

Document Citation

Title	Outrage
Author(s)	Janice R. Welsch
Source	<i>Films by Women</i>
Date	1974
Type	program note
Language	English
Pagination	
No. of Pages	1
Subjects	Lupino, Ida (1914-1995), London, Great Britain
Film Subjects	Outrage, Lupino, Ida, 1950

Outrage (1952), Ida Lupino

Distributor: Ivy Films

It is almost in spite of her that there has been an upsurge of interest, especially among women, in the films of Ida Lupino. As far as Lupino herself is concerned, there are no unique feminine insights, no special emphases on problems confronted by women, nothing in her films that should be of particular interest to feminist-oriented groups. As she told Marjorie Rosen in a 1973 interview:

They (her films) were not ONLY about women's problems, they were definitely about men's too. I certainly wasn't about to crash the man's world because I had no idea of wanting to be a director. I HAD to take over my first picture; with the second, we couldn't afford anybody else.

Thus, for Lupino directing was a necessity. In 1949, after seventeen years of screen acting, she founded a film production company, The Filmmakers, with Anson Bond and Collier Young after she and Bond had successfully written and produced a TV film. With Paul Jarrico she wrote the screenplay for the firm's production, *Not Wanted*. When the film's director, Elmer Clifton, was unable to complete the film because of illness, Lupino took over the direction, though her contribution was not enough to warrant directorial credit.

Lupino's debut as a full-fledged director came the following year with her company's second production, *Never Fear* (later retitled *The Young Lovers*). She collaborated with Collier Young on the script. The film was sufficient—because it was personal and warm. Apparently because of her own experience as an actress, she reveals an extraordinary understanding of what an individual is capable of handling comfortably and well in a role. This understanding is probably responsible for her preference for direction by suggestion rather than by demand. As the long list of her TV credits attests, her methods have proven effective and have won her respect as a competent director despite her alleged dislike for the position.

Except for her last motion picture Lupino's films have all tackled serious subjects, at times with a realistic, even documentary approach, though she has ulti-



mately opted for a Hollywood happy ending. Her first film, *Not Wanted*, is a study of an unwed mother. This film was followed by one about a dancer whose career is jeopardized when she contracts polio. The conflict between a young tennis star and her over-zealous mother is explored in *Hard, Fast and Beautiful*, and in *The Bigamist*, as the title suggests, questions are raised about our laws governing bigamy.

Outrage, the film being shown at this festival, is a study of rape. Though the film was released by RKO, it was evidently not widely publicized or reviewed. Mala Powers was cited for her effective portrayal of the victim, a portrayal to which Lupino obviously contributed considerably, but the impact of the film has evidently been softened by its rather facile, upbeat ending. This film, along with the earlier *Not Wanted* and *Never Fear*, led to *Holiday* magazine's singling Lupino out for its 1950 award "to the woman who has done most to improve standards and to honestly present American life, ideals and people to the rest of the world."

Ida Lupino is actually more widely known as an actress than as a director. She was born in 1918 in London into an Italian theatrical family that took pride in its thespian tradition. Lupino became involved in acting when she was quite young. She began on the stage but moved to motion picture performance. After appearing in a number of British films in the early thirties she was offered a contract by Paramount and moved to Hollywood. She made thirteen films while with Paramount (several on loan to other studios) before asking to be released from her contract because of dissatisfaction with her roles. After three years of free-lancing she signed with Warner Brothers and while there co-starred in her most remembered films: *They Drive by Night*, *High Sierra* and *The Hard Way*.

Besides acting, directing, producing and scripting films,

Lupino has written music and would like to devote more time to it. In her interview with Rosen she said, "If . . . I could stay home and take care of the house and write screenplays and lyrics, I'd do it. But I direct simply because it's a livelihood. I have no alternative." Whatever her expressed sentiment regarding film and TV direction, it is clear that Ida Lupino is a talented and competent person whose energy and creativity have prompted her to meet the challenges of a many-faceted professional life and to move into many male-dominated areas with assurance.

Janice Welsch

Not Wanted. Film Classics. 1949. Elmer Clifton, dir. Sally Forrest, Keefe Brasselle, Leo Penn, Dorothy Adams. Lupino assisted with production, direction and screenplay.

Never Fear. Eagle Lion. 1950. Ida Lupino. Sally Forrest, Keefe Brasselle, Hugh O'Brien, Larry Dobkin, Eve Miller. Lupino also co-scripted.

Outrage. RKO. 1950. Ida Lupino. Mala Powers, Tod Andrews, Robert Clarke, Raymond Bond. Lupino also co-scripted.

Hard, Fast and Beautiful. RKO. 1951. Ida Lupino. Claire Trevor, Sally Forrest, Carleton G. Young, Robert Clarke.

On the Loose. RKO. 1951. Charles Lederer, dir. Joan Evans, Melvyn Douglas, Lynn Bari, Robert Arthur. Lupino only assisted with production.

Beware, My Lovely. RKO. 1952. Harry Homer, dir. Ida Lupino, Robert Ryan, Taylor Holmes, Barbara Whiting. Lupino also assisted with production.

The Hitchhikers. RKO. 1953. Ida Lupino. Edmond O'Brien, Frank Lovejoy, William Talman, Jose Torvay. Lupino also co-scripted.

The Bigamist. The Filmmakers. 1953. Ida Lupino. Edmond O'Brien, Joan Fontaine, Ida Lupino, Edmund Gwenn, Jane Darwell. Lupino also assisted with production.

Private Hell 36. The Filmmakers. 1954. Don Siegel, dir. Steve Cochran, Howard Duff, Dean Jagger, Dorothy Malone. Lupino co-scripted and played a small role.

The Trouble with Angels. Columbia. 1966. Ida Lupino. Rosalind Russell, Hayley Mills, June Harding, Binnie Barnes, Mary Wickes.

Janice Welsch is a doctoral candidate at Northwestern University. Her dissertation is entitled *Popular Post-World War II Images of Women in Hollywood Films*. She has taught seminars in the images of women in film at Northwestern University.