inserts, her focus, like Hitchcock's on objects for their own sake, claustrophobic spaces, and elegant pans and movie-star-like close ups.





Figure 147. Provocative juxtaposition: In Trevor's claustrophobic, dingy apartment, the "wrong" child jumps on the couch, next to a bottle of once-hidden liquor.

[319] https://darkwing.uoregon.edu/~adoption/timeline.html for more information on the laws surrounding privacy in adoption and constitutionality issues.



Figure 148. Realizes she was tricked.

In Trevor's desperation she is helped by what we see as a sleazy private detective Ames (Biff Elliot) who plots with Trevor to kidnap her own child back. However, birth-mother Trevor has not seen her baby since birth, so she kidnaps the wrong child in a reverse sting by the Birdwells, whose close friend, it turns out, is the "sleazy detective" Phil Ames. Lupino has deftly made the double twist work by the angles she has chosen to shoot Ames, Trevor, and the child; who it turns out is the detective's own daughter, lest we castigate the Birdwells for putting an innocent child in jeopardy. Ames threatens Trevor with kidnapping charges if she were ever to try to abduct the child again.



Figure 149. Shock



Figure 150. Horror



Figure 151. Father and daughter



Figure 152. The grotesque.

The final double twist, and the subversive domestic context are pure Hitchcock, but they are also pure Lupino—the following Hitchcock-directed episode is a comparable example—the 1958 case entitled, "Lamb to the Slaughter," from a story and teleplay by Roald Dahl, quintessential Hitchcock, a precursor to Norman Bates and to *Psycho (1960)* itself.[320] Hitchcock and Lupino share a connection to and reverence for madness.

[320] Note the many pictures of birds on the walls of Barbara Bel Geddes's domestic misè-en-scène; Hitchcock duplicated that running motif in *Psycho* (1960).



Figure 153. Familiar logo.

In "Lamb to the Slaughter" (1958), season 3, episode 23, Alfred Hitchcock has foreshadowed his Norman Bates character from *Psycho* (1960) with Barbara Bel Geddes's Mary Maloney, a sweet, pregnant, cop's wife. In twenty-six minutes and eleven seconds, Hitchcock turns Mary into a darkly comic serial killer.

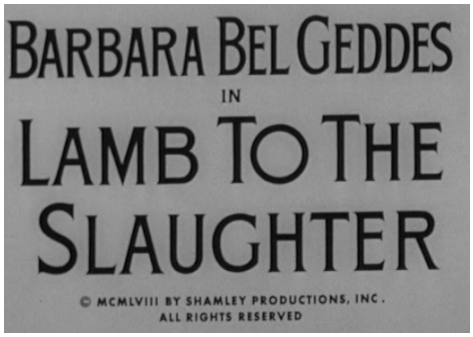


Figure 154. Story and teleplay by Roald Dahl.

Essentially, the story unfolds as Mary tidies up a fussy, domestic living room, preparing for her husband's return from work. As he strides in, we see he is a uniformed cop twice Mary's size, and angry:



Figure 155. Preparing for her husband's arrival.



Figure 156. Mary kisses Patrick, but he avoids her.



Figure 157. Palpable disgust.



Figure 158. Rejection.

Acted by a hulking Allan Lane, Patrick takes a few stiff drinks and informs Mary he wants a divorce. She can keep her baby when it's born but he wants out. He has fallen in love with someone else. Inside the denial of a psychotic mind, Mary thinks dinner will help.



Figure 159. The *deranged* look of denial.

Mary wanders into the garage freezer. As she opens it up, bright other-worldly light blasts up at Mary's face, like a sign from Hell; she pulls out a leg of lamb for dinner.



Figure 160. Into the dark; the unconscious

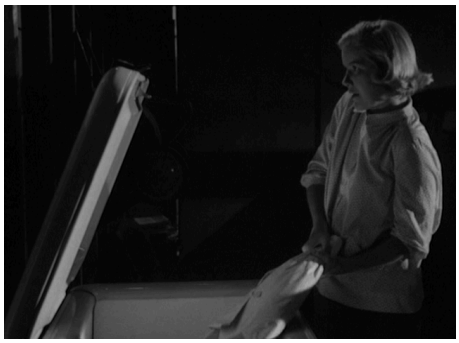


Figure 161. The murder weapon

Back in the kitchen, Patrick refuses to stay. Mary begs him not to leave. Patrick turns his back on Mary, preparing to leave for good, telling his wife: “You can’t stop me!”



Figure 162. Preparing to leave forever.

He turns back around and, as she walks into the living room, the leg of lamb still in her hand, she hits him hard over the head with the frozen meat, killing him instantly.



Figure 163. The murder.



Figure 164. Definitely dead.

Mary makes a phone call, prepping an alibi, and—in an economical sequence—leaves the house, goes to the market, comes home, and drops her packed grocery bag and her purse just inside doorway, groceries rolling around on the living room floor. Mary then continues to ransack her own house, to make it look as if there had been an attack.



Figure 165. Wrecking the domestic space.

Last, she remembers the frozen lamb, puts it in a pan, and into the oven at 450 degrees.



Figure 166. Frozen meat takes longer.

The remainder of the half hour episode is a police procedural; dusting for prints, checking the body for marks, looking around the property for a weapon, and asking Mary a lot of questions. Both uniformed cops and suit-and-tie detectives swarm the house. The lead detective, working character actor Harold J. Stone, does not believe there was a scuffle: no marks on the

body and Mary's husband was hit from behind, not having pulled his gun—he wasn't prepared for an attack, because it was someone he knew. Hitchcock focuses in on the weapon, as the smell of lamb takes over. Mary suggests the police stay and eat the meat; it will go to waste otherwise.



Figure 167. Eyes always downcast.



Figure 168. Men in the kitchen.

Hitchcock pans away from the detectives at the dining room table eating all the lamb, the bones in the center, as they finish everything. In the background, uniformed cops are seated on a stairway, eating the leftovers.



Figure 169. The Hitchcock dissolve.


Figure 170. The remains.

Like Lupino, Hitchcock utilizes suspenseful *inserts*—the stove and the stove's heat dial; *dissolves*—Mary's face over the lamb bones; *complex blocking*—as many as five people in Mary's living room at once; and a *mobile camera, panning* around the police. As noted, bird watercolors on Mary's walls are replayed in *Psycho* as well as in The Birdwell family home in Lupino's "A Crime for Mothers." Hitchcock's blocking is complex, with several men assembled in the house, all tall, *meaty* actors, wearing heavy coats, hats, and bearing lots of paraphernalia—photographer with camera, coroner/physician with his gear, detective with fingerprinting equipment—all of it overshadowing the "smallness" of a pregnant Bel Geddes, yet she remains in full control of the investigation, quietly getting away with murder.


Figure 171. Men converging on the domestic space.

Hitchcock's frame is precise, claustrophobic, and baroquely floral. He uses specific camera angles for Mary to suggest her break with reality. Hitchcock frames her against domestic

backgrounds; here, softly illuminated under low lamplight. Hitchcock enjoys juxtaposing the sociopathic Mary with the trappings of an *Ozzie & Harriet* existence.



Figure 172. Blank stare.



Figure 173. Thinking fast, a manipulator.



Figure 174. Psychotic break on a dolly track, pre-figuring *Psycho*'s final shot of Norman Bates.





Figure 175. Dissociation.



Figure 176. The perfect crime.

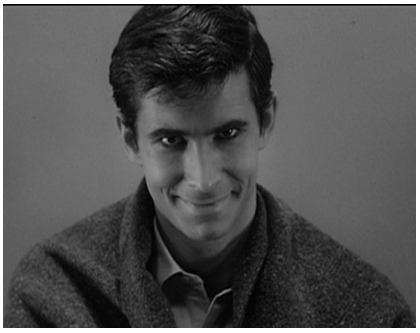


Figure 177. Bates, two years after Mary Maloney.

Mary's earlier blank stare turns into a smile that erupts into a quiet giggle, as the camera tracks forward to her face: the same deranged grin that two years later will belong to Norman Bates. The Hitchcock coda then voices over with: "As for Mary Maloney, she would have gone scott free if she hadn't tried to do in her second husband the same way. Unfortunately he was the forgetful type and had forgotten to plug in the freezer, the meat was as soft as jelly . . . speaking of plugs, that is precisely what our sponsor wants us to do for his product."[321] Lupino continued in television honing her suspense genre, widening out to masculinist hard-hitting, dangerous action—a clear line to Kathryn Bigelow's later work.

[321] Alfred Hitchcock's own dialogue, as host of the show, S03E28.

Chapter 3

"Darling let's see the meat hook":

Patterns and Strategies in Lupino's Television Directing

Darling, we have a three-day schedule. There's no time to do anything but to do it.

—Lupino

Lupino's use of genre, the way she moved the camera—and how often—her lighting style, her expert use of lenses, and her nuanced and subtle direction of actors across media made her a creative force during her long career; these were the reasons she was asked to return to the most popular series like *The Untouchables, The Fugitive*, *Have Gun Will Travel, Hong Kong,* and *Breaking Point*—Lupino had a distinct style, and an exemplary skillset.

The patterns and strategies in Lupino's work in these series and in her satiric, comic, and suspense television movie work warrant deeper analysis. Much of Lupino's television work—including her own *Mr. Adams & Eve*—was influenced by her earlier film genres and narratives. These half-hour and one-hour westerns, dramas, action thrillers, and suspense movies on micro-budgets with four-to-five-day shoots are classic television at its best. Her flexibility during this period is unexplored territory, particularly vis-a-vis her relationship to maternity. This industrial, collective authorship and a close reading of this seminal time serves a better understanding of American film and television history, and honors this work as an art form in itself—these TV movies and television episodes are texts that deserve close exegesis. Lupino's direction of actors is particularly under-researched. Her frames, camera angles, camera movement, and lens and genre choices are all on display as they were in her independent films. A list of all Lupino's television work as well as various charts demonstrating her vast volume of work is in various formats in Appendices 1 through 18, herein. The first several pages are a chronological study of all of Lupino's work whether as an actress only, or a producer, director, writer, or co-writer, or a

combination thereof. I have shown her volume of work in a variety of charts, as well as contrasted the volume of articles written about her with those of Orson Welles. The purpose of this particular dissimilarity is discussed in the body of this dissertation and in Appendix 17. Several outcomes immediately emerge; for example, the dates when Lupino transitioned from acting only to directing film, 1949, then following that progression into the late 1950s and early 1960s showing how her second transition, into television directing, became a fulfilling second part of a long career. The charts also illustrate anomalies throughout; her rare television acting, particularly in those neorealist roles, suspense scripts, and teleplays about aging within the film business. As always, Lupino took on provocative subjects about marginalized characters. The charts break down the many aspects of her career, providing access to her body of work and serving a productive elucidation of her wide-ranging craft. I use the Welles comparison because he is the only other example of one who transitioned as Lupino had—first as an actor-turned-director in film, and then as an actor-turned-director in television.

A Word about *Mr. Adams & Eve:*

"Winston tastes good like a cigarette should"

Watching Lupino and husband Howard Duff's star turns in the two-season television series *Mr. Adams & Eve*, one can clearly see that Lupino drove the story in a self-reflexive, satiric way to create, once again, an unusual genre-hybrid; commenting on stardom ironically, producing a more complex narrative with an intimacy that encompasses the ordinary, available to the television medium. Christine Becker quotes Susan Murray: "The seeming 'ordinariness' of the 1950s television performer was not an essentialist feature inherent to the medium but instead was part of a constructed strategy borne of the specific industrial, cultural and programming

catalysts that formed the medium."[322] As Becker also notes, Hal Humphrey, a popular TV critic, said simply and correctly: "The medium's rekindling of these old celluloid luminaries has caused some of Hollywood's so-called elite or upper crust to dismiss TV as the place where the old-timers crawl of to die . . . actually, in many instances, it's been a case of TV proving that the movie studios had scrapped actors whose talents were far from being played out."[323] Humphrey makes the vital point that actresses like Ann Sothern and Joan Crawford were not *so-called* or *has-beens*, but mistakes made by the movie industry that were luckily rectified by television. Increasingly, glamor was seen as inauthentic and out-of-date, and the intimacy of TV embodied the "authentic"[324]—with Adams & Eve, the extraordinary and the ordinary—smart, honest, and simply the modern choice at the time.



Figure 178. The happy(?) couple.

Most fifties sitcoms were about ordinary people, so it was highly unusual to place a glamorous "Hollywood" couple in a comedy that contradicted the "standard" post-war nuclear family. In no way was Lupino, real-life film actress, screenwriter, and film and TV director, ordinary. But to complicate her already-complex image, she became Eve Drake, a *fictional*

[322]Christine Becker, "Televising Film Stardom in the 1950s," *Framework* 46, no. 2 (Fall 2005): 16.

[323] Ibid., 11

[324] Authentic is the word of the day (2019).

movie star, satirizing the outmoded movie star system on TV, creating a neurotic, narcissistic personality. To further twist the narrative, Howard Duff, Lupino's real-life husband, played Howard Adams, Eve Drake's actor-husband. However, instead of portraying the ideal housewife, Eve Drake escapes the drudgery of the house—because she is a famous movie star. Where Eve is a success in Hollywood, she is a failure in the home. Howard Adams becomes a straight-man foil to Lupino's comic incidents—like Desi Arnaz with Lucy, George Burns with Gracie Allen—only Robert Johnson, in his *Mr. Duff and Ida*, stated that Lupino and Duff "were putting on the funniest documentary on TV."[325] Lupino pulled off the satiric version of a movie star when she herself was a serious, brilliant producer, director, and screenwriter. Vastly different from the *I Love Lucy*–like screwball figure American audiences knew, Lupino was a hard-driving focused veteran with no patience for any sort of unprofessionalism. Ironically, exactly *like* the real-life Lucille Ball, Lupino was that same tough perfectionist who successfully acted in opposition to her television image. In an episode entitled, "The Life Story of Howard Adams and Eve Drake," the scriptwriters cannot seem to reconcile the many versions of Adams and Drake's bios, the joke—there is no real version—is that glamor is inauthentic and personalities are vacuous and ultimately disappointing. Another episode, entitled "Academy Award," emphasizes the studio-contrived lives behind the camera and the conflicts that ensue. Although *Mr. Adams & Eve* reveals an aspect of Hollywood reality, there was no truthful revelation about the Lupino-Duff marriage; indeed, they were to separate soon after.

[325] Robert Johnson, "Mr. Duff and Ida," *TV Guide* (June 1–7, 1957): 18.



Figure 179. The Family Unit

Lupino was fluid across media; the perfect anomalous mix for a sitcom that ironically jeered at "Hollywood star lives," while acknowledging the new blurring of film and television personalities. At the same time, Lupino's multi-identity and fragmented image as wife, mother, star, and writer/director/producer, could be exploited by presenting Lupino in glittering facets. In a particular episode entitled "Howard, and Eve and Ida,"[326] Lupino is hired by an unnamed studio in the series to shoot a star vehicle for Howard Adams and Eve Drake. Eve is jealous because Lupino and Adams had a former relationship. In the opening shot of the episode, Adams talks directly to the audience: "Over here is Eve Drake, and over here is Ida Lupino. Stick around and see how it turns out." At the end of the episode, Adams looks back at the television audience and says, "Now my problem is, which one do I go home with?' Howard puts his arms around both women, and they all walk off together—he takes home both Lupino-versions.[327] Popular with many but not all audiences, the reviews for *Mr. Adams & Eve* were consistently good, and the TV industry nominated Lupino for an Emmy in 1957 for best comedy actress in her series. Though she was not nominated for writing or directing, a production fragment from a *Mr. Adams & Eve* script, episode production number 9618, from August 17, 1955, reflects script

[326] Currently, one can view this episode at The Paley Center, Beverly Hills, California.

[327] Robert Johnson, "Mr. Duff and Ida," *TV Guide* (June 1–7, 1957): 18.

suggestions, new dialogue, and cuts throughout in Lupino's hand as well as notes on the script's title page, again in Lupino's handwriting: "Bring 2 trays," "Bring tux shirt," "Bring two pairs of loafers, and a pants shirt." These penciled notes are clues (from the script fragment) that consistently show Lupino's outreach into other aspects of production, including set design and writing. Although she may not have received credit for all that she did, she was constantly collaborating with Saul Sacks, the writer, on every sequence of the episode. [328]

Mr. Adams & Eve was a sophisticated sitcom, unusual, ironic, unafraid, full of self-mockery, and continually overturning star images and the rigid studio system itself. *Mr. Adams & Eve* exhibited the qualities necessary for the more modern celebrity, the more modern diaspora emanating from 1950s film to 1950s television. The sponsors used Lupino and Duff, and other guest stars like Robert Cummings, and of course Alfred Hitchcock, to "natively" advertise Winston Cigarettes, Lustre Crème the "Hollywood" shampoo, Luster Net spray set, American Express, and a variety of other products.

These stars were perfectly situated for television sponsors who could quell viewer resistance to their products by simply allowing the "stars" to do it for them—and, of course, do it much better. Lupino and Duff were so contemporary that, on October 8, 1966, Lyndon Johnson invited them to the White House to greet the Japanese premier, because *Mr. Adams & Eve* was still popular in Japan and Premier Sato liked the show."[329] Television was Lupino's way of creating and understanding multiple meanings, seeking out rich texts that attracted a mass audience in a fast-growing culture; chaotic, contradictory and confused—a modern narrative, and a modern choice.

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[328] Harry Ransom Center, University of Texas Austin, Ida Lupino Collection 1-2 Folder *Mr. Adams & Eve* script, no title, only a production number.

[329] "Guess Who's Coming to Dinner?" 1966. *TV Guide*, by Dwight Whitney, 14. no. 41. Iss. 706 (Radnor, PA: Triangle Publications, 1966): 6.

Lupino was interviewed for *Film Crazy: Interviews with Hollywood Legends*, by Patrick McGilligan and Debra Weiner, who asked which genres she enjoyed in her vast television work to which Lupino responded, "I was directing *Have Gun Will Travel* with Richard Boone, *Hong Kong* with Bob Taylor. *The Fugitive* with David Janssen . . . and *The Untouchables.* Who, me? I thought. Here I'd always done women's stories and now I couldn't get a woman's story to direct."[330]

The Untouchables: "Man in the Cooler" (1963)

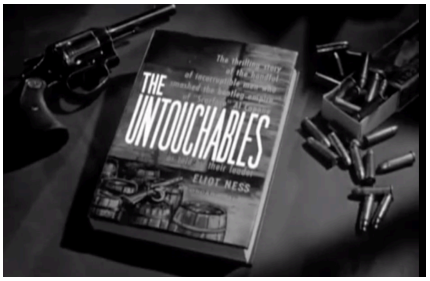


Figure 180. Opening shot, an adaptation.

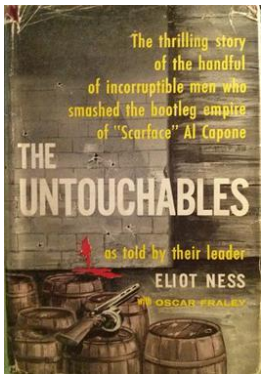


Figure 181. A memoir.

The Untouchables, like all Lupino-directed series, was one of the most popular on television (1959–1963); a crime series about Eliot Ness, from his memoir, a crime fighter with his team of fighters picked for their moral incorruptibility during prohibition in Chicago. The series was produced by Desilu for ABC. Walter Winchell, American journalist and gossip columnist, narrated the series every week, which encompassed a teaser and four sequences per hour-long show. Winchell's presence gave the series a documentary texture, adding suspense, introducing the episode—including a *who's who*—and dramatizing for the audience the story's exposition. Robert Stack starred as Ness, winning an Emmy for best actor in 1960. In this episode, "Man in the Cooler," one of Ness's men, a former criminal now legitimate, is grappling

[330] Patrick McGilligan and Debra Wiener, ed. *Film Crazy: Interviews with Hollywood Legends* (New York: St. Martin's Press, 2000), 229.

with the temptation of receiving illegal millions, which would burn the man who had given him another chance. Each week, Stack co-starred with Paul Picerni, Nicholas Georgiade, Abel Fernandez, and Steve London.[331]

Written by John Black, this episode, directed by Lupino, concerns soon-to-be-paroled Al Remp, who is being let out early by Ness to function undercover in order to catch mob boss, bootlegger Fat Augie. A deal has been stuck, but Remp remains dazzled by "the life." After the Winchell voice over, the episode opens with a dialogue sequence, typical of the show's rubric. Lupino places this exposition against the shadow of bars in a noir-ish series of shots that dolly closer and closer; her camera moving often throughout the entire 49:17 minutes.


Figure 182. Bars. Prison. Entrapment.


Figure 183. Moving in to a closer shot.


Figure 184. Ness steps out of the shadows .


Figure 185. Crime noir.

[331] A film of *The Untouchables* was made in 1987, directed by Brian de Palma, written by David Mamet. Another, later television series was unsuccessful.



Figure 186. Documentary footage of trapped cattle, soon-to-be-hanging slabs of beef.

Lupino employs complex cross blocking with close-ups and then moves out wide to a meat cooler, with slabs of beef hanging, bloodied, on meat hooks. Her camera moves in on food, and how the fat mob boss is using a delicate letter opener to cut meat; the undercurrent: the boss is threatening disloyalty with death by a knife. Lupino's connection to the fat boss, the gluttony, and the unexpected graceful knife menaces with its unexpected juxtaposition.



Figure 187. Fat Augie with meat slabs hanging the b.g.



Figure 188. Fat Augie threatens with a meat hook, f.g.

In a classic Lupino dissolve, she cuts from a shot of a train, then cuts inside the train tracking with the rhythm of the train into a two shot of Salome Jens with husband Remp and an old woman who is triangulated between the two lovers, voyeuristically listening to their youth. Remp leaves the train, and Lupino cuts to an overhead shot of a man exiting his car, shot in the

face, to a close up of a hand with a gun, the camera panning down into the street, as the killer casually drops the gun and walks away, the camera resting on the dead man.



Figure 189. Shot has tracked into Jens and Remp moving on a train.



Figure 190. Blown away by Fat Augie.

Lupino actively cuts to Ness and his crew in a swish pan. Backs to the camera, Stack and Picerni walk away at the commercial break, a recurring shot in all the episodes. Lupino has a meatpacking worker bring us into the next scene with Fat Augie who narcissistically stares into a mirror, eerily stating: "No guns in the cooler." Remp walks into a close-up, while the mob boss remains within the mirror shot. Remp gets the job, but Fat Augie does not trust him. Lupino cuts from the near miss with a knife to a close-up of Jens.



Figure 191. Mirror shot. Narcissism.



Figure 192. Knife thrown, just missing Rem's hand—a truth test.

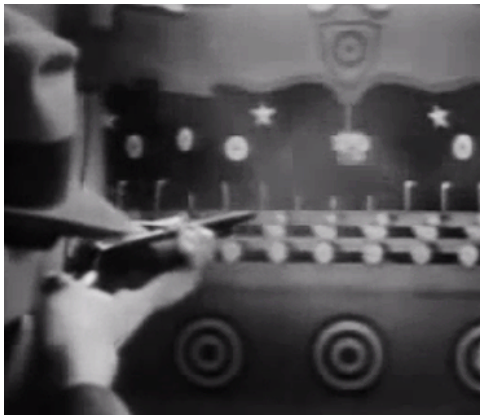


Figure 193. Ness with toy rifle.

Lupino makes excellent use of a circus, gaming, carousel set. Her framing is exquisite, always beginning with a three-shot, a two-shot, and then a single, ending the sequence as close as she can on whatever character is central. Lupino moves fast, captures faces, and cuts out seamlessly, editing within the camera as she goes. Reminiscent of Max Ophuls, Lupino tracks left to right, allowing a variety of people and sets to block her main characters; a complex shot set-up, particularly for TV. Lupino includes several requisite close ups of Stack. No one ever sits in a Lupino-directed show: they slouch on desks, kneel, crouch, but never just sit or stand. Lupino often ends with a close-up on a character: Below, Salome Jens as the moral center of the film, a pure innocent, goes crazy with grief and anger, actually losing her mind, evocative of the characters Lupino and Ray both reflect with empathy.



Figure 194. Jens goes crazy.



Figure 195. Lupino shoots partially behind a curtain.

Lupino shoots a fast run down the stairs, a layering of characters visually, a Ness shoot-out and—always—the medium to close two-shots with Ness and Picerni who walk out together.



Figure 196. Requisite exit shot.

The coda, an ambiguous Lupinian note about Salome Jens's character, in Winchell's voice-over narration: "She lost herself in the limbo of her loneliness." In *Films in Review*, 1965, Jack Edmund Nolan comments about "The Man In The Cooler"; that Lupino takes a fairly generic plot, but infuses it with "Munau-ish touches."[332]

The Fugitive: "The Garden House"

Pippa Scott starred in "The Garden House" episode directed by Lupino. I interviewed Scott by phone on December 12, 2016, asking her about Lupino's working methods. I was struck by Ms. Scott's tone of her voice, and her intelligence. The following is an excerpt from my interview:

> Pippa: I had a very brief time with her. Ida was incredibly efficient, organized, you know what's expected of you—you have rehearsal—she rehearses enough, a good deal especially for the time when there wasn't a lot of rehearsal devoted to production.

[332] *Films in Review*, 1965, p. 62, Jack Edmund Nolan comments about "The Man In The Cooler".

She knew what she wanted. She was elegant and calm about it all—the sign of a very smart person. She was clear, she knew and she wasn't bossy but she was forceful when she needed to be you know. It was a good time. I was interested in where she put the camera. She had an air of independence about her that made her watch carefully, and also what she wanted of you, and then watched the take carefully.

Seros: Was she easy to be with, relaxed, or more formal?

Scott: We had a few conversations. It was kind of formal. She wanted to know what I had recently done and what I had enjoyed. She was gentle but firm. A great, wonderful four days. David Jansson—he came and went.

This interview re-confirmed the budget detail that allots time in Lupino's shoots for rehearsal. An experienced actress, Lupino knew the value of rehearsal, managing to pull rehearsal time out of fast, four-day shoots; she was highly organized. Pippa Scott liked the idea of rehearsal as well, whereas Richard Boone—*Have Gun Will Travel*—did not. Lupino had to be flexible from series to series.

Starring David Janssen, *The Fugitive* was a crime thriller classic and extremely popular television series, airing on ABC from 1963 to 1967, with Roy Huggins, creator, for a total of 121 episodes. A successful film of the series was made in 1993 starring Harrison Ford. Lupino's "The Garden House" (1964) has an incredible 9.7 rating. Lupino directed two other episodes of *The Fugitive*, "The Glass Tightrope" (1963) and "Fatso" (1963), the latter of which she was nominated for an Emmy for best director. David Janssen asked often for Lupino, as did Boone and Robert Stack.

"The Garden House" is divided into four acts; each announced with the series title over,

onscreen. In addition, there is an omniscient narrator (William Conrad) who introduces the action in a weekly opening to remind the audience of the story of the accused murderer Dr. Richard Kimble, David Janssen, who is running from a manhunt led by federal police. Accused of killing his wife, Kimble insists he is innocent. Each new episode then unfolds. In "The Garden House," Janssen is working as a temporary caretaker on a huge ranch in Connecticut, owned by newspaper heiress Ann Guthrie (Peggy McCay), who lives with her husband, Harlan, a villainous Richard Weber, and Ann's sister, Ruth, a sexualized Pippa Scott. Ann and her father founded the *Westbourne Clarion*, the newspaper Ann's husband now runs. Ann was made the sole benefactor of her father's estate, and honestly believes Ruth should share her wealth. Unfortunately for Ann, Ruth is having an affair with her sister's husband. Harlan and Ruth plot to kill Ann, steal her fortune, and blame it on the caretaker, whom Ruth has discovered—from a morgue newspaper—is Richard Kimble.

Ruth is a photographer on the family's newspaper. In a self-reflexive statement, Lupino uses a still camera as part of the plot and discovery of Kimble. Lupino clarifies the script's potential meaning and innuendo with her shot lists. She is careful to establish several areas of the ranch—the exterior rock façade of the main house and the large, interior living room; the exterior diminutive garden house and its claustrophobic, even grotesque interior, made for a child, the adults ill-fitting in the small room; the corral area; and the open riding trail between the exterior ranch house and the exterior garden house. Lupino shot the small town as noir cityscape, Kimble, the caretaker appropriately driving a jeep, and Harlan and Ruth, a new model, convertible Lincoln Continental with suicide doors. Even Lupino's establishing shots are layered and freighted with innuendo.





Figure 197. Title cards—Lupino's identity as an outdoor woman.



Figure 198. Exterior interior ranch house; Kimble avoiding the camera.



Figure 199. Exterior /interior garden house; Child's eerie playroom.

Lupino's two shots moved seamlessly into close-ups, her lens choices always beneficial to the actors, and to their characters. Lupino's choices of angles, like Hitchcock's, are demonstrative of the script and characters. Richard Kimble is that Sirkian asexual being, almost God-like in his intelligence and quiet demeanor.




Figure 200. Sisters: Ruth and Ann, Lupino moving close on Ruth, with a dissolve to what will be the discovery of Kimble in the news; moving the story fast.

Thus, Lupino shoots Janssen from below, as if he is spiritually above the others. Ruth, on the other hand, is the gorgeous, bad sister, often shot from the side. Ann is earnest, innocent, not sure of herself—Lupino shoots her in a direct way, full-faced. And Weber, unfaithful and treacherous, is shot from the side.



Figure 201. God-like ideal.



Figure 202. An open-face.



Figure 203. Sinister husband



Figure 204. Bad seed sister

Lupino's dissolves are apparent here, cutting to black for a commercial only once. Her locations are reminiscent of noir bars, shadows, and sixties modernism.



Figure 205. Vivid noir texture lines and shadows.

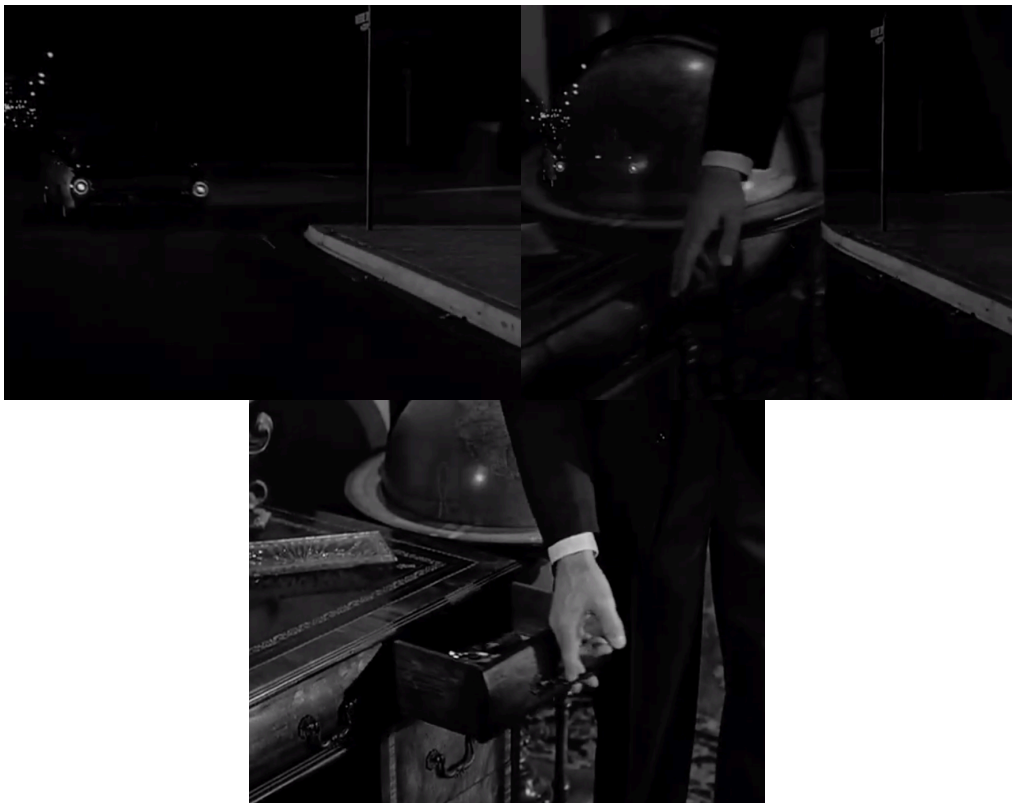


Figure 206. A particularly imperceptible cut from the street to the drawer holding the gun.

Lupino utilizes the interior stairway of the main ranch house for Ann's and Ruth's entrances, where they join an existing two-shot of action, below, the frame filling up, dialogue ongoing, as

the new character enters the frame. The fluidity is continuous. Characters join the scenes rather than begin and end them. As such, the hour moves fast and the audience remains intrigued between commercial breaks—another directive of the television rubric.




Figure 207. Murder in the garden house.

Ultimately, the episode twists, and Kimble threatens Ruth with her own treachery, but when she enters the garden house, her lover mistakes her for Ann, and kills Ruth instead. Ann's husband tries to convince Ann he is a good man, lunges for her gun, and Kimble knocks him out. Lupino and Janssen handle the fight scenes realistically, and Janssen excels here.

Lupino exploits the grotesque to create suspense. The Garden House itself had been Ann's playroom, but has become a bizarre escape into her childhood—with a touch of Lupino madness. The final confrontation takes place among a dancing ballerina, and large dolls sitting on chairs seemingly watching the murder; a chilling juxtaposition of homicide and domesticity in a doll house. Lupino's music, as well, makes use of flutes and even piccolos to portray the surreal nature of Ann's playroom. Lupino stated in her interview with Debra Weiner that she could see herself directing *Whatever Happened to Baby Jane?*, Robert Aldrich's masterpiece of horror/grotesquery; the need to return to one's childhood to escape the real world is, indeed, one of Lupino's themes.



Figure 208. Murder while the dolls watch.

In the end, as Kimble has saved a life, he must move on or be discovered. The narrator concludes the episode: "Tomorrow *The Westbourne Clarion* will have a new editor, one of the first editorials will have a plea for innocent men pursued by the faeries, men such as Richard Kimble, The Fugitive!"



Figure 209. The Fugitive takes off.

Thriller/*Guillotine*: "Executioner" 7/10

Lupino's interest in suspense and the grotesque is on display in *Guillotine,* said to be Stephen King's favorite gothic/horror television series ever. Lupino's directed episode "Executioner," season 2, episode 3 (September 26, 1961) was written by Cornell Woolrich, the adapted teleplay by Charles Beaumont. This is a period piece, set in 1875, in France, the story

revolving around a condemned man (Alejandro Rey) awaiting execution on the guillotine. Rey finds out that a loophole exists in the law, which states that if the executioner dies before sentence is carried out, the accused (in this case, Rey) goes free. Rey immediately asks his wife, Babette (Danielle DeMetz) to meet his executioner (Robert Middleton) and poison him. Babette has been unfaithful to Rey, so because of her guilt, she actually succeeds in poisoning the executioner. Rey screams, "I've won, I've won," however, though the executioner does die, in death, his dead hand drops onto the iron handle that lets the blade fall, and Rey is decapitated. Lupino's direction is full of nuance, the macabre, suspense, and humor.

The standard *Thriller* opening is presented by Boris Karloff. Like Hitchcock, horror maestro Karloff delivers the theme in an ironic monologue, commenting on the action in a darkly humorous framework. The episode runs 50 minutes, 1:09 with commercials.



Figure 210. Documentary-like guillotine practice.



Figure 211. Entrapment, Rey in prison.

Appropriately, Karloff introduces each of the main characters as decapitated heads, fallen from the guillotine, a hand lifting them out of the basket where they had fallen. Each episode is shot in black and white and printed in 35mm. Lupino directed nine episodes.



Figure 212. Decapitated Rey, Lamont.



Figure 213. Decapitated De Metz, Babette.



Figure 214. Decapitated Middleton, the executioner.

It is unclear who wrote these introductions, but they were particularly creative and striking as an early "special effect." The break titles are decidedly Bass-like, perhaps created by the art department. I could find no fixed credit for the design.



Figure 215. *Thriller* credits and commercial breaks – modernism.

Lupino opens the episode with a decidedly documentary-like, how-to manual regarding guillotines; how they work precisely, and how *well* they work, creating terror, as we see a melon

swiftly chopped in half. Karloff will later do the same with an apple, eating the half he catches and bemoaning that executions are a thing of the past; efficiency is dead.



Figure 216. Lupino's cuts are clarifying; she retains the documentary feel within even a period piece.



Figures 217 and 218 The Lupino two-shot and triangulation

Lupino employs her often used 2-shots throughout, rather than the ubiquitous shot-reverse-shot, at the same time, maintaining all performance levels well.





Figures 219-220. 2-shot combinations, and mirror shot, as Babette waits for the poison beetle to die.





Figures 221-222 (continued from above)





Figure 223. Inserts used well—making the poison.




Figure 224. A cut off Babette's lacy dress to her lace dress the next day




Figure 225. Lupino's 2-shot combination on display, as well as her expert lens use for painterly close-ups.



Figure 226. Bars, shadows, and the dramatic 2-shot.



Figure 227. Even executioners look in the mirror.



Figure 228. Poisoning the headman's pancakes.



Figure 229. The deed is done. Lupino efficiency.





Figure 230. Lupino's 2-shot that morphs into a complex addition of characters into the shot; Alton-like light



Figure 231. Vital insert, pancakes have been eaten.



Figure 232. Executioner readies his blade.

Lupino is careful to keep all the semi-documentary aspects in place. The terror depends on the scares, which work only if we believe the guillotine is real. Figure 221 shows Middleton having a Stanislavskian private moment with his guillotine blade, which he keeps in a pristine black leather case, eagerly anticipating the execution and enacting power over another's mortality. Robert Middleton had been in thirty films, including *The Big Combo* (1955) and *The Desperate Hours* (1955) as well as many westerns during the fifties, sixties, and seventies. He appeared in

various other genres of television shows including a recurring role in *The Honeymooners* as Jackie Gleason's boss. Middleton's Wiki page notes his *Thriller* episode as great work. It makes no mention of Lupino. The remainder of the episode is the executioner's suspenseful walk to the guillotine, wracked with pain from the poison in his pancakes that morning. Lupino draws this sequence out to a suspense-filled climax both terrorizing and absurd—a difficult balance to strike. Lupino begins her final sequence at the top of an exterior stairway, slowing the time to dawn.



Figure 233. The clock is ticking to dawn, 6:00 a.m.



Figure 234. Efficient cut from the executioner's watch to the prison director's.



Figure 235. Tightening the suspense, getting sick, a last cognac, the guillotine awaits for the real head.

Jerry Goldsmith's underscore here is outstanding, signaling his marvelous working relationship with Lupino, she using two-way cutting, as she brings in Babette and the "onlookers" to the gruesome execution. Goldsmith's underscore uses horns with military melodic lines, sharp drum beats, heavy timpani—innovative percussion overall; indeed, he was lauded for this particular score, and Lupino takes full advantage of it particularly within the last sequence.



Figure 236. Death To Whom?





Figure 237. Overhead shot. Babette is discovered, last rites, the crowd has formed.

Lupino's cross-cutting throughout the last action sequence escalates the tension for everyone to the last moment of the unexpected dual death. This complex and complicated sequence was painstakingly organized, shot, and edited. The shots I have chosen here to examine Lupino's skill enacted over a four-day shoot are but a very small percentage of the total shots Lupino constructed.



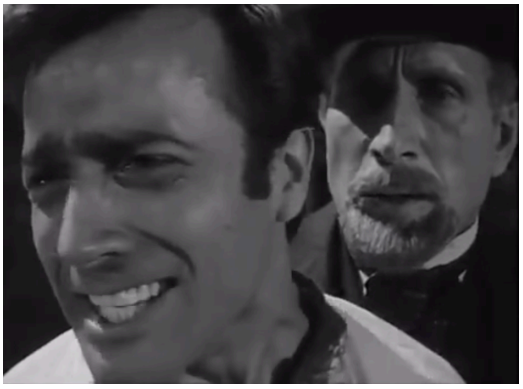


Figure 238. Lamont hoping for the executioner's death. Lupino slows the pace even more.




Figure 239. Lupino's painterly three shot, as the executioner dies of poisoning on the guillotine he loved.




Figure 240. Rey celebrating; he has beaten the dawn, or has he?

When the doctor checks the executioner's pulse, he realizes there is none; but in letting the headsman's hand go, it falls inadvertently on the iron crank that sets the guillotine blade free, killing Lamont instantly. Allen Warren writes, "One of the most significant things about the *Thriller* Series from the standpoint of the horror fan was that it began to depend more and more upon the work of writers who had published in those 'shudder pulps' . . . the writers who, in the period of the twenties, thirties, and forties, had begun to guide horror out of the Victorian-Edwardian ghost-story channel it had been in for so long, and toward our modern perception of what the horror story is and what it should do."[333] William Frye was the producer who re-created

[333] Alan Warren, *This is a Thriller: An Episode Guide, History and Analysis of the Classic 1960s Television Series* (Jefferson, NC: McFarland & Company, Inc., 1952), 20.

Thriller, which had an inauspicious beginning. Bringing in Boris Karloff and marking a place for new talent with excellent music credits; Pete Rugolo for the main theme and Jerry Goldsmith coming in for special episodes, energized the series.

Much of the style of *Thriller*, both aurally and visually, seemed to have been influenced by Hitchcock's *Psycho*, a good example being the music for the episode "Pigeons from Hell," which uses a predominantly string orchestra. At the height of its second season, Ida Lupino was hired to direct. "Lupino's third thriller, 'Guillotine,' was the best of the Cornell Woolrich adaptations."[334] Warren continues: "Ida Lupino directs with her customary skill. She intercuts throughout the entire episode, emphasizing the connection between Robert Lamont and Monsieur DeParis (even though they do not actually meet until the very end): DeParis asks, 'And what is the date, monsieur?' and Lupino cuts to Lamont in his cell, saying 'I don't know the date.' Madame LeClerc hands her recipe to Babette; a message is simultaneously handed to Lamont. The camera holds on a sign advertising cognac, only to cut to Lamont savoring a snifter filled with the stuff."[335] In considering Lupino's television work, particularly her various TV episodes and the critical analysis around them, one frequently finds that she is a standout director, that the actors repeatedly ask for her, that she gets performances others do not, that she is prepared, skilled, and her work is explicitly at a higher level than many of the other television directors at that time.

Indeed, to those who write that Lupino had no agency within her television oeuvre, I would reply that, after having watched over thirty episodes of her directing work, what becomes clear is a consistent style—an economy that is signature Ida Lupino. She uses the two-shot to save time, but she is able to do so because she can get excellent performances from both actors at

[334] Ibid. 17.

[335] Ibid.123.

once; she blocks those shots creatively within the confines of her sets and genres. The shot-reverse-shot takes more time, is not as interesting to watch, and is used often by other, lesser directors—Jack Webb comes immediately to mind—because they cannot get the performances they need from both actors at once. Lupino uses a mobile camera to replace the ubiquitous, locked-off establishing shot. Again, economy is at stake; however, Lupino's mobile camera is more than efficient, it further delineates the characters and details within the *mise-en-scène*. Lupino uses angles, much as Hitchcock has always done, to give the audience clues to the underlying characters and themes; her use of angles is as studied as her knowledge of lenses. As stated, Richard Boone, David Janssen, Robert Stack, and women such as Gena Rowlands and Claire Trevor succeeded in their television performances because of Lupino's understanding of close-ups in tandem with performance and lens choices. Crane and overhead shots and her use of the grotesque are never gratuitous, always in service to the script, but always with Lupino's particular style. Cross-cutting, essential to economy, seamlessly timed, demonstrated her ability to create and maintain suspense. When she wrote the scripts herself, or gave notes on an existing script, her agency increased. Often her choice of script/episode was her sort; hence there was such a thing as a recognizable Lupino show. She was a busy director, often requested because her themes were reflected in her style. Television is a writer's medium, but Lupino wrote for TV, and she often co-wrote the episodes she directed, or, she wrote with her camera. She directed one-hour shows in three to four days, often with rehearsal, as Pippa Scott recounts, and in so doing, she embodied an auteur value and traces of that value imbue her mise-en-scène. Her recovery today is a phenomenon: she endures without the help of an archive, or self-promotion. She endures because she is exemplary.

Conclusion:

The Authenticity of A Fragment: Mothers in Art and Mother Superior



Figure 241. Quintessential Ida Lupino as child actress, determined, open-faced, and fearless.

> The miscellany of film history—from scrapbooks to marginalia to cookbooks—may lead toward a more explicit understanding of the collaborative work that goes on between the historian and the subject of her analysis…arguing that the "miscellany' is a kind of methodological model…women's histories are inevitably dispersed across genres, forms, space. —Amelie Hastie
>
> They love me in Uruguay.[336] —Ida Lupino

In the case of Lupino, glamour and domesticity merge; this is where film and television mesh. Fragments in Lupino's scrapbooks, particularly the Constance McCormick

[336] Lupino 's own dialogue from *Mr. Adams & Eve,* and a true statement. Lupino was popular also in Peru, Brazil, and Mexico. There are several articles from South American and Latino periodicals about Lupino in the Billy Rose theatre section of the New York Public Library.

Collection, gathered with the help of Ned Comstock, at USC's Cinema Library, suggest a link between Lupino's years as a young mother and her television work. Were there career adjustments made in order to take care of her daughter, Bridget, born to Lupino and Duff in 1954? As a mother myself, and a working screenwriter, I am curious how Lupino structured her life, and what were the constraints? Show-runner Jill Soloway (*Transgender*) thinks about motherhood daily on-set, as has producer-director Denise DiNovi, and countless female screenwriters and directors, set designers, AD's, and costumers—all of whom have raised children while they've held demanding jobs. Was this perhaps the reason Lupino decided to direct TV—to stay near her home and family, and, as she has said often, pay the bills at the same time? Lupino enjoyed directing television, which, I suggest was because she could work on a variety of shows and genres, breaking frequently to be home with her family, remaiing creatively relevant. Thus, in altering her career, to care for her husband and daughter, Lupino still managed to maintain her author's touch, even in television; she was known to be both collaborative, but also authorial. Career/home balance for women in the 50s and 60s was challenging. Indeed, Maggie Hennenfeld writes in, *Feminist Media Histories*,[337] that feminist film history is only accomplished by rewriting the past through a gender lens, and from the perspective of women; "…their work often erased or sidelined in dominant narratives of the history of cinema." In "Women's Cinema as Counter-Cinema" (1973), Claire Johnston states that sexist film ideologies often "…place men *inside* history, and women as *a historic* and eternal".[338] Indeed, women defined as a *mother figure, an eternal muse,* or as *Mother Nature* are limiting and stereotypic designations, formed from and within a patriarchal cinema. Johnston calls for women to be

[337] Hennenfeld, Maggie, *Feminist Media Histories*, Vol. 4, Number 2 (Regents of the University of California) 77-83.

[338] Claire Johnston, "Women's Cinema as Counter-Cinema," in *Notes on Women's Cinema*, ed. Claire Johnston (London: Society for Education in Film and Television, 1973) 32.

anchored to history, rather than ethereal and other-worldly; giving women life and context in "…a place, production, creativity, labor, and expression."[339]

Domesticated Glamour: *"Archiving The Ordinary"*[340]

Research changes the outcome. Indeed, researching Lupino's television archive has been frustrating at times because there are major gaps in the preservation of television's ordinary programming. Segments on cooking, fashion, shopping, and childcare are lost, yet television operated as a "technology of gender".[341] There was a specific re-colonization of women post world war II, as discussed herein. Part of this re-education was aimed directly at women who worked outside the home. To reconstruct and possibly bring back to life women's programming from early television, shooting scripts in particular, prop lists, actors' memoirs and narratives can help to re-engineer daytime programs and female viewership patterns. Michele Hilmes believes that archiving is a feminist issue given the relative absence of texts traditionally coded as feminine from publicly accessible archives, and that this is an absence that needs to be addressed by and for future archives and historians. Indeed, the opening line of L.P. Hartley's 1953 novel, *The Go-Between,* states, "The past is a foreign country; they do things differently there."

In recuperating Lupino I have relied on found fragments, and I have examined mundane forms of documentation: recipes, household objects, mother-daughter dress-up displays, family photo ops, TV ads, all which address issues related to gender and global socio-politics. Giuliana Bruno examines and discusses these random traces and footprints, and the epistemological challenges of relying on *alternative sources* in her study of lost filmmaker Elvira Notari. "In the absence of texts, lost or destroyed, one can only speculate on the mode of production and

[339] Ibid.

[340] Rachel Moseley and Helen Wheatley, "Is Archiving A Feminist Issue? Historical Research and the Past, Present, and Future of Television Studies." In *Cinema Journal* 47, No. 3, Spring 2008. (Austin: University of Texas Press)156.

[341] Ibid.

reception, aware of the limitations of such speculation and its inability to account for differences … a lack of archival evidence corroborates the ideological limitations of how history comes to be understood and reconstructed through such a narrow range of stories and concepts in the first place."[342]

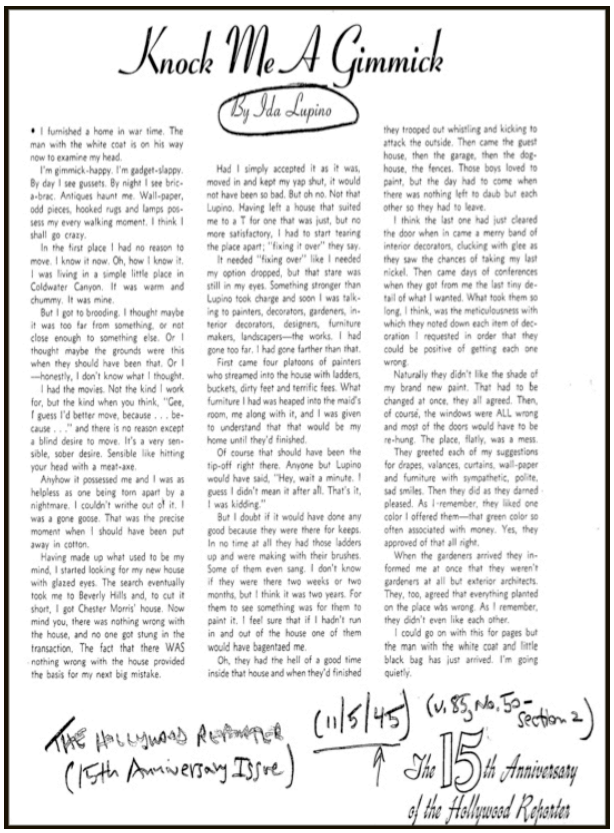


Figure 242. Irony: Actress turning Director



Figure 243. Lupino thinking about a shot?

[342] Hennenfeld, Maggie, *Feminist Media Histories*, Vol. 4, Number 2 (Regents of the University of California) 79.



Knock Me A Gimmick

By Ida Lupino

• I furnished a home in war time. The man with the white coat is on his way now to examine my head.

I'm gimmick-happy. I'm gadget-slappy. By day I see gussets. By night I see bric-a-brac. Antiques haunt me. Wall-paper, odd pieces, hooked rugs and lamps possess my every walking moment. I think I shall go crazy.

In the first place I had no reason to move. I know it now. Oh, how I know it. I was living in a simple little place in Coldwater Canyon. It was warm and chummy. It was mine.

But I got to brooding. I thought maybe it was too far from something, or not close enough to something else. Or I thought maybe the grounds were this when they should have been that. Or I —honestly, I don't know what I thought.

I had the movies. Not the kind I work for, but the kind when you think, "Gee, I guess I'd better move, because . . . because . . ." and there is no reason except a blind desire to move. It's a very sensible, sober desire. Sensible like hitting your head with a meat-axe.

Anyhow it possessed me and I was as helpless as one being torn apart by a nightmare. I couldn't writhe out of it. I was a gone goose. That was the precise moment when I should have been put away in cotton.

Having made up what used to be my mind, I started looking for my new house with glazed eyes. The search eventually took me to Beverly Hills and, to cut it short, I got Chester Morris' house. Now mind you, there was nothing wrong with the house, and no one got stung in the transaction. The fact that there WAS nothing wrong with the house provided the basis for my next big mistake.

Had I simply accepted it as it was, moved in and kept my yap shut, it would not have been so bad. But oh no. Not that Lupino. Having left a house that suited me to a T for one that was just, but no more satisfactory, I had to start tearing the place apart; "fixing it over" they say.

It needed "fixing over" like I needed my option dropped, but that stare was still in my eyes. Something stronger than Lupino took charge and soon I was talking to painters, decorators, gardeners, interior decorators, designers, furniture makers, landscapers—the works. I had gone too far. I had gone farther than that.

First came four platoons of painters who streamed into the house with ladders, buckets, dirty feet and terrific fees. What furniture I had was heaped into the maid's room, me along with it, and I was given to understand that that would be my home until they'd finished.

Of course that should have been the tip-off right there. Anyone but Lupino would have said, "Hey, wait a minute. I guess I didn't mean it after all. That's it, I was kidding."

But I doubt if it would have done any good because they were there for keeps. In no time at all they had those ladders up and were making with their brushes. Some of them even sang. I don't know if they were there two weeks or two months, but I think it was two years. For them to see something was for them to paint it. I feel sure that if I hadn't run in and out of the house one of them would have bagentaed me.

Oh, they had the hell of a good time inside that house and when they'd finished they trooped out whistling and kicking to attack the outside. Then came the guest house, then the garage, then the dog-house, the fences. Those boys loved to paint, but the day had to come when there was nothing left to daub but each other so they had to leave.

I think the last one had just cleared the door when in came a merry band of interior decorators, clucking with glee as they saw the chances of taking my last nickel. Then came days of conferences when they got from me the last tiny detail of what I wanted. What took them so long, I think, was the meticulousness with which they noted down each item of decoration I requested in order that they could be positive of getting each one wrong.

Naturally they didn't like the shade of my brand new paint. That had to be changed at once, they all agreed. Then, of course, the windows were ALL wrong and most of the doors would have to be re-hung. The place, flatly, was a mess.

They greeted each of my suggestions for drapes, valances, curtains, wall-paper and furniture with sympathetic, polite, sad smiles. Then they did as they damned pleased. As I remember, they liked one color I offered them—that green color so often associated with money. Yes, they approved of that all right.

When the gardeners arrived they informed me at once that they weren't gardeners at all but exterior architects. They, too, agreed that everything planted on the place was wrong. As I remember, they didn't even like each other.

I could go on with this for pages but the man with the white coat and little black bag has just arrived. I'm going quietly.

THE HOLLYWOOD REPORTER (15th Anniversary Issue) (11/5/45) (v.85, No.50- Section 2)

The 15th Anniversary of the Hollywood Reporter



Acting—Not Acting Up

by IDA LUPINO

• The question, "How can I become an actress?" has been put to me more times by earnest young drama students than Joel Kupperman is asked to give the equation for the velocity-theory of relativity. And it's a good question; but I lack the power of divination required to answer it. I don't have, and I don't think there exists any sure-fire formula for dramatic success; moreover, I don't think anyone in the whole wide world can name the precise components that make any specific success formula.

Song writers have a philosophy that, while it might seem mystical, actually possesses a kind of round-about good sense. They maintain that no one can predict whether an untried song is destined for the hit parade or the flop shelf. As a dabbler in song-writing myself, I subscribe to this theory. The American public, besides being vast is multi-faceted; all sorts of unpredictable conditions are at work to make or break a popular song at the time it hits the public's ears. An extremely canny song writer is, perhaps, more sensitive to the public's taste at a given time than his less successful competitors, but being "tuned-in" is not enough—other elements also play a part: talent, direction, capacity for work, general world economic conditions, family status, state of health, contacts, know-how, inspiration, time, etcetera.

Actresses aren't much different from songs. What makes an actress click, like what makes a hit song, could be anything. But when a young determinate puts the "what-do-I-do" up to me, I dutifully try to deliver the impossible: something dependable in the way of advice.

A case in point is the best example, naturally. I shall never forget the time a young actress asked me what star I most enjoyed on the screen. Proudly I named my favorite actress and did so with full confidence that she perfectly exemplified the tried-and-true rule of hard work, study and perseverance. I later discovered that this great star had had no intention of becoming an actress; had never studied dramatics, formally or informally; and had merely been "discovered" by a talent scout while attending a party. Should I tell young actresses to go to more parties? Obviously, party-going is not the answer.

If I am pressed, I generally fall back on gleanings from my own personal history which has the virtue of being, at least, first hand. Even so, it only goes to prove that exceptions prove that rules are full of exceptions.

Born into an established theatrical family, had I chosen to become a hair-stylist or a lady barrister, I would have profoundly shocked, unforgivably disappointed my family. We had been called the acting Lupinos for several hundred years; what chance would a hybrid have in that soil? However, in keeping with the Lupino tradition, I had—from earliest cradle-days—a burning desire to wear Thalia's mask. By the age of 13, I was champing to play Lady Macbeth. My spare hours were spent in reading closet dramas to any and all who would listen; memorizing Ibsen, and in general deporting myself like a tragic muse. No request at the table, no salutation in the morning, no change in the weather was couched in less than four lines from Troilus and Cressida, WITH GESTURES. In short, I was a pain in the head.

But this "elevated" approach to the dramatic arts was not to last long; my sock and buskin was due for a sock. It all happened shortly before my fifteenth birthday and the day in question had started out badly. It was, I remember, sooty with new fallen rain and there was portent of storm to come. That meant that I would not be able to present a tableau (in which my sister, Rita, and I starred) in the garden as planned. Moreover, my father, Stanley Lupino, had taken Rita with him to a morning rehearsal.

Favoritism, I reasoned, and acted properly glum about it. Mother, sensing my real disappointment, suggested we do some readings from our favorite plays; I declined, saying that the mood for that sort of nonsense was not upon me. By tea- time, my little problems had magnified to fierce proportions and you can be sure I reacted to each of my supposed annoyances with all the stops out.

When father returned, I was on the crest of a great scene, resplendent with gestures. My behavior bore an uncanny resemblance to a performance I had seen my favorite stage star give in a willful little comedy called "Married on Thursday." Father looked the situation over, removed his coat, and invited me to take tea with him in his study.

It was then and there that I learned a few basic things about the theatre—principally, that it was not my inalienable right, as as aspiring actress, to seethe, shout, flail, flaunt, posture, pout, or indulge in any shape or form of temperament. Somewhere along the way he let me know that, in his judgment, I had the makings of an actress but that integrity, not intensity alone, was an indispensable qualification. No superior airs, said my father, could compensate for its lack. Those who saw Stanley Lupino in performance knew his artistic integrity long before my concept of the "Theatre" had lost its childish blur. Furthermore, he showed me how, sometimes, it is the self-discipline we exercise that gives, in reality, our best performance—such as concealing a sorrow, a grouch, or an indisposition. In short, he asked me not to abuse my talent.

Remembering that interview, I realize the hundreds of times I have been inspired and sustained and directed by my father's ideal.

Some young hopefuls have my deep sympathy. I think those that face the hardest climb in cinema town are those who too frequently make the mistake of substituting ego for acting. I know because I arrived in Hollywood, spandy new and untried, shortly after my fifteenth birthday. I know the thing that sustained me most during those precarious years was the priceless gift my father gave me one drizzly day in London when I had notably confused acting with "acting-up."

THE HOLLYWOOD REPORTER (15th Anniversary Issue) (10/11/46) (v.100, No.47- Section 2)

Figures 244 & 245. Lupino tasked to write articles about herself.

From *The Chicago Daily Tribune*, April 11, 1958, b.10, "Ida Lupino likes Role in Kitchen". This is one of many articles that attempts to domesticate Lupino, for fear her director status was too threatening, too masculine. Like most good hand-me-down recipes, Lupino's cream sauce is highlighted with an additional personal note at the end: "Ida likes to serve the boiled chicken as separate dishes, first a clear chicken soup, then stewed chicken with cream sauce, surrounded by a mound of mixed vegetables."



Figure 246. Irony: Red scare, female allure, playing on Lupino's early femme fatale reading.

Fragments like this help us understand the past, and in the case of Lupino, in both the Hollywood sphere—and in her television ads and commentary—and the domestic space; that is, both public and private spaces. These traces tell us about her fans, her family, her work, her beliefs and with these domestic fragments, an intimacy emerges on its own, as Amelie Hastie has discussed. Wisdom is shared, becoming a narrative, and proliferating into the public sphere, connecting the home to a larger culture— Hollywood and the home; the homemaker and the star; and from that star to the scholar—Lupino actually brought items from her actual home (with Howard Duff) to

their *home* on the set. These stars are *ordinary and extraordinary* at the same time. "This production takes place at an intersection between visual and written texts, between ethereal and material objects.[343]

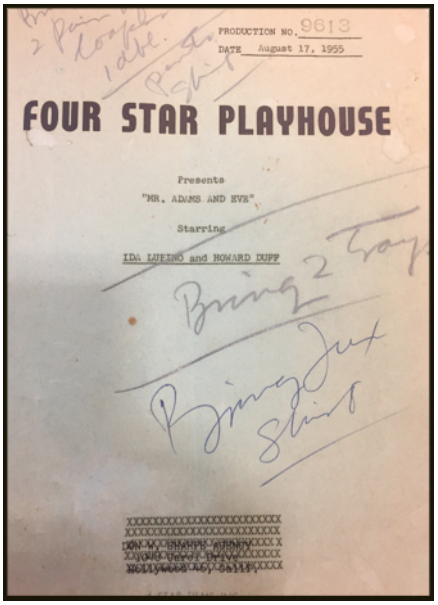


Figure 247. At home with daughter Bridget, for Bridget Productions', *Mr. Adams & Eve*

Essentially, the vitality and importance of marginalia to film history is its intimate historicizing function which helps produce other work which might be recreated from this visual ephemera. Quoting Isabella Rossellini, from *Some of Me*, "Objects that decorate my house have a history; they aren't just there to look pretty."[344]

[343]Hastie, Amelie, *Cupboards of Curiosity: Women, Recollection, and Film History*. Duke University Press: Durham and London, 2007) 9

[344] Ibid. 19



PRODUCTION NO. 9613

DATE August 17, 1955

FOUR STAR PLAYHOUSE

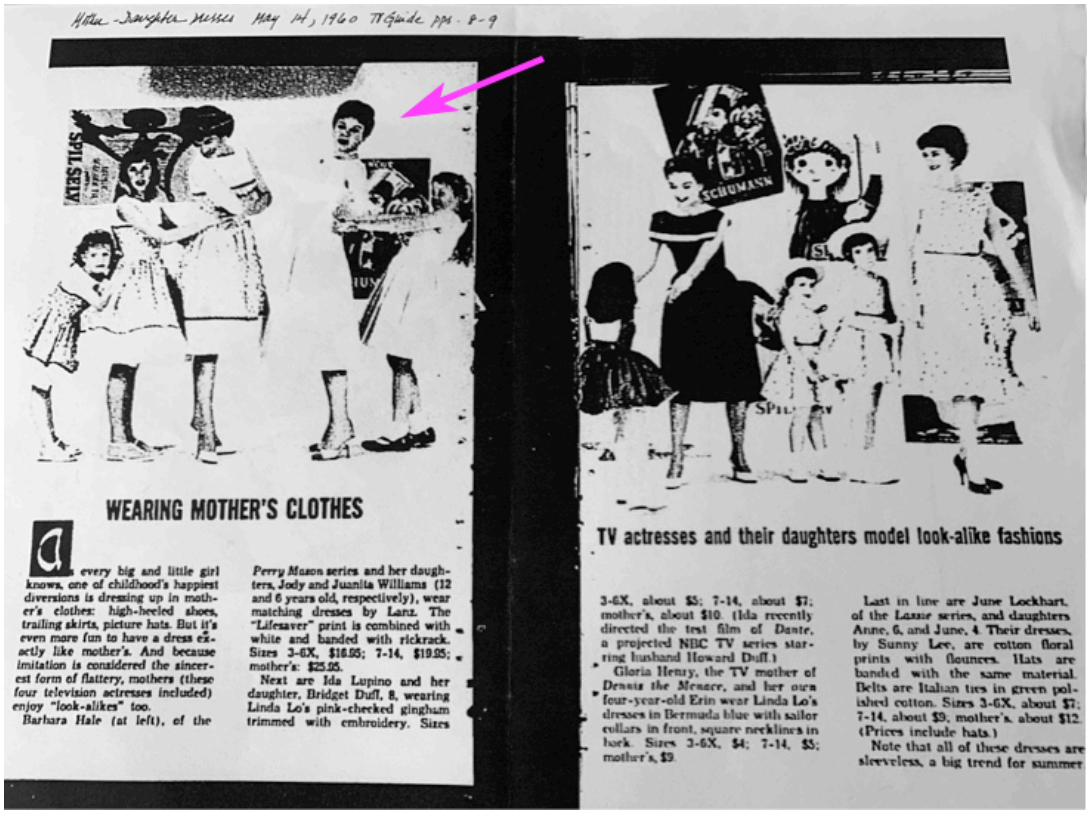
Presents

"MR. ADAMS AND EVE"

Starring

IDA LUPINO and HOWARD DUFF

Figure 248. In Lupino's own hand; bringing her own household objects on-set.



Mother-Daughter Dresses May 14, 1960 TV Guide pgs. 8-9

WEARING MOTHER'S CLOTHES

TV actresses and their daughters model look-alike fashions

Figure 249. From *The TV Guide*, 1960; Mother-Daughter [345]

[345] *The TV Guide*, May 14, 1960, 8-9.

"Ida Lupino and her daughter Bridget Duff, 8, wearing Linda Lo's pink-checked gingham-trimmed with embroidery. Sizes 3-6X, about $5. (Ida recently directed the test film of Dante, a projected NBC-TV series starring husband Howard Duff.)"[346]

Bringing Your Child to Work

Leigh Silverman, director of the play, "The Lifespan of a Fact", asked her mostly female theatre cast and crew the following: "What would the new mothers among her designers and performers need to manage the long hours requisite for preparing a new stage production?"[347] The history of child care in theatre, film, and television is only now, in 2019, being addressed. The question of how child care is accommodated is important as a primary reason women are so under represented as writers, directors, and designers, especially at the industry's highest paying levels. Often, just as one's career is taking off, pregnancy looms and talent is lost. Artists often are self-employed freelancers without prenatal leave. Long hours make a life/work balance more difficult. "There's huge invisible attrition for parents in the field, and it's a problem people are just starting to become aware of."[348] Ryder Farm in Brewster, a small village 50 miles north of Times Square is one of a few residency programs that allow children to accompany their parents. These children are exposed to other people doing the same work as their parents which models what it actually is to be a working artist, whether writing, painting, acting, directing—any and all jobs. Women often feel trapped after pregnancy by postpartum anxiety and depression. This brings up three questions: "What is female, what does it mean to be a mother, and what does it mean to be creative?"[349] Family was an enormous dilemma for Lupino, who insisted that she could not remain married with a child while at the same time leave the state or the country to

[346] Ibid.

[347] Michael Paulson, "Giving A Hand to Parents In Theatre." *The New York Times*, November 10, 2018, AR6.

[348] Ibid. (From Sarah Ruhl).

[349] Ibid.

direct, without great sacrifice to her family. Hence, television was her answer. However, it might have been fascinating to see what new films she could have made; the woman who used the freeze frame six years before Truffaut's *Blow Up.*

Unfinished Work and *The Trouble With Angels*

Searching the Margaret Herrick Library's *Variety* articles, I found mention of Lupino's interest in writing and directing the Frances Farmer Story, with Farmer as consultant and co-producer, and to be distributed by a female-driven distribution company. Grossman and Grisham make reference to this as well; indeed, Lupino had tried to find financing for Farmer's film, tentatively titled, *Will There Really Be A Morning*, based on Frances Farmer's autobiography of the same name. According to Grisham and Grossman, ". . .the title is taken from a poem by another creative woman wanting 'a room of her own'—Emily Dickinson.'" I wonder how Lupino would have adapted this tragic story about, again, ". . .female trauma, modern social institutions, and the absurdities of celebrity, themes with which Lupino was occupied throughout her career."[350] This project seems to indicate a more overt feminist conception, Lupino's interest in all-female-directed, written, and produced narratives. There are fragments, partial mentions of other projects Lupino may have wanted to realize. Lupino's work has always highlighted strong women, their social problems, and a plank of empathy. As such, *The Trouble With Angels,* is situated within a community of women, almost a commune with few religious, convent-like trappings, the men in the picture listed in the credits as "the Outsiders", an ironic twist on Lupino's usual female outcast protagonists. *Angels* is Lupino's only studio picture, starring Rosalind Russell as a strong and empathetic "mother" superior, released in 1966, to good reviews, but for the independent Lupino, it felt like a devastating failure.

[350] Grisham, Therese and Grossman, Julie. *Ida Lupino, Director: Her Art and Resilience in Times of Transition.* New Brunswick: Rutgers University Press, viii

The Trouble With Angels plot is a teen rite of passage film set in a convent where Rosalind Russell is Mother Superior, and Lupino's Hayley-Mills-discovery is a student. "*Angels* is a stormy sea of a big studio enterprise with tiny islands of Lupino touches." For example, there is a Lupinian scene where ". . .Mills spies on a nun during devotions and is awed, even frightened, by the intensity of the ritual. Is it erotic, pious, or both?" This is Lupino territory, a traumatic moment where Mills as protagonist will never be the same.[351] This film is notable: rare because it's directed by a woman, starring a woman, and adapted by a woman, Blanche Hanalis from Janet Trahey's 1962 memoir, *Life With Mother Superior.* Lupino with her consistent, youth-oriented/youth-alienated thematic, depicts teen life from a fully female perspective.

> Lupino's deft touch is in evidence in the stylish manner in which the episodic sequences are tied together with clever connecting devices (the departure and triumphant return of the school band is a wonderful bit of visual shorthand), and in the largely silent scenes conveying the maturation of the Mary Clancy character. Best of all, Lupino manages all of this without resorting to cloying sentimentality, mean-spiritedness, vulgarity, or the kind of over-the-top slapstick that bogged down the 1968 sequel, *Where Angeles Go….Trouble Follows*.[352]

Rosalind Russell herself notes Lupino's professionalism: "She knows what she wants, and knows how to do it. She is clear, concise and has a sense of humor. Above all she has vitality and enthusiasm."[353] Although *Angels* had a respectable run and received support from the Catholic Church, Lupino had no creative control and several scenes she fought for were cut from the release. Lupino earned "a substantial sum" for her directing, apparently her only consolation.[354]

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[351] Programmed by Greg Ford and Ronnie Scheib at the Thalia Theatre through November 26,

[352] *The Trouble with Angels 1966.* Ken Anderson, Lifelong Film Fan, blog. Dedicated to movies that fuel dreams and feed imagination. October 9, 2014.

[353] Francine Parker, "Discovering Ida Lupino", "Special Report: The Woman Director." *Action,* 1971-1973, 2.

[354] Dan Georgakas, "Ida Lupino: Doing It Her Way." *Cineaste*, Vol. 25, No 3 (2000), 35.

A close look at Gypsy Rose Lee's 8mm silent footage of Lupino directing *The Trouble With Angels* is a fascinating rarity; a glance at this quiet director in action, actually in the process of working on-set.[355] Indeed, Rose Lee's 8mm, silent films were so voluminous that her son, Erik Preminger—Rose Lee and Otto Preminger's son— created a television show to air them each week.[356] Apparently Rose Lee enjoyed taking the footage; an actor filming others actors, writers, and directors from the mid 40s through the mid 60s.[357] As shot, Lupino directs a dance sequence, an action beat of Hayley Mills jogging through *asbestos* snow—Lupino and others wearing makeshift asbestos masks—and one dramatic scene with Rosalind Russell. Cigarette in hand, Lupino demonstrated physical direction repeatedly, and precisely, while consciously turned away from Rose Lee's camera—low key, and professional. At times, Lupino seemed slightly annoyed or disturbed by the home movie intrusion, glaring at the lights, smiling only once, at a birthday party for one of the actresses. On-set a sign was prominent: "Mother Superior", the original title of the film. A William Frye Production. "Please Smile Quietly."[358]

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[355] M1281775, Home Movies–Lee, Gypsy Rose. Behind the scenes of "The Trouble With Angels" 1965-1966. Academy of Motion Picture Arts and Sciences Film Archive.

[356] *The Gypsy Rose Lee Show*.

[357] Rose Lee's archive can be accessed at the Billy Rose Theatre Division at The New York Public Library, T-MSS 1990-014.

[358] Gypsy Rose Lee, Binnie Barnes, Mary Wicks, and June Harding were secondary players in the Rose Lee footage. Jerry Goldsmith from the Lupino-directed *Thriller* episode was the *Angels'* music director, and Lionel Linden, the DP.



Figure 250. Lupino's technical skills often used visually to reference her as a director.[359]

Essentially *Angels* co-mingled the good mother (Superior) with the bad mother; rejecting the good vs. evil construct, opting instead for grey levels of humanity. Like Lupino's television narrative with Clair Trevor as the bad mother in "A Crime for Mothers," and even Lupino's film, *Hard, Fast & Beautiful*, originally titled *Mother of Champions,* again with Trevor as the bad mother: Lupino turns the binary into more nuanced *levels* of humanity. "The relay of gazes" between Russell and Mills, Mother Superior and rebel teen ". . .can be understood more profoundly in light of the fact that Mills' Mary is an orphan who lost her mother at a young age, consequently experiencing abiding feelings of abandonment."[360] Much has been written about *Angels,* and like other of Lupino's work, the film is now being discussed anew and reconsidered.

Indeed, Lupino made her spectacles her own. She imbued even mad women with humanity. She made the vulnerable acceptable, and disdained flamblyant acting. Michael Mallory, from "There is Nothing like a Dame! Ida Lupino" Scarlet Street: The Magazine of Mystery and Horror 13 (1994): 45-51, laments Lupino never received an Oscar. Her commitment to independent filmmaking though difficult but worthwhile undergirds her skill and professionalism. Her extensive gender representation in film progressed dramtically with her

[359] From Fritz Lang's *While the City Sleeps* (1956).

[360] Grisham and Grossman, 118.

television work. Lupino battled for diversity, wanting to make a film about the Zoot-suiters, another unfinished project. Her television work taken together, particularly her thrillers, action fare, and westerns inadvertently creates a cinematic narrative that disrupts the relationship between Hollywood and its stereotypic and misogynistic representaions, and use of women.

Lucy Stewart in her "Ida Lupino as Film Director, 1949-1954: An 'Auteur' Approach" PhD. Dissertation, University of Michigan, 1979, demonstrates *early* that Lupino's consistency throughout her film and television career in terms of plot, theme, performance, cinematography, mise-en-scène, and sound, prove that she is an auteur. Lupino's work was singular, and for that she should be studied in more depth like her cohort Nicholas Ray, Samuel Fuller, Robert Aldrich, Don Segal, Joseph Losey, and even Maestro Welles. Lupino's second transition and entry into television with her work on eight episodes of *Have Gun-Will Travel* has been discussed in Grisham and Grossman's biography, as well as Kathleen Spencer's book about that series as ethical drama. However, what seems to come through is Lupino's ability to emphathize with her actors; she knows how it feels to be uncomfortable, to be put on the spot in front of a crew and camera, and thus decided early on to *mother* her actors and crew on-set. Her nickname was nurturing, managerial, and also political. Indeed, in "The Lady on the Wall", (S03E23, 1958) Lupino's sub-themes were: shattered youth and disillusionment, belatedness, and marginalized women, expressed in her shot compositions, mobile framing, and mise-en-scène. "Gender trauma and thwarted desire is linked to Lupino's noir analyses of modern social relations in all of her film work."[361] Her repeated subjects were: entrapment, loneliness, the dark side of domesticity, mutilation, and madness: these were *un film de*…Lupino.

[361] Grisham and Grossman, 196.

Appendix 1 (12 pages herein) — Comprehensive Credits List

Position: Actress · Actress (uncredited) · Director · Director (uncredited) · Producer · Writer

Type	Title	Year	Role	Episode	Position
FILM	The Love Race	1931	Minor Supporting Role (uncredited)	N/A	Actress (uncredited)
	Her First Affaire	1932	Anne	N/A	Actress
	The Ghost Camera	1933	Mary Elton	N/A	Actress
	High Finance	1933	Jill	N/A	Actress
	I Lived with You	1933	Ada Wallis	N/A	Actress
	Prince of Arcadia	1933	The Princess	N/A	Actress
	Money for Speed	1933	Jane	N/A	Actress
	Search for Beauty	1934	Barbara Hilton	N/A	Actress
	Come On, Marines!	1934	Esther Smith-Hamilton	N/A	Actress
	Ready for Love	1935	Marigold Tate	N/A	Actress
	Paris in Spring	1935	Mignon de Charelle	N/A	Actress
	Smart Girl	1935	Pat Reynolds	N/A	Actress
	Peter Ibbetson	1935	Agnes	N/A	Actress
	Anything Goes	1936	Hope Harcourt	N/A	Actress
	One Rainy Afternoon	1936	Monique Pelerin	N/A	Director (uncredited)
	Yours for the Asking	1936	Gert Malloy	N/A	Actress
	The Gay Desperado	1936	Jane	N/A	Actress
	Sea Devils	1937	Doris Malone	N/A	Actress
	Let's Get Married	1937	Paula Quinn	N/A	Actress
	Artists & Models	1937	Paula Sewell / Paula Monterey	N/A	Actress
	Fight for Your Lady	1937	Marietta	N/A	Actress
	The Lone Wolf Spy Hunt	1939	Val Carson	N/A	Actress
	The Lady and the Mob	1939	Lila Thorne	N/A	Actress
	The Adventures of Sherlock Holmes	1939	Ann Brandon	N/A	Actress
	The Light That Failed	1939	Bessie Broke	N/A	Actress

Position: Actress · Actress (uncredited) · Director · Director (uncredited) · Producer · Writer

Type	Title	Year	Role	Episode	Position
FILM	They Drive by Night	1940	Lana Carlsen	N/A	Actress (uncredited)
	High Sierra	1941	Marie	N/A	Actress
	The Sea Wolf	1941	Ruth Brewster	N/A	Actress
	Out of the Fog	1941	Stella Goodwin	N/A	Actress
	Ladies in Retirement	1941	Ellen Creed	N/A	Actress
	Moontide	1942	Anna	N/A	Actress
	Life Begins at Eight-Thirty	1942	Kathy Thomas	N/A	Actress
	Forever and a Day	1943	Jenny Jones	N/A	Actress
	The Hard Way	1943	Mrs. Helen Chernen	N/A	Actress
	Thank Your Lucky Stars	1943	Ida Lupino	N/A	Actress
	In Our Time	1944	Jennifer Whittredge	N/A	Actress
	Hollywood Canteen	1944	Ida Lupino	N/A	Actress
	Pillow to Post	1945	Jean Howard	N/A	Actress
	Devotion	1946	Emily Brontë	N/A	Actress
	Deep Valley	1947	Libby Saul	N/A	Actress
	Escape Me Never	1947	Gemma Smith	N/A	Actress
	Road House	1948	Lily Stevens	N/A	Actress
	Lust for Gold	1949	Julia Thomas	N/A	Actress
	Not Wanted	1949	Ida Lupino	N/A	Director (uncredited) · Producer · Writer
	Never Fear	1950	N/A	N/A	Director · Producer · Writer
	Woman in Hiding	1950	Deborah Chandler Clark	N/A	Actress
	Outrage	1950	N/A	N/A	Director · Producer · Writer
			Country Dance Attendee	N/A	Actress (uncredited)
	Hard, Fast and Beautiful	1951	N/A	N/A	Director · Producer · Writer
			Seabright Tennis Match Spectator	N/A	Actress (uncredited)

Position: Actress · Actress (uncredited) · Director · Director (uncredited) · Producer · Writer

Type	Title	Year	Role	Episode	Position
FILM	On the Loose	1951	Narrator (voice)	N/A	
	On Dangerous Ground	1951	Mary Malden	N/A	
	Beware, My Lovely	1952	Mrs. Helen Gordon	N/A	
	The Hitch-Hiker	1952	N/A	N/A	
	Jennifer	1953	Agnes Langley	N/A	
	The Bigamist	1953	N/A	N/A	
			Phyllis Martin	N/A	
	Private Hell 36	1954	Lilli Marlowe	N/A	
	Women's Prison	1955	Amelia van Zandt	N/A	
	The Big Knife	1955	Marion Castle	N/A	
	While the City Sleeps	1956	Mildred Donner	N/A	
	Strange Intruder	1956	Alice Carmichael	N/A	
	The Trouble with Angels	1966	N/A	N/A	
	Junior Bonner	1972	Elvira Bonner	N/A	
	Deadhead Miles	1972	Ida Lupino	N/A	
	The Devil's Rain	1975	Mrs. Preston	N/A	
	The Food of the Gods	1976	Mrs. Skinner	N/A	
	My Boys Are Good Boys	1978	Mrs. Morton	N/A	
TV MOVIE	Teenage Idol	1958	N/A	N/A	
	Women in Chains	1972	Claire Tyson	N/A	
	The Strangers in 7A	1956	Iris Sawyer	N/A	
	The Letters	1973	Mrs. Forrester	N/A	
	Female Artillery	1973	Martha Lindstrom	N/A	
	I Love a Mystery	1973	Randolph Cheyne	N/A	

Position: Actress · Actress (uncredited) · Director · Director (uncredited) · Producer · Writer

Type	Title	Year	Role	Episode	Position
TV SHOW	Four Star Playhouse	1953	Ellen	House for Sale	
		1954	Celia Coberly	The Adolescent	
			Evelyn	Marked Down	
			Ginny	Indian Taker	
			Kit	Masquerade	
		1957	Ann	Looking Glass House	
			Anna	A Bag of Oranges	
			Diana	One Way Out	
			Ellen	Eddie's Place	
			Emma	Face of Danger	
			Sarah	With All My Heart	
			Valerie	Award	
		1956	Billie	Dark Meeting	
			Emily Cameron	The Case of Emily Cameron	
			Flo Watson	That Woman	
			Grace	The Stand-In	
			Meg	Beneath the Surface	
			Nina Barton	Woman Afraid	
			Sheila	The Listener	
	The Ford Television Theatre	1954	Lotti Weston	A Season to Love	
			Petra Manning	Marriageable Male	
	Screen Directors Playhouse	1956	No. 5 Checked Out	N/A	
	The Joseph Cotten Show	1956	N/A	The Trial of Mary Surratt	
	Climax!	1956	N/A	Fury at Dawn	
	Zane Grey Theater	1956	Louise Brandon	Fearful Courage	

Position: Actress · Actress (uncredited) · Director · Director (uncredited) · Producer · Writer

Type	Title	Year	Role	Episode	Position
TV SHOW	Mr. Adams and Eve	1957	Eve Drake	The Young Actress	●
				Typical	●
				They're Off and Running	●
				The Teen-Age Daughter	●
				This Is Your Life	●
				You Can't Go Home Again	●
				The Proposal	●
				Howard Goes to Jail	●
				The Business Manager	●
				The Torn-Shirt School of Acting	●
				The Mothers	●
				Academy Award	●
				Taken for Granted	●
				Fulfilling Talents	●
				That Magazine	●
				The Social Crowd	●
				Foreign Actress	●
				Insomnia	●
				The Diet	●
				The Picture That Could Not Be Made	●
				The Fighter	●
				The Rumor	●
				The Lost Two Hours	●
				The Bachelor	●

Position: Actress · Actress (uncredited) · Director · Director (uncredited) · Producer · Writer

Type	Title	Year	Role	Episode	Position
TV SHOW	Mr. Adams and Eve	1957	Eve Drake	Separate Vacations	●
				Adult Western	●
				Taming of the Shrew	●
				International Affair	●
				Split Careers	●
				Joan Fontaine	●
				Suspicion	●
				The Life Story of Eve Drake and Howard Adams	●
				The Comedians	●
				Man with Raven	●
				The Artist	●
				Active Duty	●
				Las Vegas Story	●
				The Producers	●
				The First Mrs. Adams	●
				The Service Story	●
		1958	Eve drake	The Flack	●
				Jungle Madness	●
				Me, the Jury	●
				The Inheritance	●
				The Big Top	●
				Come on to Mar's House	●
				Backwash	●
				Surprise! Surprise!	●

Position: Actress · Actress (uncredited) · Director · Director (uncredited) · Producer · Writer

Type	Title	Year	Role	Episode	Position
TV SHOW	Mr. Adams and Eve	1958	Eve Drake	The Writers	Actress
				Platter Place	Actress
				Brought to You Dead from Hollywood	Actress
				Backpage	Actress
				U.C.L.A.: Eh!	Actress
				The Lovey Doveys	Actress
			Eve Drake / Ida Lupino	Howard and Eve and Ida	Actress
			Eve drake	The Original MacDuffs	Actress
				The Ghosts of Consolidated	Actress
				The Bowling Story	Actress
				Command Performance	Actress
				The Stunt Man	Actress
				The Interview	Actress
				The Chowder Cup	Actress
				Dear Variety	Actress
				Steve's Girl Friend	Actress
				Planes That Pass in the Night	Actress
			N/A	Teenage Idol	Director
			Eve Drake / Ida Lupino	Howard and Eve and Ida	Actress
	Lux Playhouse	1959	Clara Brown	Various Temptations	Actress
	Bonanza	1959	Annie O'Toole	The Saga of Annie O'Toole	Actress
	The Donna Reed Show	1959	N/A	A Difference of Opinion	Director
	77 Sunset Strip	1959	N/A	A Check Will Do Nicely	Director
			N/A	The Jukebox Caper	Director

Position: Actress · Actress (uncredited) · Director · Director (uncredited) · Producer · Writer

Type	Title	Year	Role	Episode	Position
TV SHOW	Hotel de Paree	1959	N/A	The Man Who Believed in Law	Director
		1960	N/A	Sundance and the Boat Soldier	Director
	Tate	1960	N/A	Stopover	Director
			N/A	The Mary Hardin Story	Director
	Death Valley Days	1960	Pamela Mann	Pamela's Oxen	Actress
	Dante	1960	N/A	Opening Night	Director
	Hong Kong	1960	N/A	Clear for Action	Director
			N/A	The Turncoat	Director
	Alfred Hitchcock Presents	1960	N/A	Sybilla	Director
		1961	N/A	A Crime for Mothers	Director
	Have Gun - Will Travel	1959	N/A	Charley Red Dog	Director
			N/A	First, Catch a Tiger	Director
			N/A	The Man Who Lost	Director
		1960	N/A	Lady with a Gun	Director
			N/A	The Day of the bad Man	Director
			N/A	The Lady on the Wall	Director
			N/A	The Trial	Director
	Have Gun - Will Travel	1961	N/A	The Gold Bar	Director
	The Rifleman	1961	N/A	Assault	Director
	The Investigators	1961	Charity Kittridge	Something for Charity	Actress
	General Electric Theater	1961	N/A	A Possibility of Oil	Director
			Dr. Mollie Gilbert	Image of a Doctor	Actress
			N/A	The Joke's on Me	Director
			N/A	The Iron Silence	Director

Position: Actress · Actress (uncredited) · Director · Director (uncredited) · Producer · Writer

Type	Title	Year	Role	Episode	Position
TV SHOW	General Electric Theater	1962	N/A	The Little Hours	Director
			N/A	A Very Special Girl	Director
	Thriller	1961	N/A	Trio for Terror	Director
			N/A	Mr. George	Director
			N/A	What Beckoning Ghost?	Director
			N/A	Guillotine	Director
			N/A	The Last of the Sommervilles	Director
			N/A	The Closed Cabinet	Director
		1962	N/A	La Strega	Director
			N/A	The Bride Who Died Twice	Director
			N/A	The Lethal Ladies	Director
	Sam Benedict	1962	N/A	Hear the Mellow Wedding Bells	Director
			N/A	Everybody's Playing Polo	Director
		1963	Ruth Tyler	Not Even the Gulls Shall Weep	Actress
			N/A	Sugar and Spice and Every-thing...	Director
	The Untouchables	1962	N/A	A First of Five	Director
		1963	N/A	The Man in the Cooler	Director
			N/A	The Torpedo	Director
	Breaking Point	1963	N/A	Heart of Marble, Body of Stone	Director
	The Untouchables	1962	N/A	A First of Five	Director
		1963	N/A	The Man in the Cooler	Director
			N/A	The Torpedo	Director
	Breaking Point	1963	N/A	Heart of Marble, Body of Stone	Director

Position: Actress · Actress (uncredited) · Director · Director (uncredited) · Producer · Writer

Type	Title	Year	Role	Episode	Position
TV SHOW	The Fugitive	1963	N/A	Fatso	Director
			N/A	Glass Tightrope	Director
		1964	N/A	The Garden House	Director
	Dr. Kildare	1964	N/A	To Walk in Grace	Director
	Kraft Suspense Theatre	1963	Harriet Whitney	One Step Down	Actress
		1964	N/A	The Threatening Eye	Director
	The Twilight Zone	1959	Barbara Jean Trenton	The Sixteen-Millimeter Shrine	Actress
		1964	N/A	The Masks	Director
	Burke's Law	1963	Lynn Dexter	Who Killed Billy Jo?	Actress
		1964	Meniletha Calhoun	Who Killed Lenore Wingfield?	Actress
	Bewitched	1965	N/A	A Is for Aardvark	Director
	The Rogues	1964	Arlene	Two of a Kind	Actress
			N/A	Hugger-Mugger, by the Sea	Director
		1965	N/A	Bow to a Master	Director
	Mr. Novak	1963	N/A	Love in the Wrong Season	Director
		1964	N/A	Day in the Year	Director
		1965	N/A	May Day, May Day	Director
	Honey West	1966	N/A	How Brillig, O, Beamish Boy	Director
	Bob Hope Presents the Chrysler Theatre	1966	N/A	Holloway's Daughters	Director
	Gilligan's Island	1964	N/A	Good Night Sweet Skipper	Director
			N/A	Wrongway Feldman	Director
		1966	N/A	The Producer	Director
	The Wild Wild West	1966	Dr. Faustina	The Night of the Big Blast	Actress
	The Virginian	1963	Helen Blaine	A Distant Fury	Actress
		1965	Mama Dolores	We've Lost a Train	Actress

Position: Actress · Actress (uncredited) · Director · Director (uncredited) · Producer · Writer

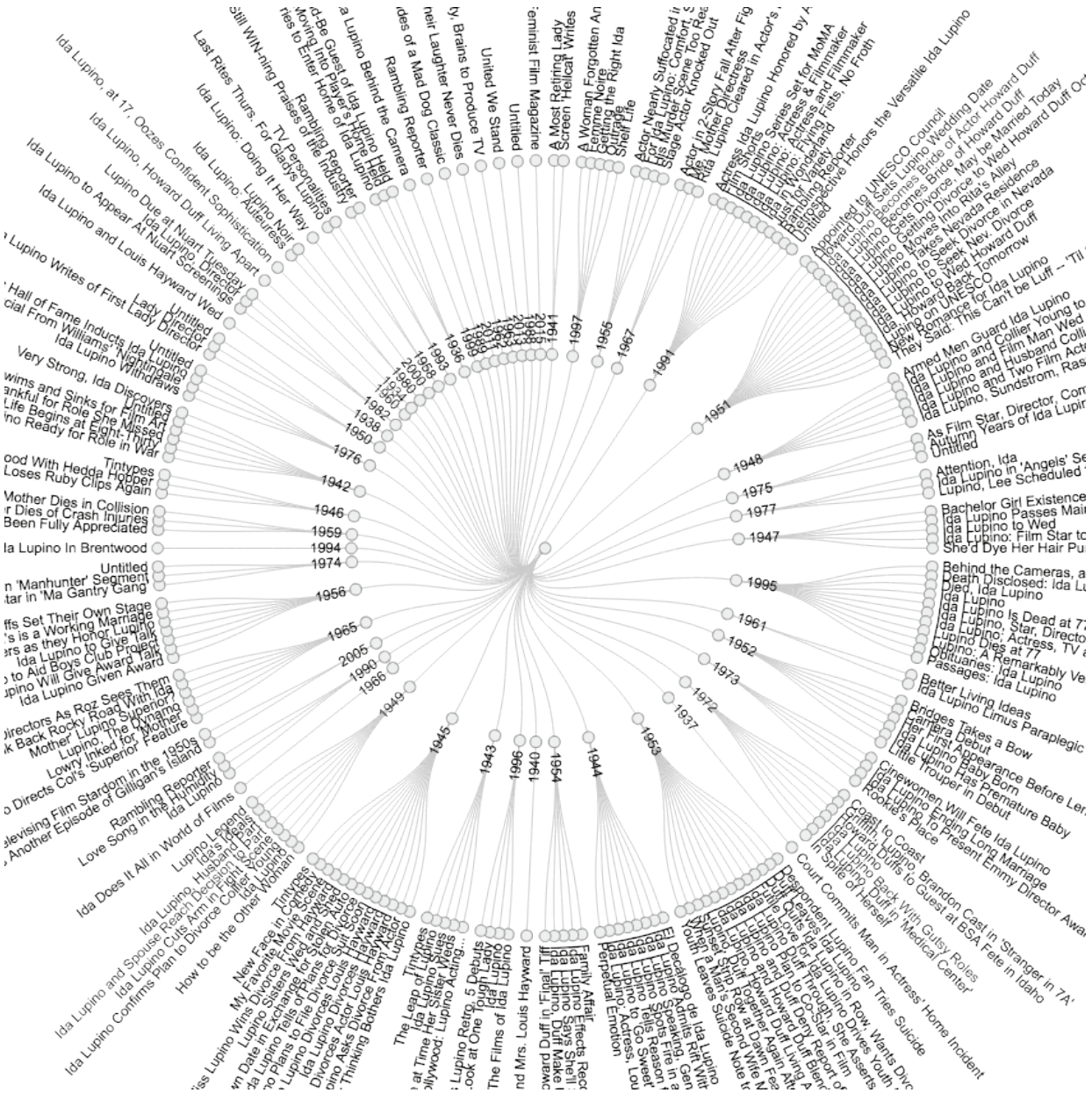
Type	Title	Year	Role	Episode	Position
TV SHOW	The Virginian	1966	N/A	Dead-Eye Dick	Director
	Insight	1967	Paula	The Highest Bidder	Actress
	Daniel Boone	1967	N/A	The King's Shilling	Director
	Dundee and the Culhane	1967	N/A	The Thy Brother's Keeper Brief	Director
	Judd for the Defense	1968	Elaine Bennett	Kingdom of the Blind	Actress
	Batman	1968	Dr. Cassandra	The Joker's Flying Saucer	Actress (uncredited)
				The Entrancing Dr. Cassandra	Actress
	It Takes a Thief	1968	Dr. Schneider	Turnabout	Actress
	The Ghost & Mrs. Muir	1968	N/A	Madeira, My Dear?	Director
	The Outcasts	1969	Mrs. Blake	The Thin Edge	Actress
	The Mod Squad	1969	Iris Potter	Child of Sorrow, Child of Light	Actress
	The Name of the Game	1969	Monique Madison	The Perfect Image	Actress
	Family Affair	1969	Lady Marchwood	Maudie	Actress
		1970	Lady Maudie Marshwood	The Return of Maudie	Actress
	Bracken's World	1970	Jill Symington	The Anonymous Star	Actress
	Nanny and the Professor	1971	Aunt Justine	The Balloon Ladies	Actress
	Alias Smith and Jones	1972	Mia Bronson	What's in it for Mia?	Actress
	Medical Center	1972	Marion McKinnon	Conflict	Actress
	The Bold Ones: The New Doctors	1973	Dr. Marie Menzies	A Terminal Career	Actress
	Barnaby Jones	1974	Kathy Revere	The Deadly Jinx	Actress
	The Streets of San Francisco	1974	Wilma Jamison	Blockade	Actress
	Columbo	1972	Doris Buckner	Short Fuse	Actress
		1974	Edna Basket Brown	Swang Song	Actress
	The Manhunter	1974	Ma Gantry	The Ma Gantry Gang	Actress
	Ellery Queen	1975	Stephanie Talbott Kendrick	The Adventure of the Lover's Leap	Actress

Position: Actress · Actress (uncredited) · Director · Director (uncredited) · Producer · Writer

Type	Title	Year	Role	Episode	Position
	Switch	1975	Mrs. Simon	Stung from Beyond	Actress
	Police Woman	1975	Hilda Morris	The Chasers	Actress
	Charlie's Angels	1977	Gloria Gibson	I Will Be Remembered	Actress

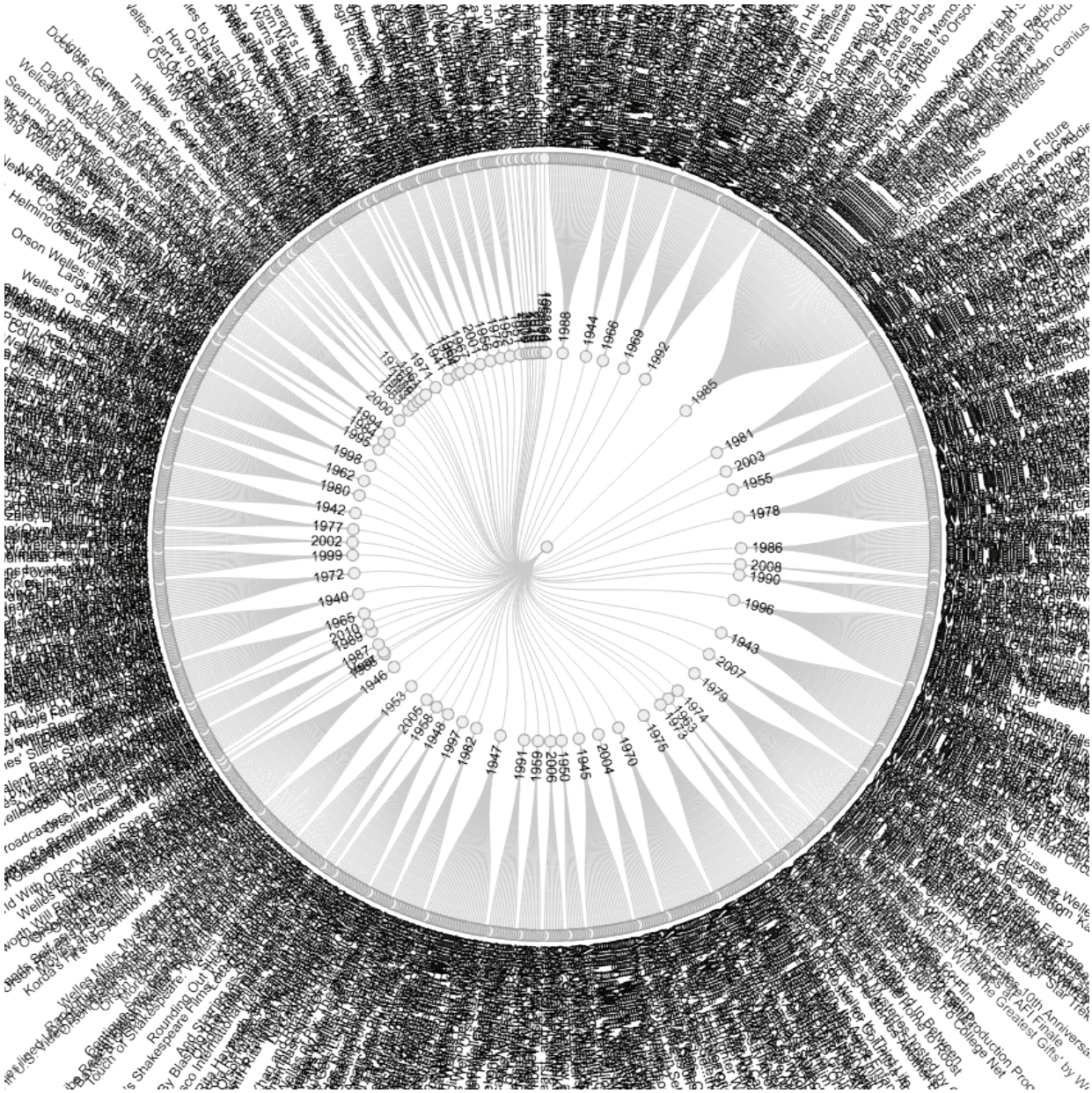
Appendix 2

Ida and Orson



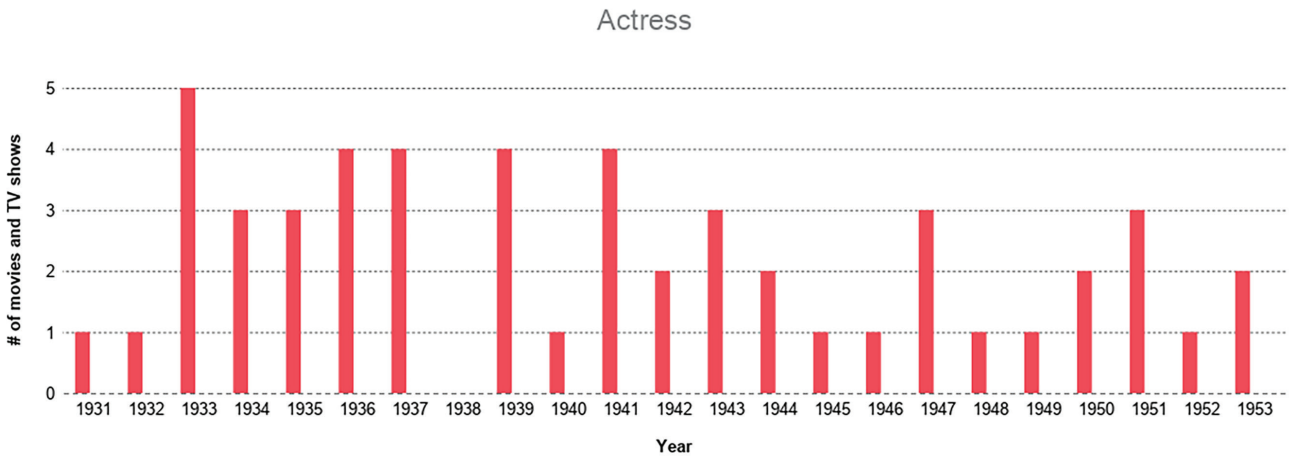
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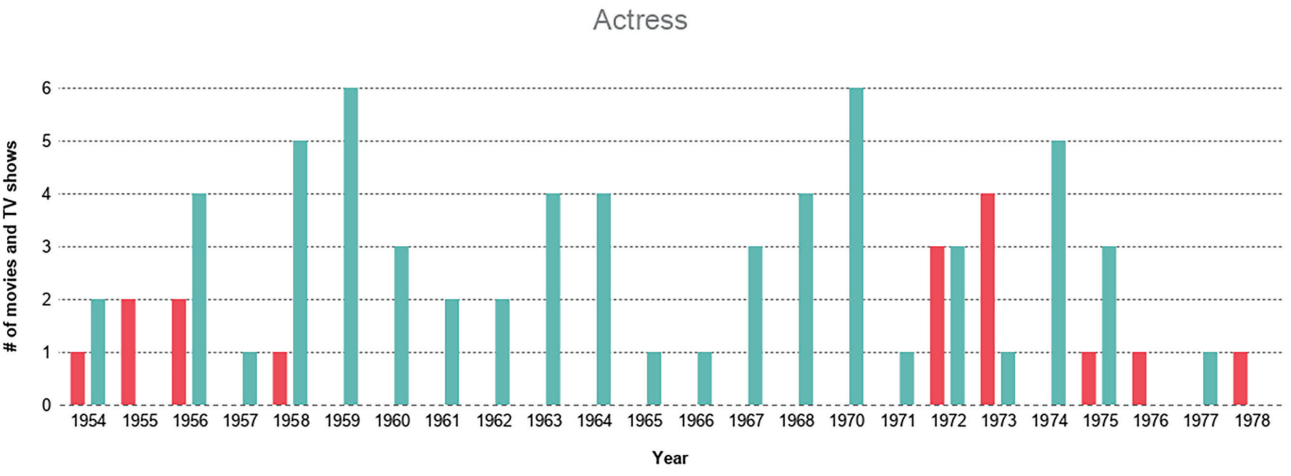
Ida and Orson



Appendix 4

Lupino's career

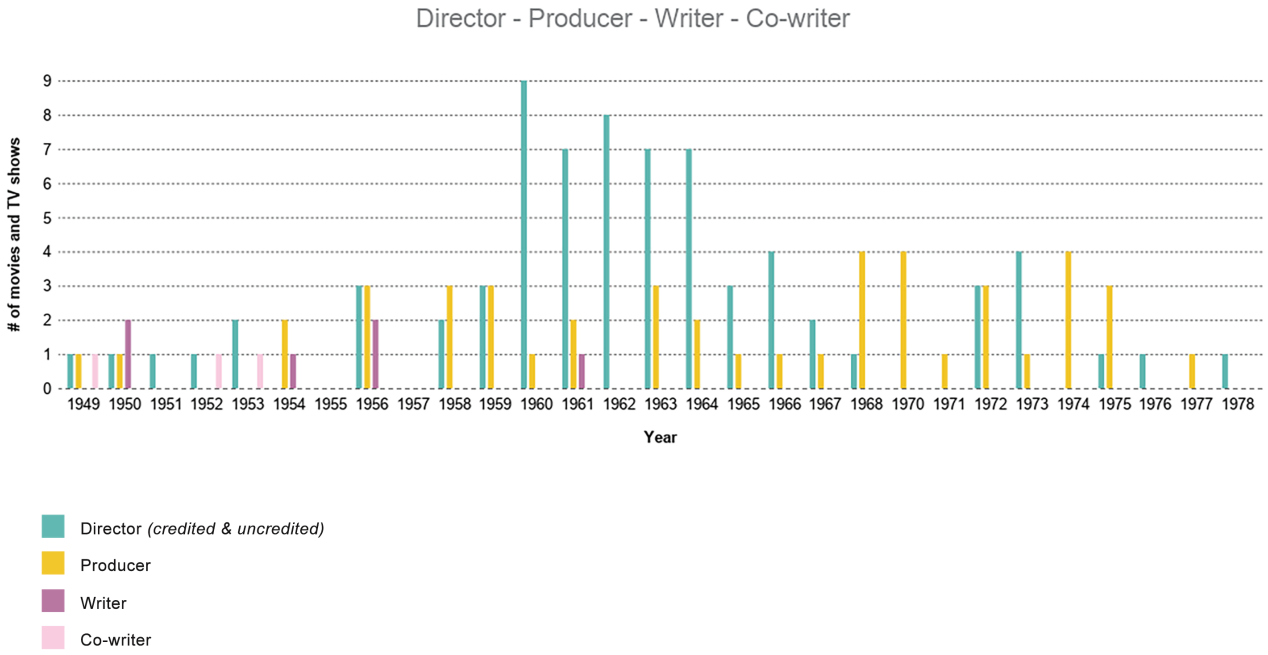




Data collected from webscraping imdb Pro with adjustment made. Graph created with Piktochart

Appendix 5

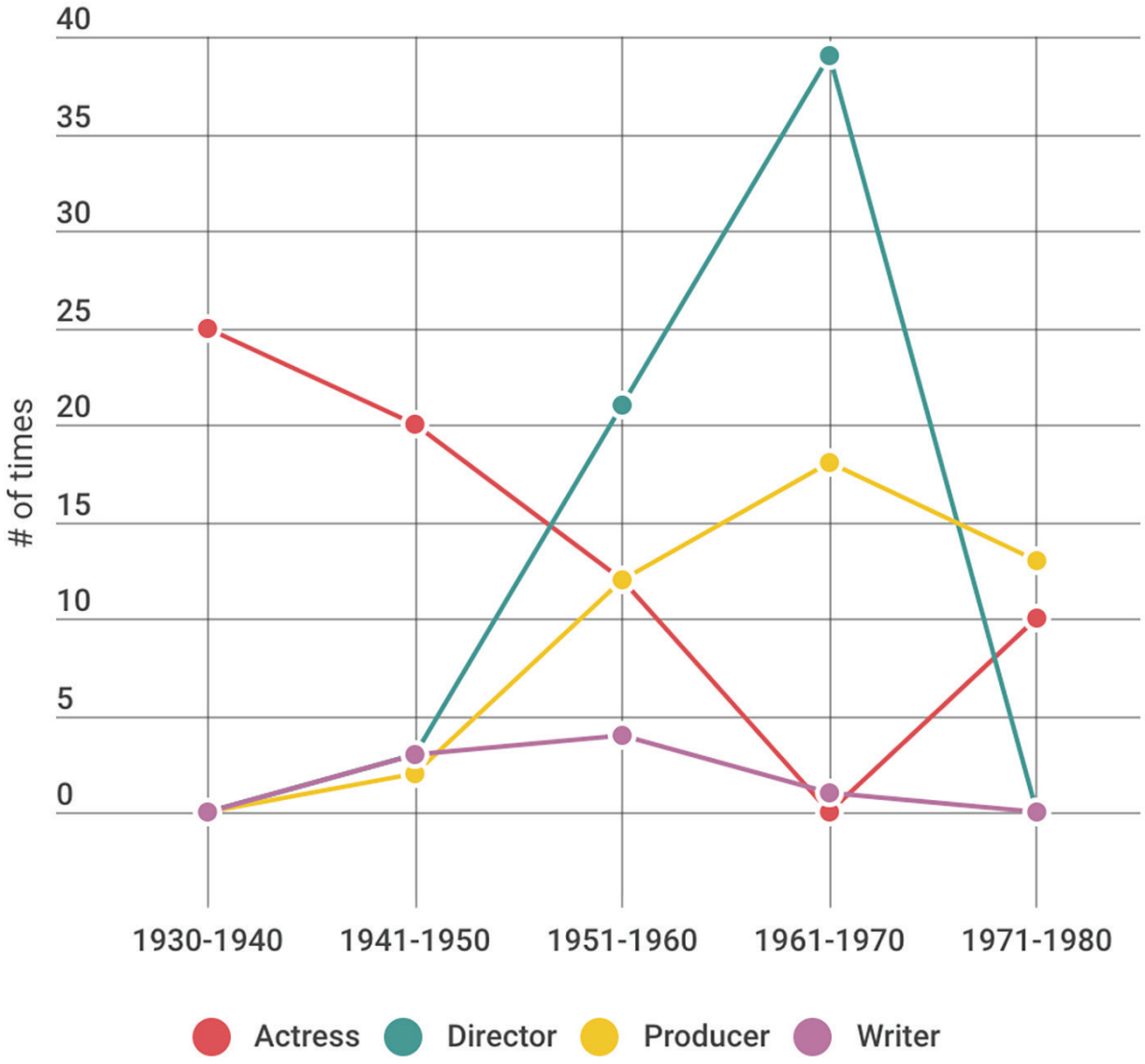
Lupino's career



Data collected from webscraping imdb Pro with adjustment made. Graph created with Piktochart

Appendix 6

Lupino's career

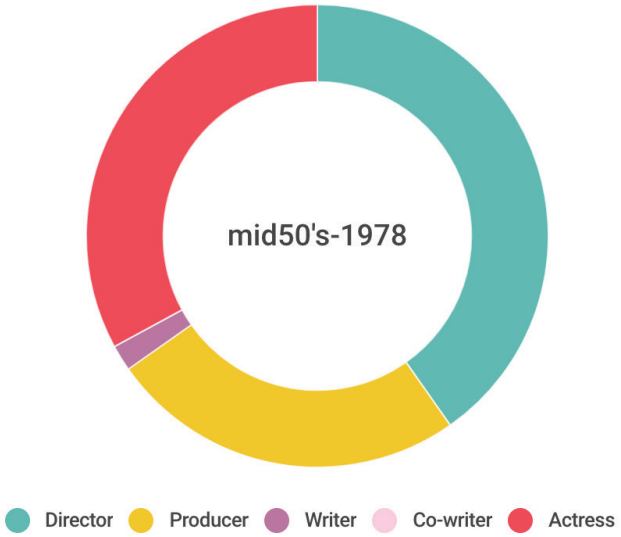


Data collected from webscraping imdb Pro with adjustment made. Graph created with Infogram

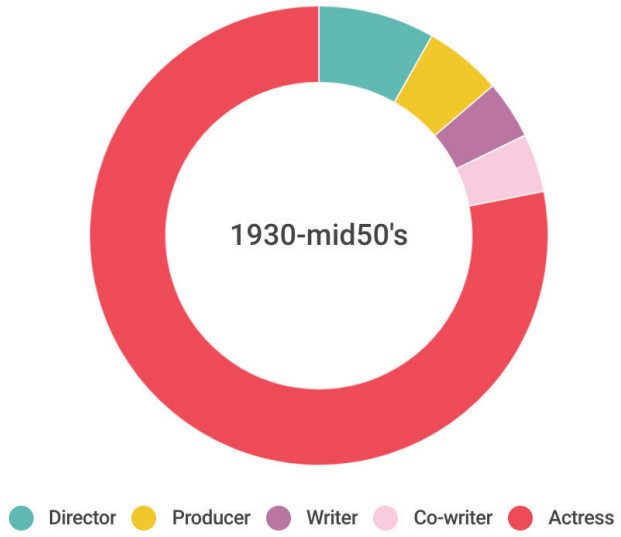
Appendix 7

Lupino's career

Her career from mid50's to 1978



Her career from 1930 to mid50's

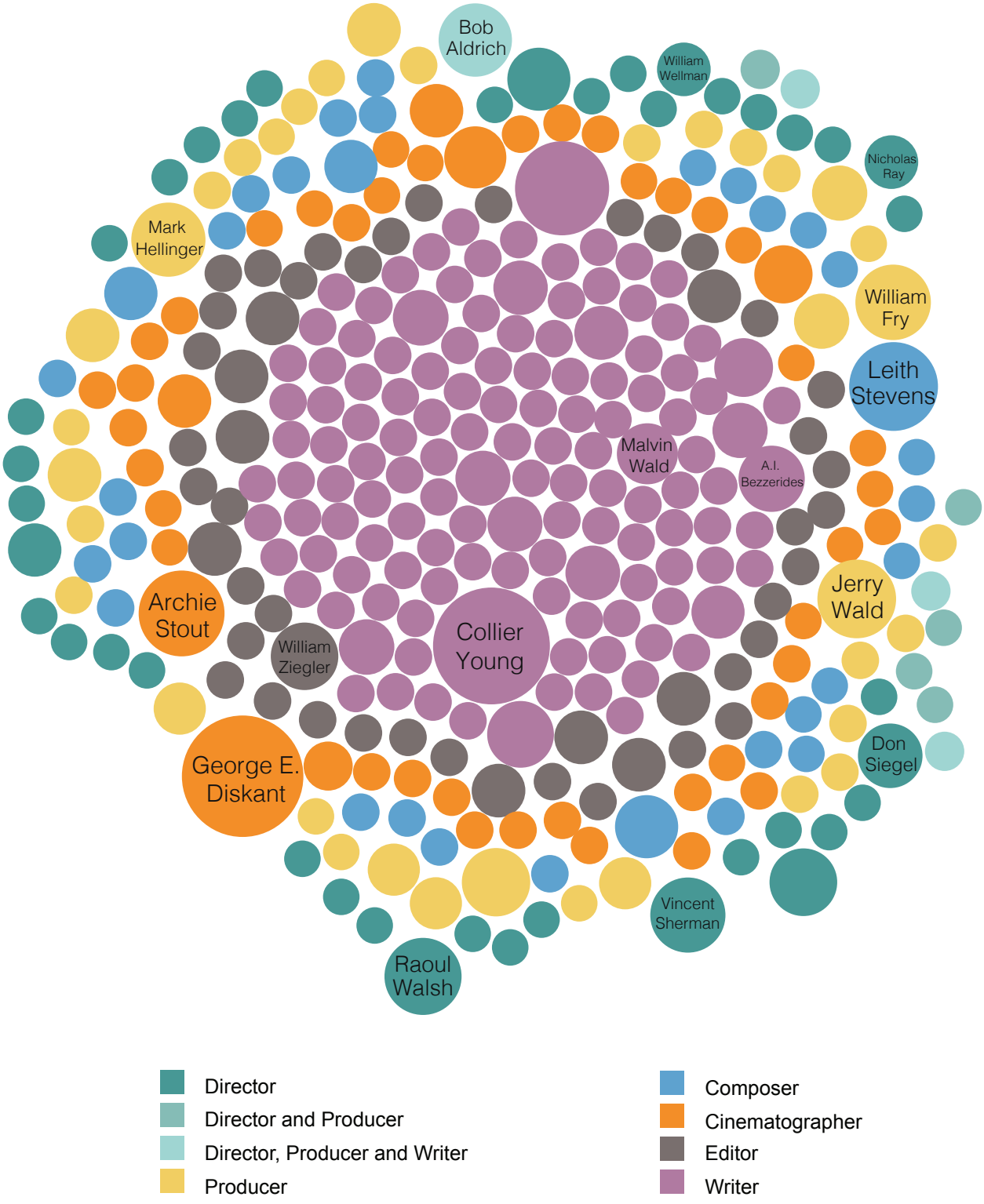


Data collected from webscraping imdb Pro with adjustment made. Graph created with Infogram

Appendix 8

People Lupino worked with from 1931 to 1978 (movies)

(bubble size represents the number of times she worked with each of them, more prominent listed only)

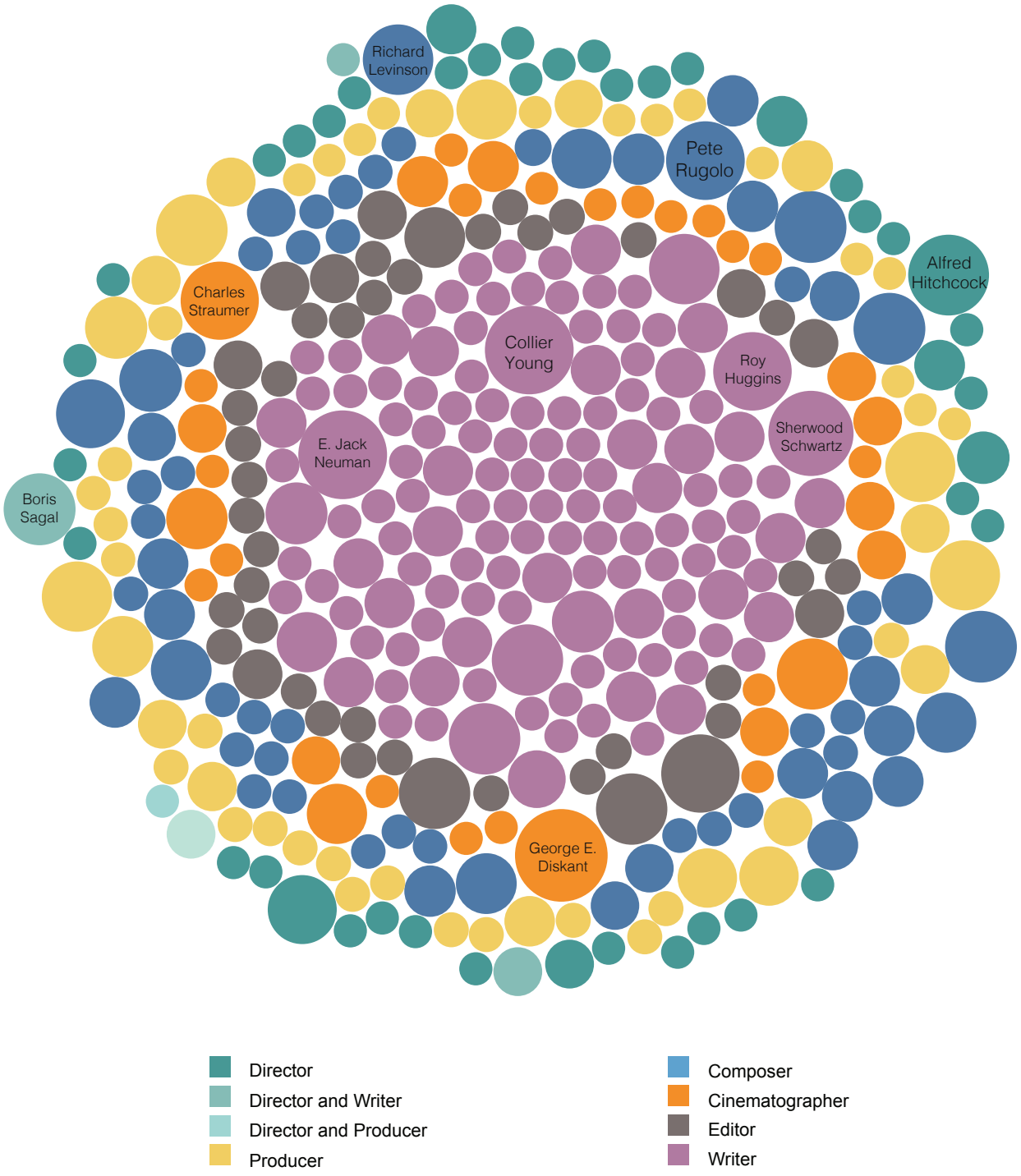


Data collected from webscraping imdb Pro with adjustment made. Graph created with Tableau and Illustrator

Appendix 9

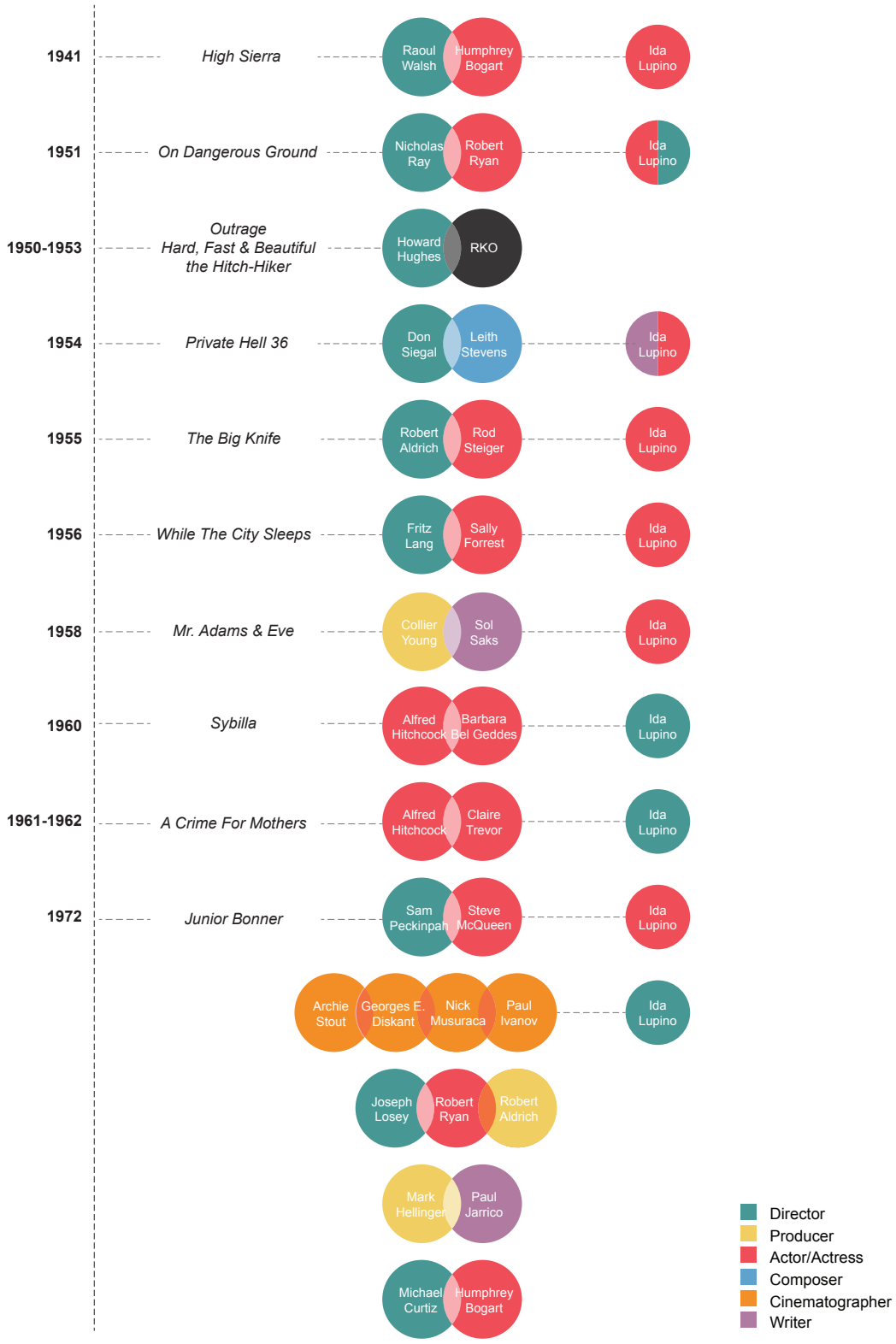
People Lupino worked with from 1954 to 1977 (TV shows)

(bubble size represents the number of times she worked with each of them, more prominent listed only)



Data collected from webscraping imdb Pro with adjustment made. Graph created with Tableau and Illustrator

Appendix 10
Important nodes examples

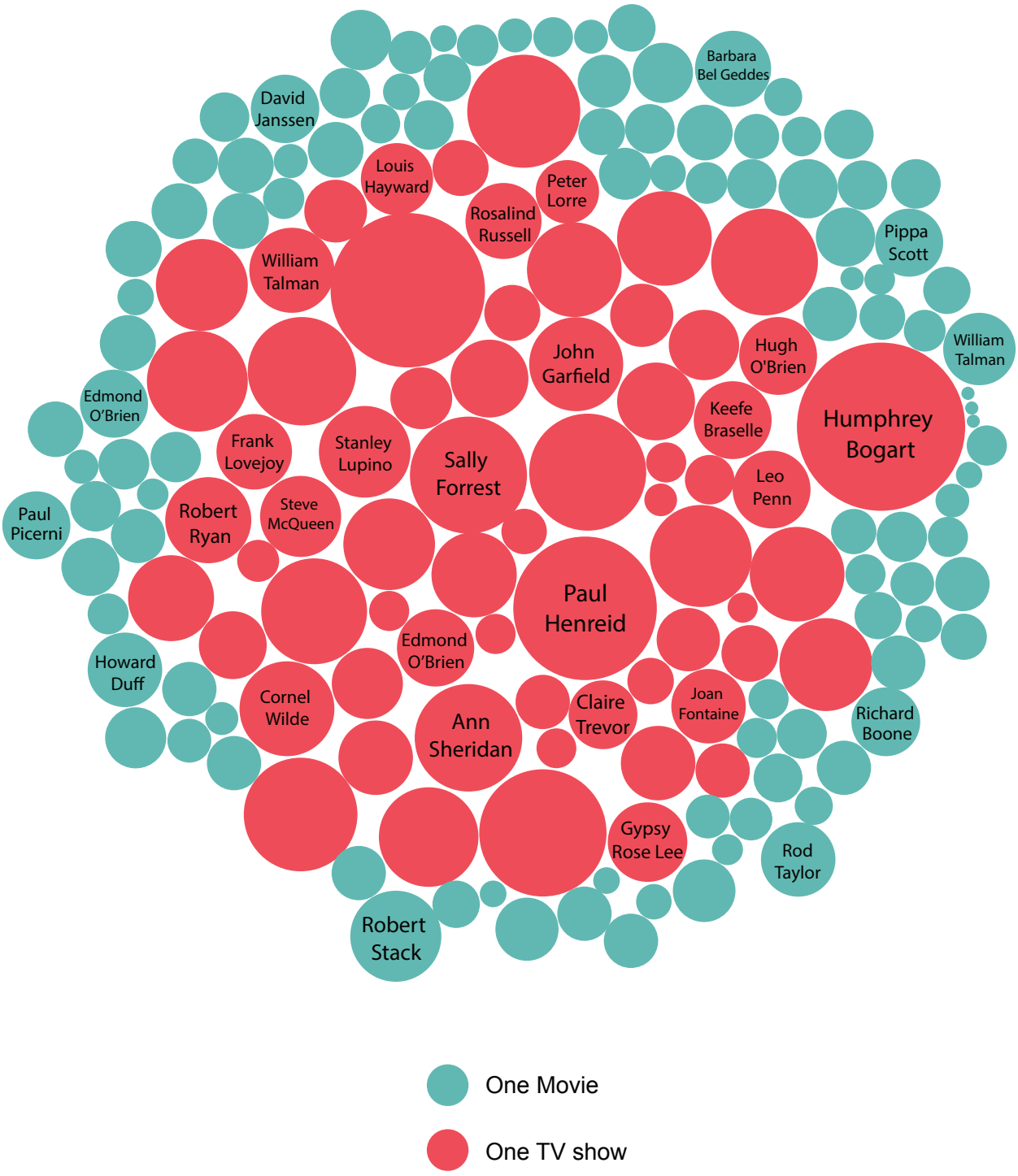


Data collected from webscraping imdb Pro with adjustment made. Graph created with Illustrator

Appendix 11

Actors and actresses Lupino worked with in movies and TV shows

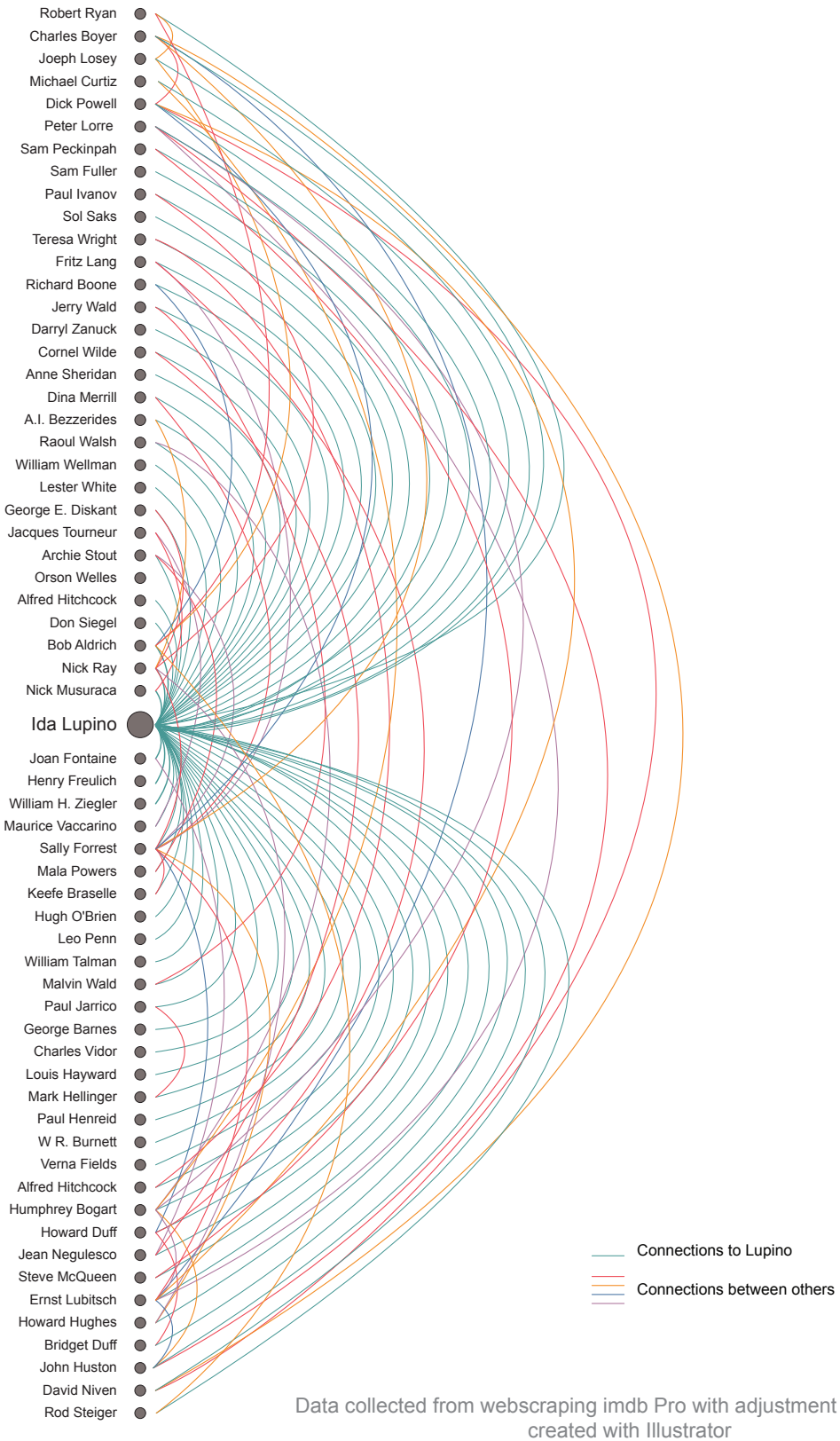
(bubble size represents the number of actors, more prominent listed only)



Data collected from webscraping imdb Pro with adjustment made. Graph created with Tableau and Illustrator

Appendix 12

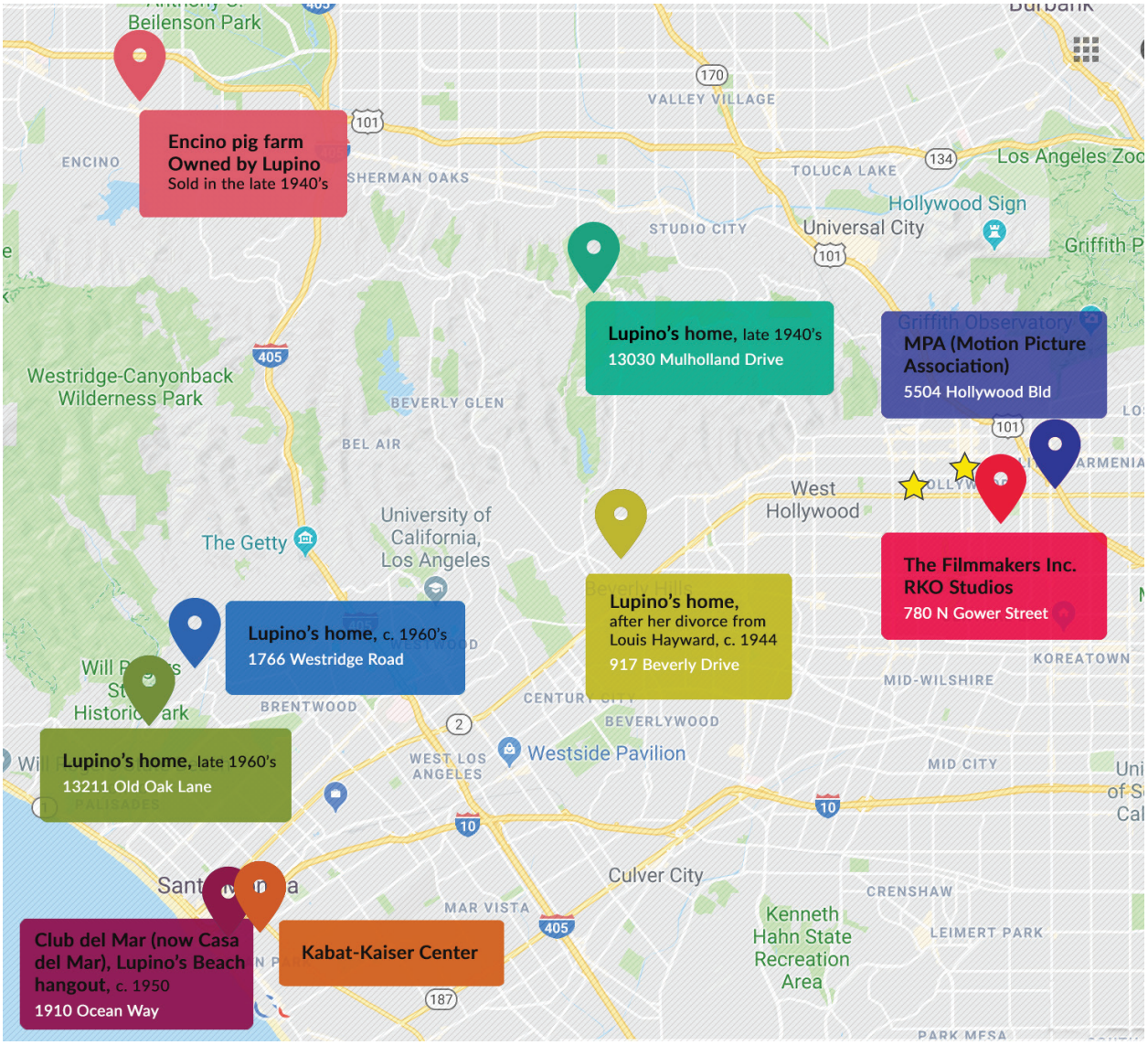
Important Lupino links



Data collected from webscraping imdb Pro with adjustment made. Graph created with Illustrator

Appendix 13

Lupino's places in Los Angeles



Appendix 14
Lupino's Favorite Films of Her own as an Actress

Title	Year	Director
The Light That Failed	1939	William Wellman
They Drive by Night	1940	Raoul Walsh
Ladies in Retirement	1941	Charles Vidor
The Sea Wolf	1941	Michael Curtiz
Road House	1948	Jean Negulesco
The Big Knife	1955	Robert Aldrich
While the City Sleeps	1956	Fritz Lang

Appendix 15

Television Lupino directed held in the UCLA moving Image Archive

Title	Episode	Year	Format	Note
Daniel Boone	The King's Shilling	1967	DVD (backlog)	
Honey West	How Brillig, O, Beamish Boy	1966	16mm and DVD	
The Twilight Zone	The Masks	1964	DVD*	
Dr. Kildare	To Walk in Grace	1964	DVD (backlog)	
The Fugitive	The Garden House	1964	DVD	Pippa Scott interview
The Fugitive	Glass Tightrope	1963	VHS	
The Fugitive	Fatso	1963	VHS	nominated for an Emmy, for directing
Breaking Point	Heart of Marble, Body of Stone	1963	16mm print	starring Gena Rowlands
The Untouchables	The Torpedo	1963	VHS	
The Untouchables	The Man in the Cooler	1963	VHS	
The Untouchables	A Fist of Five	1962	VHS	
Sam Benedict	Sugar and Spice and Everything	1963	DVD (backlog)	Lupino directed 3 episodes of Sam Benedict
Thriller	Guillotine	1961	DVD	Lupino directed 9 episodes of Thriller
The Rifleman	Assault	1961	VHS	
Have Gun - Will Travel	The Gold bar	1961	DVD	Lupino directed 8 episodes of Have Gun - Will Travel
Have Gun - Will Travel	Charley Red Dog	1959	VHS	Lupino directed 8 episodes of Have Gun - Will Travel
Alfred Hitchcock Presents	A Crime for Mothers	1961	16mm print only	
Alfred Hitchcock Presents	Sybilla	1960	16mm print	
Hong Kong	The Turncoat	1960	VHS	
Hong Kong	Clear for Action	1960	VHS	
77 Sunset Strip	The Jukebox Caper	1959	VHS	
77 Sunset Strip	A Check Will Do Nicely	1959	16mm print	
The Donna Reed Show	A Difference of Opinion	1959	DVD	
Screen Directors Playhouse	No. 5 Checked Out	1956	VHS	
Ralph Edwards' This is Your Life	Ida Lupino	1958	DVD	This title is an anomaly. Ida Lupino was featured as a guest on this reality show.

Appendix 16

Films Lupino directed held in the UCLA Moving Image Archive (ARSC)

Title	Year	Condition
Not Wanted	1949	16mm print
Never Fear	1950	35mm nitrate and safety archival elements only (nothing projectable)
Hard, Fast & Beautiful	1951	two 16mm prints
Outrage	1952	poor condition 16mm print
The Hitch-Hiker	1953	no prints
The Bigamist	1953	35mm preserved by UCLA
Trouble with Angels	1966	two 16mm prints

Appendix 17

Articles orbiting Lupino and Welles respectively

Ida Lupino		
Article title	Publication	Year
El Decálogo de Ida Lupino	*Cine-Mundial*	1944
How to be the Other Woman	*Screenland*	1949
Ida Lupino: Auteuress	*Film Comment*	1980
Ida Lupino: Doing It Her Way	*Cinéaste*	2000
Queen of the Bs: Ida Lupino Behind the Camera	*Literature/Film Quarterly*	1999
Rookie's Place	*College English*	1973
Ida Lupino Directs Another Episode of Gilligan's Island	*Prairie Schooner*	2005
Women & Film: The First Feminist Film Magazine	*Feminist Media Histories*	2015
Love Song in the Humidity	*Prairie Schooner*	1990
The Tough and Tender Sides of a Mad Dog Classic	*Cinéaste*	2011
United We Stand	*Film Comment*	2013
Televising Film Stardom in the 1950s	*Framework: The Journal of Cinema and Media*	2005
Ida Lupino, at 17, Oozes Confident Sophistication	*Unsourced*	1934
Man Arrested as He Tries to Enter Home of Ida Lupino	*Los Angeles Times*	1936
Would-Be Guest of Ida Lupino Held	*L.A. Herald*	1936
Man Moving Into Player's Home Held	*Hollywood Citizen-News*	1936
Court Commits Man in Actress' Home Incident	*Hollywood Citizen-News*	1937
Ida Lupino and Louis Hayward Wed	*L.A. Herald*	1938
Family Portrait: Mrs. and Mrs. Louis Hayward	*Glamour*	1940
Screen 'Hellcat' Writes Verse, Likes Zithers, Fears the Dark	*New York Herald Tribune*	1941
A Most Retiring Lady	*New York Times*	1941
Ida Lupino Ready for Role in War	*L.A. Examiner*	1942
Lupino Swims and Sinks for Film Art	*Hollywood Citizen-News*	1942
Untitled	*Box Office*	1942
Ida Lupino and Monty Woolley to Co-Star in 'Life Begins at Eight-Thirty'	*L.A. Examiner*	1942
Untitled	*L.A. Examiner*	1942
Ida Still Thankful for Role She Missed	*Detroit News*	1942
Untitled	*L.A. Herald*	1942
Very Strong, Ida Discovers	*Unsourced*	1942

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Articles orbiting Lupino and Welles respectively

Hedda Hopper's Hollywood: Lupino Acting...	*Philadelphia Record*	1943
The Leap of Lupino	*Chicago Sunday Tribune*	1943
Ida Lupino Sues	*Hollywood Citizen-News*	1943
Ida Lupino Asks Divorce at Time Her Sister Weds	*L.A. Herald*	1943
Tintypes	*Hollywood Citizen-News*	1943
Ida Lupino to 'Go Sweet' for Change	*Los Angeles Times*	1944
Ida Lupino Admits Rift With Captain Louis Hayward	*L.A. Examiner*	1944
Ida Lupino: Actress, Louis Hayward in Separation	*L.A. Herald Examiner*	1944
Ida Lupino Tells Reason for Rift	*Hollywood Citizen-News*	1944
Ida Lupino Speaking, Gentlemen	*Hollywood Citizen-News*	1944
Perpetual Emotion	*American Magazine*	1944
Ida Lupino Spots Fire in a Home	*Unsourced*	1944
My Favorite Movie Scene	*Saturday Evening Post*	1945
Ida Lupino Tells of Plans for Divorce	*Los Angeles Times*	1945
Ida Lupino Plans to File Divorce Suit Soon	*L.A. Examiner*	1945
Ida Lupino Asks Divorce From Actor	*Los Angeles Times*	1945
Lupino Sisters Wed and Shed	*L.A. Examiner*	1945
New Face in Comedy	*L.A. Examiner*	1945
Ida Lupino Divorces Hayward	*L.A. Herald Express*	1945
Miss Lupino Wins Divorce From Hayward	*Hollywood Citizen-News*	1945
Ida Lupino Divorces Actor Louis Hayward	*Los Angeles Times*	1945
Ida Lupino Divorces Louis Hayward	*L.A. Examiner*	1945
Tintypes	*Hollywood Citizen-News*	1945
Ida Lupino Turns Down Date in Exchange for Stolen Auto	*Los Angeles Times*	1945
Her Thinking Bothers Ida Lupino	*Unsourced*	1945
Looking at Hollywood With Hedda Hopper	*Chicago Sunday Tribune*	1946
Ida Lupino Loses Ruby Clips Again	*Los Angeles Times*	1946
Tintypes	*Hollywood Citizen-News*	1946
Ida Lupino Passes Main Test for U.S. Citizenship	*Los Angeles Times*	1947
She'd Dye Her Hair Purple	*Los Angeles Times*	1947
Ida Lupino: Film Star to Wed Her Boss at Warner's	*L.A. Herald Express*	1947
Bachelor Girl Existence Too Lonely: Ida Lupino to Wed	*L.A. Examiner*	1947
Ida Lupino to Wed	*Unsourced*	1947
Ida Lupino and Two Film Actors Take Citizen Oath	*Los Angeles Times*	1948
Ida Lupino, Sundstrom, Rasumny Become Citizens	*L.A. Examiner*	1948

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Ida Lupino and Collier Young to Wed Thursday at La Jolla	*L.A. Examiner*	1948
Ida Lupino and Film Man Wed	*L.A. Examiner*	1948
Ida Lupino and Husband Collier Young	*L.A. Examiner*	1948
Armed Men Guard Ida Lupino	*Unsourced*	1948
Ida's Ideals	*Chicago Sunday Tribune*	1949
Lupino Legend	*News Review*	1949
Ida Lupino and Spouse Reach Decision to Part	*Los Angeles Times*	1949
Ida Lupino Confirms Plan to Divorce Collier Young	*L.A. Examiner*	1949
Ida Lupino Cuts Arm in Fight Scene	*Unsourced*	1949
Ida Lupino, Husband Part	*L.A. Citizen News Herald*	1949
Ida Lupino	*LOOK*	1949
Lady Director	*Hollywood Citizen-News*	1950
Ida Lupino Writes of First Lady Director	*Los Angeles Evening Herald Express*	1950
Untitled	*Hollywood Citizen-News*	1950
Appointed to UNESCO Council	*Hollywood Citizen-News*	1951
Lupino on UNESCO	*Hollywood Reporter*	1951
Ida Lupino to Seek Divorce in Nevada	*Los Angeles Times*	1951
Ida Lupino to Seek Nev. Divorce	*L.A. Examiner*	1951
New Romance for Ida Lupino	*L.A. Examiner*	1951
Ida Lupino Moves Into Rita's Alley	*L.A. Mirror*	1951
Ida Lupino Takes Nevada Residence	*Los Angeles Times*	1951
Ida Lupino Getting Divorce to Wed Howard Duff Oct. 22	*L.A. Examiner*	1951
Howard Duff Sets Lupino Wedding Date	*Los Angeles Times*	1951
Ida Lupino to Wed Howard Duff	*Hollywood Citizen-News*	1951
Ida Lupino Gets Divorce, May be Married Today	*Los Angeles Times*	1951
Ida Lupino Becomes Bride of Howard Duff	*Los Angeles Times*	1951
Ida Lupino Becomes Bride of Actor Howard Duff	*L.A. Examiner*	1951
Ida, Howard Back Tomorrow	*Hollywood Citizen-News*	1951
They Said: This Can't be Luff -- 'Til She Up and Married Duff!	*Unsourced*	1951
Ida Lupino Baby Born	*L.A. Examiner*	1952
Ida Lupino Has Premature Baby	*Daily News*	1952
Her First Appearance Before Lens	*L.A. Examiner*	1952
Camera Debut	*Hollywood Citizen-News*	1952
Little Trouper in Debut	*L.A. Daily News*	1952

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Bridges Takes a Bow	*Newsweek*	1952
Ida Lupino and Duff Deny Report of Rift	*Los Angeles Times*	1953
Duff Leaves Ida Lupino	*L.A. Examiner*	1953
Lupino, Duff Together Again After 2-Day Row	*L.A. Examiner*	1953
Sunset Strip Row at Dawn Features Ida Lupino's Mate	*L.A. Examiner*	1953
When a Man's Second Wife Meets His First	*Daily Mail*	1953
Ida Lupino and Howard Duff Blend Careers and Marriage	*Los Angeles Times*	1953
Duff Quits Ida Lupino in Row, Wants Divorce	*L.A. Examiner*	1953
Youth Leaves Suicide Note to Ida Lupino	*Los Angeles Times*	1953
Despondent Lupino Fan Tries Suicide	*L.A. Examiner*	1953
Futile Love for Ida Lupino Drives Youth to Try Suicide	*L.A. Daily News*	1953
Ida Lupino Plan to Co-Star in Film	*Beverly Hills NewsLife*	1953
Ida Lupino Duff Through, She Asserts	*Unsourced*	1953
Ida Lupino, Howard Duff Living Apart	*Los Angeles Times*	1953
Ida Lupino Effects Reconciliation With Howard Duff	*L.A. Herald Express*	1954
Ida Lupino, Duff Make Up	*L.A. Examiner*	1954
Family Affair	*New York Times*	1954
Ida Lupino Says She'll Sue Duff for Divorce	*Los Angeles Times*	1954
Ida Lupino, Howard Duff in 'Final' Tiff	*L.A. Daily News*	1954
For Ida Lupino: Comfort, Seclusion	*Los Angeles Times*	1955
His Murder Scene Too Real, Actor Passes Out	*Los Angeles Times*	1955
Stage Actor Knocked Out	*L.A. Examiner*	1955
Actor Nearly Suffocated in Stage Scene	*Hollywood Citizen-News*	1955
Ida Sweet as Proverbial Apple Cider Agree Masquers as they Honor Lupino	*Variety*	1956
Ida Lupino to Give Talk	*L.A. Examiner*	1956
Ida Lupino Will Give Award Talk	*Los Angeles Times*	1956
Ida Lupino to Aid Boys Club Project	*Los Angeles Times*	1956
Ida Lupino Given Award	*Unsourced*	1956
The Howard Duffs Set Their Own Stage	*American Home*	1956
Ida's is a Working Marriage	*L.A. Examiner*	1956
TV Personalities	*Family Circle*	1958
Last Rites Thurs. For Gladys Lupino	*Hollywood Citizen-News*	1958
Ida Lupino Is a Knowledgable Trouper Who Hasn't Been Fully Appreciated	*Film in Review*	1959

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Articles orbiting Lupino and Welles respectively

Ida Lupino Mother Dies of Crash Injuries	*L.A. Examiner*	1959
Ida Lupino, Howard Duff Living Apart	*Los Angeles Times*	1960
Ida Lupino Limus Paraplegic Doctor	*Los Angeles Times*	1961
Better Living Ideas	*L.A. Examiner*	1961
Their Laughter Never Dies	*Daily Mirror*	1962
They Use Beauty, Brains to Produce TV	*L.A. Herald Examiner*	1963
Ida Lupino Directs Col's 'Superior' Feature	*Variety*	1965
Lupino, The Dynamo	*New York Times*	1965
Lowry Inked for 'Mother'	*Hollywood Reporter*	1965
Walk Back Rocky Road With Ida	*Los Angeles Times*	1965
Mother' Lupino Superior?	*Variety*	1965
Women Directors As Roz Sees Them	*Hollywood Citizen-News*	1965
Ida Does It All in World of Films	*Los Angeles Times*	1966
Actor in 2-Story Fall After Fight	*Los Angeles Times*	1967
Rita Lupino Cleared in Actor's Fall	*Hollywood Citizen-News*	1967
Me, Mother Directress	*Action*	1967
Ida Lupino, Duff in 'Medical Center'	*Variety*	1972
Howard Duffs to Guest at BSA Fete in Idaho	*Hollywood Reporter*	1972
Griffith, Lupino, Brandon Cast in 'Stranger in 7A'	*Hollywood Reporter*	1972
Ida Lupino Back With Gutsy Roles	*L.A. Herald-Examiner*	1972
In Spite of Herself	*L.A. Herald-Examiner*	1972
Coast to Coast	*Hollywood Reporter*	1972
Ida Lupino	*Film Comment*	1972
Ida Lupino To Present Emmy Director Awards	*Variety*	1973
Ida Lupino Ending Long Marriage	*L.A. Herald-Examiner*	1973
Cinewomen Will Fete Ida Lupino	*Los Angeles Times*	1973
Ida Lupino to Guest Star in 'Manhunter' Segment	*Hollywood Reporter*	1974
Ida Lupino Guest Star in 'Ma Gantry Gang'	*Hollywood Reporter*	1974
Untitled	*Los Angeles Times*	1974
Autumn Years of Ida Lupino	*L.A. Herald-Examiner*	1975
As Film Star, Director, Composer Ida Lupino Excels in Entertainment	*Box Office*	1975
Untitled	*Los Angeles Times*	1975
Untitled	*Los Angeles Times*	1975
Ida Lupino to Star in Special From Williams' 'Nightingale'	*Hollywood Reporter*	1976

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Pic Hall of Fame Inducts Ida Lupino	*Variety*	1976
Untitled	*Los Angeles Times*	1976
Untitled	*Variety*	1976
Ida Lupino Withdraws	*Variety*	1976
Ida Lupino in 'Angels' Seg	*Variety*	1977
Lupino, Lee Scheduled for Dracula Honors	*Hollywood Reporter*	1977
Attention, Ida	*L.A. Herald-Examiner*	1977
Lupino Noir	*Village Voice*	1980
Lupino Due at Nuart Tuesday	*Los Angeles Times*	1982
Ida Lupino, Director	*L.A. Weekly*	1982
Ida Lupino to Appear At Nuart Screenings	*Variety*	1982
Untitled	*Hollywood Reporter*	1988
Rambling Reporter	*Hollywood Reporter*	1989
Rambling Reporter	*Hollywood Reporter*	1990
Ida Lupino	*Interview*	1990
Rambling Reporter	*Hollywood Reporter*	1991
Ida Lupino Series Set for MoMA	*Variety*	1991
Ida in Wonderland	*Village Voice*	1991
Ida Lupino: Flying Fists, No Froth	*People*	1991
Untitled	*Variety*	1991
Film Shorts	*Hollywood Reporter*	1991
Actress Ida Lupino Honored by American Cinematheque	*Village Voice*	1991
Retrospective Honors the Versatile Ida Lupino	*Los Angeles Times*	1991
Ida Lupino: Actress & Filmmaker	*L.A. Weekly*	1991
Just for Variety	*Variety*	1991
Ida Lupino: Actress and Filmmaker	*Hollywood Reporter*	1991
Lupino Still WIN-ning Praises of the Industry	*Hollywood Reporter*	1993
Rambling Reporter	*Hollywood Reporter*	1993
Ida Lupino In Brentwood	*Architectural Digest*	1994
Ida Lupino Is Dead at 77; Film Actress and Director	*New York Times*	1995
Ida Lupino; Actress, TV and Film Director	*Los Angeles Times*	1995
Ida Lupino	*The Times*	1995
Ida Lupino, Star, Director, Is Dead at 77	*Hollywood Reporter*	1995
Lupino Dies at 77	*Variety*	1995
Lupino: A Remarkably Versatile Actress	*Los Angeles Times*	1995

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Died, Ida Lupino	*TIME*	1995
Obituaries: Ida Lupino	*Variety*	1995
Death Disclosed: Ida Lupino	*Newsweek*	1995
Passages: Ida Lupino	*People*	1995
Behind the Cameras, a Feminist	*New York Times Magazine*	1995
Ida Lupino	*New York Times*	1996
Lupino Biography Takes a Look at One Tough Lady	*Hollywood Reporter*	1996
Ida Lupino	*Variety*	1996
Melbourne Fest Features Lupino Retro, 5 Debuts	*Hollywood Reporter*	1996
Hard, Fast and Beautiful -- The Films of Ida Lupino	*Melbourne Film Festival*	1996
Getting the Right Ida	*Fanfare*	1997
Outrage	*L.A. Weekly*	1997
Shelf Life	*Village Voice*	1997
A Woman Forgotten And Scorned No More	*New York Times*	1997
Femme Noire	*Vogue*	1997

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Orson Welles		
Article title	**Publication**	**Year**
A Trip to Don Quixoteland, Conversations with Orson Welles	*Cahiers du Cinema*	1966
Welles in Power	*Cahiers du Cinema*	1967
The Other Side	*Cahiers du Cinema*	1967
Jack Le Fataliste	*Cahiers du Cinema*	1967
Sacher and Masoch	*Cahiers du Cinema*	1967
Back Story: The Slow and Tragic Death of the Boy Wonder	*Empire*	2006
Back Story: Touch of Evil?	*Empire*	2010
The Ambersons Tapes	*Empire*	2015
Pre.View: Honouring Orson	*Empire*	2018
Third Man, Ourth World: The Fantastic Inscription of Orson Welles in Peter Jackson's Heavenly Creatures	*Film and Philosophy*	2001
Orson Welles: An Introduction	*Film Comment*	1971
Introductory Sequence to the Unproduced Heart of Darkness	*Film Comment*	1972
The Voice and the Eye; a Commentary on the Heart of Darkenss Script	*Film Comment*	1972
Orson Welles, George Schaefer, and 'It's All True': a 'Cursed' Production	*Film History*	1988
An Open Letter to Orson Welles, from the San Francisco International Film Festival Authorities	*Film Quarterly*	1958
Orson Welles: Of Time and Loss	*Film Quarterly*	1967
Welles; Chimes at Midnight	*Film Quarterly*	1969
Welles Before Kane	*Film Quarterly*	1970
All is not Welles	*Films and Filming*	1959
Orson Welles	*Films and Filming*	1961
The Trial of Orson Welles	*Films and Filming*	1962
Orson Welles and I	*Journal of Popular Film*	1972
Orson Welles Meets Booth Tarkington	*Macguffin*	1974
The Cradle Genius	*Modern Screen*	1940
Hollywood's Bankrupt Genius	*Modern Screen*	1941
The Welles-Del Rio Romance	*Modern Screen*	1941
Beauty and the Genius	*Movie Mirror*	1940
One Man Crowd	*Movieland*	1945
That Welles Man!	*Movieland*	1948

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Rice for Rita	*Movies*	1943
Orson Welles -- Genus Genius	*Photoplay*	1944
It's All True: Orson Welles Missed a Dinner!	*Premiere*	2002
They're News!	*Screen Album*	1941
My Signature Against the World	*Show*	1961
Genius Without Portfolio	*Show*	1961
Movies: In Another Country	*Show*	1963
Trials	*Sight and Sound*	1963/64
Chimes at Midnight	*Sight and Sound*	1965
Welles and Falstaff (and Including Quixote and Others), an Interview	*Sight and Sound*	1966
It's All True	*Sight and Sound*	1970
It's Not Quite All True	*Sight and Sound*	1970
First Person Singular	*Sight and Sound*	1971/72
Better Late Than Never	*Silver Screen*	1940
Man of Magic	*Silver Screen*	1943
The Odd Mr. Welles	*Silver Screen*	1945
Heston on Welles, An Interview	*Take One*	1971
Orson Welles' Use of Sound	*Take One*	1971
Wonder Boy Welles	*Theatre Arts*	1951
Welles' Contract Shatters Records	*Los Angeles Examiner*	1939
Mr. Welles Comes to Town	*The Hollywood Tribune*	1939
Tintypes: Orson Welles in Hollywood	*Hollywood Citizen-News*	1939
Energy Machine	*Los Angeles Times*	1939
Orson Welles Wife To Ask Divorce	*L.A. Herald*	1940
Mrs. Orson Welles Granted Divorce	*Hollywood Citizen-News*	1940
Mrs. Welles Cuts Ties With Orson	*Evening News*	1940
Praises Producer, But Holds Husband Role and Genius Don't Mix	*Los Angeles Herald*	1940
Wife Divorces Orson Welles	*Los Angeles Times*	1940
Orson Welles' Ex-Mate Back in Hollywood	*L.A. Herald*	1940
Orson Welles to Keep Beard; He Defies Critics	*Hollywood Citizen-News*	1940
Hollywood Puzzled by Orson Welles' Talk	*L.A. Herald*	1940
Hollywood! Orson Welles Does Not Approve of You	*L.A. Herald*	1940
Orson Welles Strikes Back	*Hollywood Citizen-News*	1940
Orson Welles to Replenish Empty Purse	*Hollywood Citizen-News*	1940
Orson in Wonderland	*Los Angeles Times*	1940
How to Raise a Child: The Education of Orson Welles, Who Didn't Need It	*The Saturday Evening Post*	1940

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How to Raise a Child: The Disturbing Life -- to Date -- of Orson Welles	*The Saturday Evening Post*	1940
Orson Delivers	*Friday Inc.*	1941
Too Busy For Love	*Sunday News*	1941
Orson Welles Tells His Side of the Citizen Kane Controversy	*Friday Inc.*	1941
Wellesian Feet to Be Eyed	*Hollywood Citizen-News*	1941
Orson Welles	*Life*	1941
Welles Classified as 1-B	*Hollywood Citizen-News*	1941
Orson Welles Put in 1-B Selective Service	*L.A. Herald*	1941
Orson Welles' Draft Status Probed by Legion Board	*L.A. Examiner*	1941
Orson Welles Hit by Elks	*L.A. Examiner*	1941
Welles Warns Better Films Must Be Made	*Hollywood Citizen-News*	1941
Town Called Hollywood	*Los Angeles Times*	1942
Education: Orson's Alma Mater	*Time*	1942
Orson Welles Would Market Genius to the U.S. Army	*Dallas News*	1942
Orson Wonders About 'Genius'	*Atlanta Journal*	1942
Brazil Hero, in Welles' Film, Drowns	*Hollywood Citizen-News*	1942
Life Goes to Rio Party: Orson Welles Frolics at Famous Mardi Gras	*Life*	1942
Orson Welles' Unit Is Ousted by RKO	*L.A. Examiner*	1942
Welles' Film Plant Tossed Into Street	*The News*	1942
Welles, R.K.O. Break Definite	*Hollywood Citizen-News*	1942
Orson Welles' Staff Tossed Out by RKO	*Hollywood Citizen-News*	1942
Welles Ousted by R.K.O.	*L.A. Herald*	1942
Orson Welles on Latin America	*PM*	1942
Orson Welles, Actor, Will Now Shine Forth	*Los Angeles Times*	1942
Orson Welles May Play Role of Rochester in 'Jane Eyre'	*Denver Post*	1942
He's Only Exaggerated, Orson Welles Declares	*Hollywood Citizen-News*	1943
Welles Discusses His Role in 'Jane Eyre'	*L.A. Daily News*	1943
A Film's Nazi Unforms Start 'Orson Welles' Scare on Island	*New York Herald Tribune*	1943
A Horse or So on Orson Welles	*PM*	1943
Mr. Welles Takes Time Out to Spike a Few Rumors	*Pittsburgh News*	1943
Orson Welles Facing Draft	*L.A. Examiner*	1943
Army Takes Orson After Health Test	*The News*	1943
As Rochester in Jane Eyre Orson Welles is Still Welles	*Dallas News*	1943
Orson Doing Film Version of Jane Eyre	*Pittsburgh Press*	1943
Welles Couldn't Bow Way Into Army	*L.A. Daily News*	1943

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Articles orbiting Lupino and Welles respectively

Orson Welles Classed 4-F, Says, 'I Tried'	*Press Telegram*	1943
Orson Welles, Found 4-F, Bit Surly About It All	*Los Angeles Times*	1943
Orson Sings in 'Jane Eyre'	*Boston Post*	1943
It All Comes Out of the Hat in Wonder Tent	*Variety*	1943
Pa's Hotel Started Welles on Road to Fame in Theater	*Pittsburgh Press*	1943
Mr. Welles No Magician at His Own Marriage	*San Francisco News*	1943
Orson Has New Toy in Tent Show	*Los Angeles Times*	1943
Orson Welles Vs. Hollywood	*New York Herald Tribune*	1943
Welles' Wonderland	*Colliers*	1943
Orson Fumbles, But Gets a Ring on Rita	*L.A. Herald*	1943
Rita Hayworth Becomes Bride of Orson Welles in Quiet Rite	*Los Angeles Times*	1943
Rita Hayworth, in Marriage Excitement, Ignores Ticket	*Los Angeles Times*	1943
Films' Quaduple Threat, Orson Welles, in Limelight With His Latest Romance	*Hollywood Citizen-News*	1943
Wonder Boy Prepares One-Man Circus, Friends Worry About Unusual Claim	*Miami News*	1943
Orson Woos Rita With His Magic	*Los Angeles Times*	1943
The Trunk Murder	*Look*	1943
Camera-Shy Orson Welles	*New York Herald Tribune*	1944
Orson Welles Supports Union in Ward Ballot	*Los Angeles Times*	1944
Orson Welles Almost Ad Libs Self Out of $3,000	*Variety*	1944
Ex-Wife Sues Orson Welles	*Los Angeles Times*	1944
Ex-Wife Sues Orson Welles	*L.A. Herald*	1944
Welles Sued Over Support of Daughter	*The News*	1944
Welles Sued by Ex-Wife	*L.A. Examiner*	1944
Orson Welles Pay Ex-Wife's Attorney	*L.A. Herald*	1944
Orson Welles FIghts Ex-Wife's Property Action	*Los Angeles Times*	1944
$15 Enough for Lawyer, Orson Says	*The News*	1944
Welles to Pay Lawyer $900	*L.A. Examiner*	1944
Welles Denies Wife's Charges	*L.A. Examiner*	1944
Orson Welles Plans Anti-Fascism Tour	*Los Angeles Times*	1945
Welles Buys That Million $ Brazil Picture From RKO	*Variety*	1945
Off the Hollywood Wire	*New York Times*	1945
Orson Welles For Unofficial World Congress	*New York Herald Tribune*	1945
Actor Turns Columnist	*Time*	1945
Lawyers Take Over Orson Welles Suit	*Citizen News*	1945
Orson Welles Settles Battle Over Support of Child	*L.A. Herald*	1945
How Deep is a Welles?	*Chicago Tribune*	1945
Rita Hayworth, Glamour Girl, to Divorce Welles	*L.A. Examiner*	1945

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Rita Hayworth, Orson Welles Divorce Looms	*L.A. Herald*	1945
Rita Hayworth, Welles Talk of Separation	*The News*	1945
Rita to Meet Mate on Rift	*L.A. Examiner*	1945
Rita Hayworth Will Divorce Orson Welles	*Los Angeles Times*	1945
Orson Welles Phone Call to Rita May Presage Peace	*L.A. Herald*	1945
Orson, Rita May Make Up	*Citizen News*	1945
Rita Hayworth-Orson Welles Reconciliation Possibility Seen	*Los Angeles Times*	1945
Rita Denies Welles' Talk	*L.A. Examiner*	1945
Orson Welles Talks About Love and Its Philosophy	*Citizen News*	1945
Welles Now Sees Mars as 'Subdivision'	*L.A. Daily News*	1946
Lazy Man	*New York Times*	1946
Orson Welles Sued by RKO on Note	*Los Angeles Times*	1946
RKO Sues Welles for $205,000	*New York Times*	1946
Orson Welles Brands Self as Top Target of the Critical Fraternity	*Citizen News*	1946
Orson Welles Talked Like a Square Peg	*Time*	1946
Around the World	*LIFE*	1946
Welles, Young Man of 1,000 Faces	*LIFE*	1946
Orson Welles Film Posters Burned	*Los Angeles Times*	1946
Ding Dong Bell	*New York Times*	1946
The Secret Life of Orson Welles	*Pageant*	1946
Sues Welles for $65,000	*L.A. Daily News*	1946
Welles Sued for $65,000	*L.A. Examiner*	1946
Orson Welles Sued	*Los Angeles Times*	1946
Rita Hayworth Will Return to Welles; Tony Martin Sad	*L.A. Examiner*	1946
Orson, Rita Make Up and Make Whoopee	*Citizen News*	1946
Korda's First is 'Salome'; Orson Welles to Star	*Motion Picture Herald*	1946
Off On Business	*Citizen News*	1946
Orson Reveals Life Goal: Wants to Be a Teacher	*Los Angeles Times*	1946
Awesome Orson	*Liberty*	1946
It's 'Up Anchor!' Again for Errol Flynn	*Los Angeles Times*	1946
Welles Hits Old Stride Again	*New York Times*	1946
Movies at Standstill, Asserts Orson Welles	*Citizen News*	1946
Orson Welles hurt in 7-foot fall	*L.A. Daily News*	1947
Big Show-Off	*American Magazine*	1947
Rita Hayworth Rift Rumored	*L.A. Examiner*	1947
Rita Hayworth Again Leaves Orson Welles	*Los Angeles Times*	1947
Rita Says All is Over With Orson -- But He Denies It	*L.A. Daily News*	1947

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Rita Hayworth Verifies Rift	*L.A. Examiner*	1947
Rita Hayworth to Sue Orson Welles in April	*Herald Express*	1947
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Untitled	*Unsourced*	1977
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When You Think of Sleds, Think of Rosebud...	*L.A. Magazine*	1980
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Orson as Magician	*Los Angeles Times*	1991
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Kane Mutiny	*Los Angeles Times*	1992
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Classic Letter	*TIME*	2007
That Great White Whale Through a Wellesian Lens	*New York Times*	2007
Welles' Daughter Could Get Profit from 'Kane'	*Los Angeles Times*	2007
A Man for All Seasons	*New York Magazine*	2007
Mask' and 'Orson' at Playhouse	*Los Angeles Times*	2007
And Welles' Oscar goes to...	*Los Angeles Times*	2007
Tapping the Welles	*Variety*	2007
The Oscar Goes to...the Top Bidder	*Newsweek*	2007
The Player Kings	*New Yorker*	2007
Welles' Oscar for 'Kane' Goes Unsold	*Los Angeles Times*	2007
Rose-bid	*Hollywood Reporter*	2007
Discovering Orson Welles	*UC Press Spring Book Catalog*	2007
Orson's Shadow	*Hollywood Reporter*	2008
Orson's Shadow	*Variety*	2008
A Big Fat Orson Welles Book	*G.Q.*	2008
My Lunch With Orson	*Los Angeles Times Magazine*	2008
Oh, to fail like Orson Welles	*Los Angeles Times*	2008
Orson Welles Fest at Aero	*Los Angeles Times*	2009
Unknown Welles	*Pacific Film Archive*	2009

Appendix 18 (4 pages herein)
Sally Forrest Papers Inventory, April 9, 2017

Box number	Series	Subseries	Folder title	Content Notes	Dates
1	Motion Picture Files	Motion Picture Projects	AMERICAN CLUB (unproduced) -- proposal	Proposal for television series about "American Clubs" in foreign countries written by Sally Forrest and Milo Frank	6-Apr-88
1	Motion Picture Files	Motion Picture Projects	BANNERLINE -- script	Lightly annotated script, approximately 108 pages	August 23, 1950 with changes through March, 21, 1951
1	Motion Picture Files	Motion Picture Projects	CODE TWO -- press sheet	Press sheet containing sample advertisements and synopsis	Circa 1953
1	Motion Picture Files	Motion Picture Projects	CODE TWO -- script	Lightly annotated script	29-Jul-52
1	Motion Picture Files	Motion Picture Projects	DARING MISS JONES -- clippings	Newspaper clippings , including advertisement from re-release and short article saying MGM star Sally Forrest will be embarrassed by the re-release of an "oldie-quickie" that played at a theater that specializes is "adult only" films	1951
1	Motion Picture Files	Motion Picture Projects	EXCUSE MY DUST -- clippings	Newspaper clippings from 1950-1951 and print out of IMDB synopsis	1950-1951
1	Motion Picture Files	Motion Picture Projects	EXCUSE MY DUST -- pressbook	Oversized pressbook featuring synopsis, articles, and advertisements	Circa 1951
1	Motion Picture Files	Motion Picture Projects	EXCUSE MY DUST -- script	Script	6-Sep-50
1	Motion Picture Files	Motion Picture Projects	HARD, FAST, AND BEAUTIFUL -- clippings	Newspaper and magazine clippings and advertisements; sheet music for the song "Hard, Fast, and Beautiful" signed by songwriter Bobby Worth with a personalized note to Sally Forrest	1951
1	Motion Picture Files	Motion Picture Projects	MYSTERY STREET -- clippings	Clipping from Los Angeles Times, 2000	30-Mar-00
1	Motion Picture Files	Motion Picture Projects	MYSTERY STREET -- pressbook	Pressbook featuring articles and advertisements	1950-1951
	Motion Picture Files	Motion Picture Projects	NEVER FEAR	Sheet music for the song "Why Pretend" from the film signed by songwriter John Franco with a personalized note to Sally Forrest; magazine clipping	1949
1	Motion Picture Files	Motion Picture Projects	NOT WANTED -- clippings	Tacoma Billboard Theater program; newspaper clippings; manuscript of article titled "A New Janet Gaynor"	1949; 1981
1	Motion Picture Files	Motion Picture Projects	SON OF SINBAD -- clippings	Newspaper and magazine clippings	6-May-05
1	Motion Picture Files	Motion Picture Projects	SON OF SINBAD -- script	Second revised final script, approximately 125 pages [lightly annotated]	3-Apr-53
1	Motion Picture Files	Motion Picture Projects	STRANGE DOOR -- clippings	Clippings of "Los Angeles Times" article by Hedda Hopper announcing Sally Forrest joined the cast	1951
1	Motion Picture Files	Motion Picture Projects	STRANGE DOOR -- script	Final shooting script, approximately 116 pages	20-Apr-51
1	Motion Picture Files	Motion Picture Projects	STRIP -- clippings	Clippings	1951
1	Motion Picture Files	Motion Picture Projects	STRIP -- pressbook	Pressbook featuring articles and advertisements	1951
1	Motion Picture Files	Motion Picture Projects	STRIP -- script	Script, approximately 202 pages	2-Dec-50
1	Motion Picture Files	Motion Picture Projects	VENGEANCE VALLEY -- script	Script, approximately pages	5-May-50
1	Motion Picture Files	Motion Picture Projects	WHILE THE CITY SLEEPS -- clippings	Clippings including review from "Variety" and review from a Hong Kong magazine, likely written in the 1980s	1956; circa 1890
1	Motion Picture Files	Subject Files	AFTRA & SAG statements	AFTRA and Screen Actors Guild pension fund earning statements	1965-1972
1	Motion Picture Files	Subject Files	Biographies	Two-page biographies from Screen Gems and RKO	1953; undated
1	Motion Picture Files	Subject Files	Business	Correspondence regarding publicity stills and public appearances	1949; 1999
1	Motion Picture Files	Subject Files	Clippings	Miscellaneous clippings related to Sally Forrest's acting career	1940s-1990s
1	Motion Picture Files	Subject Files	Clippings	Miscellaneous clippings related to Sally Forrest's acting career	1940s-1990s
1	Motion Picture Files	Subject Files	Contracts (agencies)	Agencies contracts	1945-1961
1	Motion Picture Files	Subject Files	Fan Clubs	Correspondence, Sally Forrest Fan club Newsletter titled "Forrest Fanfare, 1950, drawing of Sally Forrest with words "Our gal Sal"; correspondence	1948-1955
1	Motion Picture Files	Subject Files	Magazines	Copies of three issues of "People Magazine" with Sally Forrest on the cover; copy of "Movie Pin-ups"; two issues of Mexican magazine "Ecran"	1952
1	Motion Picture Files	Subject Files	Magazines	"The Hollywood Dramalogue," 1984; "Films of the Golden Era," 2000; "Now Playing"	1984; 2000
1	Motion Picture Files	Subject Files	Metro Goldwyn Mayer	Letters from MGM staff to Sally Forrest	1949-1956
1	Motion Picture Files		Resumes	Typed and handwritten resumes and filmographies, undated	Undated
1	Motion Picture Files	Subject Files	Script cover pages	Script cover pages containing author for BANNERLINE, CODE TWO, EXCUSE MY DUST, HARD, FAST, AND BEAUTIFUL, HOWARD HUGHES: HIS WOMEN AND HIS MOVIES, MR. BELVEDERE GOES TO COLLEGE, MYSTERY STREET, NOT WANTED, RIDE THE HIGH IRON, SON OF SINBAD, THE STRANGE ROOM [THE STRANGE DOOR], THE STRIP, VALENTINO, WHILE THE CITY SLEEPS, and VENGEANCE VALLEY	Undated
1	Motion Picture Files	Subject Files	Unions	Contracts, statements, membership cards	1950s-1960s
1	Television Files	Television Projects	FORD STAR JUBILEE "YOU'RE THE TOP: A SALUTE TO COLE PORTER	Clippings including publicity photo of Sally Forrest dancing for Cole Porter; letter from CBS employee to Sally Forrest congratulating her on her performance	1956
1	Television Files	Television Projects	SCHLITZ PLAYHOUSE "BARROW STREET" -- script	Script, undated, approximately 43 pages [annotated]	Undated
1	Television Files	Television Projects	WUTHERING HEIGHTS -- script	Script for scene, likely from television adaptation for the show "STUDIO ONE"	Circa 1950
1	Television Files	Subject Files	Proposals	Proposal for television series titled "Health is Happiness; proposal for television series titled "How Are You" [possibly same series]	1983
2	Stage Files	Stage Projects	ANNIE GET YOUR GUN	Program from Grist Mill Playhouse	1953
2	Stage Files	Stage Projects	BUS STOP	Programs from La Jolla Playhouse	1956
2	Stage Files	Stage Projects	BUS STOP	Script [annotated]	Circa 1956
2	Stage Files	Stage Projects	DAMN YANKEES	Sheet music for "Whatever Lola Wants"; program from Theatre Under the Stars in Vancouver, BC	1958
2	Stage Files	Stage Projects	GRAMERCY GHOST	Program at the Chevy Chase Theater in Washington, DC	Unidentified
2	Stage Files	Stage Projects	NO, NO, NANNETTE -- costume fitting chart	Actors equity association costume fitting chart	Undated
2	Stage Files	Stage Projects	NO, NO, NANNETTE -- script	Script	Undated
2	Stage Files	Stage Projects	NO, NO, NANNETTE -- clippings	Newspaper clippings	1984
2	Stage Files	Stage Projects	NO, NO, NANNETTE -- programs	Programs from Starlight Theater in San Diego, CA	1984
2	Stage Files	Stage Projects	PLAYGOER -- programs	Programs from United Nations Theater in San Francisco, CA	Undated
2	Stage Files	Stage Projects	SEE HOW THEY RUN -- programs	Programs from the Hollywood By-the-Sea Playhouse in Hollywood, FL and the Empress Playhouse	1953
2	Stage Files	Stage Projects	SEVEN YEAR ITCH -- clippings	Magazine and newspaper clippings	1954
2	Stage Files	Stage Projects	SEVEN YEAR ITCH -- programs	Programs from the Fulton Theater in New York, NY	1954
2	Stage Files	Stage Projects	SEVEN YEAR ITCH -- scripts	Script [annotated]; script only containing Sally Forrest's lines as The Girl	1954
2	Stage Files	Stage Projects	SOUND OF MURDER -- programs	Program from the La Jolla Playhouse in La Jolla, CA	1961
2	Stage Files	Stage Projects	SOUND OF MURDER -- script	Script [annotated]	1961
2	Stage Files	Stage Projects	THREE STORIES HIGH -- contracts	Investor contract	1953
2	Stage Files	Stage Projects	THREE STORIES HIGH	Scripts	1953
2	Stage Files	Stage Projects	THREE STORIES HIGH -- scripts	Programs including Westchester Playhouse in Mount Kisco, NY	1953
2	Stage Files	Stage Projects	THREE STORIES HIGH -- scripts	Script	1953
2	Stage Files	Stage Projects	TUNNEL OF LOVE	Script	Undated
2	Stage Files	Subject Files		Programs for various live performances including SPANISH DANCES, San Diego Club's WATERCADE (1945), REMAINS TO BE SEEN (1952)	1945-1952
2	Stage Files	Subject Files	sheet music	Sheet music including "Frankie and Johnny" [annotated]	Undated
2	Stage Files	Subject Files	sheet music	annotated sheet music	Undated
2	Stage Files	Subject Files	song lyrics	untitled song lyrics [annotated]	Undated
3	Subject Files		Academy of Motion Picture Arts and Sciences -- membership cards	membership cards	2006; 2008
3	Subject Files		Actor's Fund -- donation leaflet	leaflet asking for charitable donation	Undated
3	Subject Files		Beverly Hills Tennis Club	Invitation to seventieth anniversary party, 1999; typed list of members and employees [annotated]	1999
3	Subject Files		Brasselle, Keefe	Obituaries for actor Keefe Brasselle	1981
3	Subject Files		Calendar -- 1987	Hardback calendar book[heavily annotated]	1987
3	Subject Files		Cars	Clippings; two photographs of classic cars	2008
3	Subject Files		Dancing -- clippings	Clippings of articles about Sally Forrest's dancing career	1951-2000s

3	Subject Files		Dogs	Clippings of newspaper articles; photocopy of photograph of award ceremony from Kennel Club of Beverly Hills; newsletter; pedigree chart; American Kennel Club certificates	Circa 1970s-2000s
3	Subject Files		Drawings -- By Sally Forrest	Pencil drawings of dancers, fairies, and a man in a turban created by Sally Forrest as a child; drawings of dogs created by Sally Forrest as an adult	Circa 1940s-2000s
3	Subject Files		Drawings -- Of Sally Forrest	Two pencil drawings; Digital print of caricature drawing	Undated
3	Subject Files		Ellicot, Marguerite	Letters from Marguerite Ellicot to Sally Forrest including a letter from Ellicot saying that she so regretted Forrest's inability to continue at Ratcliff Dance Academy that she arranged for her to have a partial scholarship, 1943; funeral program; snapshots	1940-1984
3	Subject Files		Fashion	Fabric swatches; clippings	Undated
3	Subject Files		Feeney, Agnes -- alimony paperwork	Paperwork and correspondence regarding Agnes Feeney's request for alimony from Michael James Feeney	1962
3	Subject Files		Feeney, Agnes -- miscellaneous	Note containing Agnes Feeney's last words to Sally Feeney; correspondence; notecards recounting story of Agnes Feeney's marriage and circumstances of Sally Forrest's birth	1959; 1964; undated
3	Subject Files		Feeney, Michael, Jr.	Photocopies of article stating Michael Feeney, Jr. distinguished himself by heroic achievement as a soldier in Korea	1952
3	Subject Files		Feeney, Michael, Sr.	Newsletter titled "The Bull Horn of the United States Ship Ranger" featuring light-hearted story about a bottle of perfume found in Michael Feeney's locker and congratulating him on the birth of his son; newspaper clipping announcing birth of son	1938
3	Subject Files		Finances	List of charitable donations; handwritten notes discussing finances	Undated
3	Subject Files		Fitzmaurice, George	Information about director George Fitzmaurice (who previously owned Sally Forrest's house at 1125 Angelo Dr.) including photocopies of biographies Fitzmaurice, filmographies for Fitzmaurice and his former wife actress Lois Wilson	Undated
3	Subject Files		Herbert Hoover High School	Class schedules; commencement announcement; yearbook from 1943; Hall of Fame certificate; information about 45th class reunion	1940s
3	Subject Files		House -- historical information	Information about the history of the house in Beverly Hills where Sally Forrest lived from the 1950s until her death; printout of photograph of Constance Bennett and wedding guests (including Marion Davies, Joan Bennett, Barbara Bennett, Lois Wilson, and George Fitzmaurice). The ceremony appears to have been performed at 1125 Angelo Dr.	Circa 1920s-2000s
3	Subject Files		House -- remodel	Hand drawn landscape design plans; clippings from catalogs	1990
3	Subject Files		Interviews	Untitled transcript from interview with Sally Forrest, undated; transcript from interview with Forrest regarding Howard Hughes, 1999 [heavily annotated]	1999
3	Subject Files		Jewelry	Jewelry catalogs; clippings of jewelry	Undated
3	Subject Files		Love Unlimited (animal welfare group) -- clippings	Clippings of articles about animal welfare organization co-founded by Milo Frank and Zsa Zsa Gabor [include photographs of Frank and Gabor holding dogs	1971
3	Subject Files		Lupino, Ida -- clippings	Clippings from articles about Ida Lupino including article about 1970 Paris screening of Lupino-directed films	19750s-2000s
3	Subject Files		Lupino, Ida -- miscellaneous	Letter from a female fan in England to Sally Forrest saying she had a very personal connection to NEVER HEAR because she spent a year in the hospital suffering from Infantile Paralysis and found Forrest's performance inspiring, October 17, 1951; letter from Ida Lupino and Collier Young to Sally Forrest saying they know she will do a great job on their next project, September 20, [no year]; material related to Ida Lupino tribute at the Directors Guild Golden Jubilee 1986 including a letter and program; letter from author Nancy Katz Colman saying she is writing a book on Ida Lupino and would like to meet with Forrest, 1999; clippings, circa 1990s; Issue of "Film Comment" with article on Ida Lupino, January-February, 1980	1951-1999
3	Subject Files		Merry Crusade, Inc. (animal welfare group)	Newsletter; clipping	1971-1978
3	Subject Files		Miscellaneous -- clippings	Miscellaneous clippings unrelated to Sally Forrest	1950s-2000s
3	Subject Files		Miscellaneous -- clippings	Miscellaneous clippings unrelated to Sally Forrest	1950s-2000s
3	Subject Files		Miscellaneous	List of actors; photocopy of catalog of MGM films [annotated]	Undated
3	Subject Files		Modeling -- magazine covers	Two covers of "The San Diego Employer" from 1944 featuring Sally Forrest; fruit and vegetable advertisement featuring Sally Forrest	1944
3	Subject Files		Motion Picture Relief Fund -- award	Award	1951
3	Subject Files		Notes	Two undated notebooks with handwritten notes by Sally Forrest; loose notebook pages of handwritten notes	Undated
3	Subject Files		Painting	Programs from painting exhibitions including an exhibition of the work of Geoffrey Holder.	1968
3	Subject Files		Pedigrees	Certificates of pedigree for several dogs and a cat	Undated
3	Subject Files		Phone numbers and addresses	List of phone numbers including friends and businesses, 2009 [annotated]; address book, undated	2009; undated
3	Subject Files		Sally Forrest and Milo Frank -- clippings	Newspaper and magazine clippings discussing Sally Forrest's relationship with Milo Frank [clippings about wedding are filed in "Wedding" folder]	Circa 1950s-1960s
3	Subject Files		Solders	Letter from admiral thanking Sally Forrest for serving as Mistress of Ceremonies at military Christmas party onboard the USS Tripoli, 1952; biography for Major General Ralph P. Cousins, undated	1952
3	Subject Files		Taylor, Elizabeth	Easter cards and handwritten notes from Elizabeth Taylor to Sally Forrest; clippings of articles about Taylor	1973; undated
3	Subject Files		Timelines	handwritten notes describing Sally Forrest's activities on various annual occasions including birthdays and Valentine Days dating back to the early 1940s	Undated
3	Subject Files		Travel	Materials relating to international travel	Undated
3	Subject Files		Website information and online memorabilia	Letter from Sally Forrest regarding a fan's desire to create a website about the actress; printout of Wikipedia entry on Sally Forrest	1999
3	Subject Files		Wedding	Metal plaque with wedding invitation printed on it; paper copy of wedding invitation; clippings about marriage between Sally Forrest and Milo Frank	1951
3	Subject Files		Writings -- adulthood	Handwritten and typed songs and stories written by Sally Forrest during adulthood [songs appear to have been written in collaboration with Milo Frank	Undated
3	Subject Files		Writings -- childhood	Handwritten stories created by Sally Forrest as a child	1930s-1940s
3	Subject Files		Woodrow Wilson Junior High School	Report cards, 1938-1940; program from "America's Melody Makers" school performance featuring dancing by Sally Forrest [signed by fellow students], 1939	1939
4	Correspondence		Condolences	Condolence cards addressed to Sally Forrest after the death of Milo Frank, 2004	2004
4	Correspondence		Fan mail - 1940s-1950s	Letters from fans to Sally Forrest	1950s
4	Correspondence		Fan mail - 1950s	Letters from fans to Sally Forrest	1950s
4	Correspondence		Fan mail - 1970s-1980s	Letters from fans to Sally Forrest	1970s-1980s
4	Correspondence		Fan mail - 1990s	Letters from fans to Sally Forrest	1990s
4	Correspondence		Fan mail - 2000s	Letters from fans to Sally Forrest	2000s
4	Correspondence		Fan mail - undated	Letters from fans to Sally Forrest	Undated
4	Correspondence		Feeney, Dennis	Letters from Sally Forrest's brother Dennis Feeney	Circa 1950s-1970s
4	Correspondence		Feeney, Michael	Letters from Sally Forrest's brother Michael Feeney	1970s

4	Correspondence		Frank, Milo -- correspondence	Letters from Milo Frank to Sally Forrest	unidentified
4	Correspondence		Frank, Milo -- greeting cards	Greeting cards exchanged between Sally Forrest and Milo Frank	1960s-1990s
4	Correspondence		Frank, Milo -- greeting cards	Greeting cards exchanged between Sally Forrest and Milo Frank	1960s-1990s
4	Correspondence		Frank, Milo -- greeting cards	Greeting cards exchanged between Sally Forrest and Milo Frank	1960s-1990s
4	Correspondence		Funeral notices	Miscellaneous funeral notices	
4	Correspondence		Godwin, J.B., Jr.	Letters from soldier to Sally Forrest	1940s
4	Correspondence		Greeting cards	Miscellaneous greeting cards	Various
5	Correspondence		Greeting cards	Miscellaneous greeting card	Various
5	Correspondence		Greeting cards	Miscellaneous greeting cards	Various
5	Correspondence		Greeting cards	Miscellaneous greeting cards	Various
5	Correspondence		Korean War -- letter from soldier	Photocopy of a letter from a soldier in the Korean war telling Sally that she saved his life because a group of North Korean soldiers who were attacking his bunker were distracted by a pinup photo of Sally and this gave the US troops time to defend themselves, May 26 [no year]	Undated
5	Correspondence		Invitations	Miscellaneous invitations	various
5	Correspondence		Letter to grandfather	Letter Sally Forrest wrote to her grandfather in 1938	1938
5	Correspondence		Melanson, Gerald	Letters from Gerald Melanson [possibly a beau] to Sally Forrest	1940s
5	Correspondence		Miscellaneous, 1940s	Miscellaneous letters	1940s
5	Correspondence		Miscellaneous, 1950s-2000s	Miscellaneous letters	1940s-2000s
5	Correspondence		Phifer, W.	Letters from W. Phifer [possibly a beau] to Sally Forrest	1940s
5	Correspondence		Postcards	Miscellaneous postcards sent to Sally Forrest	Various
5	Correspondence		Pudnick [?], Gary	Letters from Gary Pudnick [?] [possibly a beau] to Sally Forrest	1940s
5	Correspondence		Rowland, Roy and Ruth	Letters from Ruth and Roy Rowland to Sally Forrest	1950s
5	Correspondence		Sutherland, A.H.	Letters from A.H. Sutherland [possibly a beau] to Sally Forrest	1940s
5	Correspondence		Wedding	Letters and telegrams congratulating Sally Forrest and Milo Frank on nuptials.	1951
6	Correspondence	Unprocessed	[NOT IN FOLDERS]	Approximately 200 unprocessed letters written to Sally Forrest in the 1940s. Most of these letters are from soldiers. A majority of the letters are bundled in groups and wrapped in ribbons.	1940s
7	Diaries		Diaries - 1939-1943; 1944	5-year diary containing brief notes on daily activities, 1939-1943; diary containing brief notes on daily activities, 1944	1939-1943; 1944
7	Diaries		Diaries - 1945-1946; 1947; 1948	2 -year diary containing brief notes on daily activities, 1945-1946; diary containing brief notes on daily activities, 1947; diary containing brief notes on daily activities, 1948	1945-1946; 1947; 1948
7	Diaries		Diaries - 1952-1956; 1957-1961	5-year diary containing brief notes on daily activities, 1952-1956; 5-year diary containing brief notes on daily activities, 1957-1961	1952-1956; 1957-1961
7	Diaries		Diaries - 1962-1966; 1967-1971; 1972-1976	5-year diary containing brief notes on daily activities, 1962-1966; 5-year diary containing brief notes on daily activities, 1967-1971; 5-year diary, 1972-1976	1962-1966; 1967-1971; 1972-1976
7	Diaries		Diaries - 1977-1981; 1982-1886	5-year diary containing brief notes on daily activities, 1977-1981; 5-year diary containing brief notes on daily activities, 1982-1866	1977-1981; 1982-1866
7	Diaries		Diaries - 1986	Diary containing brief notes on daily activities, 1986	1986
7	Diaries		Diaries - 1987	Diary containing brief notes on daily activities, 1987	1987
7	Diaries		Diaries - 1988	Diary containing brief notes on daily activities, 1988	1988
7	Diaries		Diaries - 1989	Diary containing brief notes on daily activities, 1989	1989
7	Diaries		Diaries - 1990	Diary containing brief notes on daily activities, 1990	1990
7	Diaries		Diaries - 1991; 1992-1997	Diary containing brief notes on daily activities, 1991; 5-year diary containing brief notes on daily activities, 1992-1997	1991; 1992-1997
7	Diaries		Diaries - 1998; undated	Diary containing brief notes on daily activities, 1998; undated diary containing brief notes on daily activities	1998; undated
8	Photographs	Motion Picture Files	CODE TWO	Press stills	1953
8	Photographs	Motion Picture Files	DARING MISS JONES	Snapshots from the set [tentatively identified]	Undated
8	Photographs	Motion Picture Files	EXCUSE MY DUST	Press stills	1951
8	Photographs	Motion Picture Files	EXCUSE MY DUST	Press stills	1951
8	Photographs	Motion Picture Files	EXCUSE MY DUST	Snapshot-sized press stills	1951
8	Photographs	Motion Picture Files	EXCUSE MY DUST	Snapshot-sized press stills	1951
8	Photographs	Motion Picture Files	HARD, FAST, AND BEAUTIFUL	Press stills	1951
8	Photographs	Motion Picture Files	HARD, FAST, AND BEAUTIFUL	Press stills	1951
8	Photographs	Motion Picture Files	NEVER FEAR	Press stills	1949
8	Photographs	Motion Picture Files	NEVER FEAR	Press stills labeled under the preliminary title "The Young Lovers"	1949
8	Photographs	Motion Picture Files	NOT WANTED	Press stills	1949
8	Photographs	Motion Picture Files	RIDE THE HIGH IRON	Press stills	1956
8	Photographs	Motion Picture Files	SON OF SINBAD	Press stills	1955
8	Photographs	Motion Picture Files	SON OF SINBAD	Press stills	1955
8	Photographs	Motion Picture Files	STRANGE DOOR	Press stills	1951
8	Photographs	Motion Picture Files	STRIP	Press stills	1951
8	Photographs	Motion Picture Files	VENGEANCE VALLEY	Press stills	1951
8	Photographs	Motion Picture Files	WHILE THE CITY SLEEPS	Press stills	1956
8	Photographs	Television Files	FORD STAR JUBILEE: "YOU'RE THE TOP: A SALUTE TO COLE PORTER"	Press stills	1956
8	Photographs	Stage Files	NO, NO NANETTE	Press stills	1984
8	Photographs	Subject Files	CDs	CDs containing photographs	Undated
8	Photographs	Subject Files	Dogs	Photographs of dogs including a photograph from a dog show	Undated
8	Photographs	Subject Files	Ellicot, Marguerite	Photographs of Sally Forrest's childhood dance teacher	Undated
8	Photographs	Subject Files	Feeney, Agnes	Photographs of Sally Forrest's mother	Undated
8	Photographs	Subject Files	Fitzmaurice, George	Photographs of the director who previously owned Sally Forrest's Beverly Hills estate	Undated
8	Photographs	Subject Files	Forrest, Sally -- autographed stills	Autographed stills of Sally Forrest	Undated
8	Photographs	Subject Files	Forrest, Sally -- headshots	Headshots of Sally Forrest	Undated
8	Photographs	Subject Files	Forrest, Sally -- negatives and positives	Negatives and positive photographic transparencies of Sally Forrest [some negatives include reference photographs]	Undated
8	Photographs	Subject Files	Forrest, Sally - personal photographs	Photographs of Sally Forrest as a child; photographs of family	Undated
8	Photographs	Subject Files	Forrest, Sally -- printouts of photographs	printouts of photographs of Sally Forrest on paper	Undated
8	Photographs	Subject Files	Forrest, Sally -- proofs	Proofs of photographs of Sally Forrest	Undated
8	Photographs	Subject Files	Forrest, Sally -- proofs	Proofs of photographs of Sally Forrest	Undated
8	Photographs	Subject Files	Forrest, Sally -- with dogs	Snapshots and press stills of Sally Forrest with various dogs	Undated
8	Photographs	Subject Files	Forrest, Sally and Milo Frank	Photographs of Sally Forrest and her husband Milo Frank	Undated
8	Photographs	Subject Files	Kelly, Gene	autographed photograph of actor Gene Kelly	Undated
8	Photographs	Subject Files	Lupino, Ida	Photographs of actress and director Ida Lupino	Undated
8	Photographs	Subject Files	McDowell, Roddy	Photographs of Roddy McDowall and Sally Forrest including an autographed photo	Undated
8	Photographs	Subject Files	Miscellaneous	Miscellaneous personal photographs	Undated
8	Photographs	Subject Files	Montalban, Ricardo	Autographed photograph of actor Ricardo Montalban	Undated
8	Photographs	Subject Files	Nagrin, Daniel	Photograph signed by dancer Daniel Negrin; newspaper clipping of photograph of Nagrin dancing	Undated
8	Photographs	Subject Files	1125 Angelo Dr. (Sally Forrest and Milo Frank house) -- chimney renovations	Photographs of chimney renovation in progress	Undated
8	Photographs	Subject Files	1125 Angelo Dr. (Sally Forrest and Milo Frank house)	Photographs of Sally Forrest's house during the time it was owned by film director George Fitzmaurice	Circa 1920s-1930s
8	Photographs	Subject Files	Soldiers	Photographs of young US soldiers	Undated
8	Photographs	Subject Files	Wedding	Photographs from the wedding of Sally Forrest to Milo Frank	1951

9	Photographs	Unprocessed	[NOT IN FOLDERS]	Approximately 150 photographs, mostly unidentified photographs of Sally Forrest from the 1940s-1950s	Various
10	Oversized Materials		[NOT IN FOLDERS]	Includes photographs of Sally Forrest; communion certificate, 1933; magazine covers; photograph of Jean Harlow; photographs of Hotel Coronado, 1928; paper doll book with paper dolls of Sally Forrest and other actresses	Various
11	Photograph Albums		[NOT IN FOLDERS]	Photograph album containing family photographs of grandparents, parents, other relatives, and Sally Forrest as a child and adult	Various
11	Photograph Albums		[NOT IN FOLDERS]	Photograph album containing family photographs	Various
11	Photograph album		[NOT IN FOLDER]	Black scrapbook containing photographs and clippings from Sally Forrest's visit to Camp Roberts, California	19-May-52
12	Scrapbooks		[NOT IN FOLDER]	Purple folder containing photocopies of clippings mounted on multi-colored construction paper, 1950s	1950s
12	Scrapbooks		[NOT IN FOLDER]	Red leather-bound scrapbook with clippings from 1940s and 1950s (includes clippings from NOT WANTED, NEVER FEAR and clippings discussing production of HARD, FAST, AND BEAUTIFUL	1940s-1950
12	Scrapbooks		[NOT IN FOLDER]	Red leather-bound scrapbook containing clippings from the 1950s	1950s
12	Scrapbooks		[NOT IN FOLDER]	Large brown scrapbook containing clippings related to film and theater career, circa 1950s-1960s	1950S-1960S
12	Scrapbooks		[NOT IN FOLDER]	Red scrapbook with gold detailing containing clippings about ALL THE LOVING COUPLES dir. Milo Frank	1960s
12	Scrapbooks		[NOT IN FOLDER]	Brown scrapbook with roses on the cover containing clippings from 1950s movie magazines and newspapers	1950s
12	Scrapbooks		[NOT IN FOLDER]	Dark green scrapbook containing clippings from gossip columns about Milo and Sally	1950s
12	Scrapbooks		[NOT IN FOLDER]	Large loose pages with British clippings related to 'NOT WANTED	1950s
12	Scrapbooks		[NOT IN FOLDER]	Mint-green scrapbook containing clippings from HARD, FAST, AND BEAUTIFUL and other films	1950s
12	Scrapbooks		[NOT IN FOLDER]	Brown scrapbook containing unidentified clippings	unidentified
12	Scrapbooks		[NOT IN FOLDER]	Brown scrapbook containing unidentified clippings	unidentified
Not in box	Posters		[NOT IN FOLDER]	BANNERLINE	undated
Not in box	Posters		[NOT IN FOLDER]	CODE TWO	undated
Not in box	Posters		[NOT IN FOLDER]	EXCUSE MY DUST	undated
Not in box	Posters		[NOT IN FOLDER]	GRIST MILL	undated
Not in box	Posters		[NOT IN FOLDER]	HARD, FAST, AND BEAUTIFUL	undated
Not in box	Posters		[NOT IN FOLDER]	HIGH COST OF LOVING	undated
Not in box	Posters		[NOT IN FOLDER]	MYSTERY STREET	undated
Not in box	Posters		[NOT IN FOLDER]	NEVER FEAR	undated
Not in box	Posters		[NOT IN FOLDER]	NEVER FEAR (French)	undated
Not in box	Posters		[NOT IN FOLDER]	RIDE THE HIGH IRON	undated
Not in box	Posters		[NOT IN FOLDER]	SEVEN YEAR ITCH	undated
Not in box	Posters		[NOT IN FOLDER]	SEVEN YEAR ITCH	undated
Not in box	Posters		[NOT IN FOLDER]	SON OF SINBAD	undated
Not in box	Posters		[NOT IN FOLDER]	STRANGE DOOR	undated
Not in box	Posters		[NOT IN FOLDER]	STRIP	undated
Not in box	Posters		[NOT IN FOLDER]	STRIP	undated
Not in box	Posters		[NOT IN FOLDER]	STRIP	undated
Not in box	Posters		[NOT IN FOLDER]	VENGEANCE VALLEY	undated
Not in box	Posters		[NOT IN FOLDER]	WHILE THE CITY SLEEPS	undated

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