



QUEEN OF THE 'B's

Ida Lupino Behind the Camera

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PRAEGER

Queen Of The Bs Ida Lupino Behind The Camera

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Queen Of The Bs Ida Lupino Behind The Camera:

Queen of the 'B's Annette Kuhn, 1995-08-24 Although Ida Lupino is best known as a leading actress in many Hollywood B movies her work as a filmmaker has been neglected by critics historians and audiences In the late 1940s Lupino turned writer producer and director in her own independent production company The films she made beginning with Not Wanted in 1949 were low budget pictures taking an uncompromising approach to controversial subject matter unmarried motherhood disability rape bigamy Lupino is exceptional as the only woman to have directed a visible body of films in the male dominated Hollywood of the 1950s The continuation of that directorial career in television throughout the 1960s strengthens the claim that Lupino is the most prolific and creatively powerful woman director ever to have worked in the moving image industry This book is the first extensive critical study of Ida Lupino's work as a director in both film and television It features in depth essays on each of the films she directed and on her work in television including such popular series as The Fugitive and The Twilight Zone with the most complete credit listing yet published of her television work Viewing Lupino's oeuvre in historical social industrial and aesthetic contexts all the contributors demonstrate that the work repays informed and sensitive readings and many consider it in light of contemporary feminist debates on cinema Queen of the B's is a long overdue reassessment of an important and pioneering director

Ida Lupino, Filmmaker Phillip Sipiora, 2021-07-15 Ida Lupino Filmmaker begins with an exploration of biographical studies and analytical treatments of Lupino's film and television work as director moving forward to assess Lupino's career in film and television with particular attention given to Lupino's singular pioneering achievements and her role's within the cultural milieu's of her time particularly the representation of women in cinema Each chapter includes a close analysis of the film or television work with insights drawn from film history and cultural gender studies to demonstrate that Lupino was a significant directorial figure in the development of film especially in the late 1940s and early 1950s and in television extending well into the 1960s Lupino left her imprint on filmmaking and her canon of film and television work continue to influence Hollywood movie making The contributors to this volume assess Lupino's main strengths as a filmmaker her treatment of narrative movement plotting dialogue gender roles and uses of tradition representations of men and women in frames of parody and satire The book collectively examines the successes and failures of Lupino's directorial career including focusing on the reasons why she initially proved to be so strategic to the progress of women behind the camera

Ida Lupino Gillian Kelly, 2025-07-22 This book contributes to a welcome new wave focusing on the importance of female filmmakers providing a reappraisal of Ida Lupino a cinematic figure of significant importance Given her ability to move between popular and independent cinemas and her status as both a Hollywood star and director writer producer of socially relevant films overlooked by the mainstream Lupino is a particularly interesting case study Employing a range of critical approaches including feminist theory auteur theory and critical theory this book investigates key themes and motifs that developed across Lupino's unusual and unique career as one of the most

significant female players in film history Investigating her oeuvre as actress director writer and producer it discusses Lupino as a complex and important filmmaker whose career on both sides of the camera requires substantially more critical attention than it has been awarded thus far *The Battle for the Bs* Blair Davis, 2012-04-06 The emergence of the double bill in the 1930s created a divide between A pictures and B pictures as theaters typically screened packages featuring one of each With the former considered more prestigious because of their larger budgets and more popular actors the lower budgeted Bs served largely as a support mechanism to A films of the major studios most of which also owned the theater chains in which movies were shown When a 1948 U S Supreme Court antitrust ruling severed ownership of theaters from the studios the B movie soon became a different entity in the wake of profound changes to the corporate organization and production methods of the major Hollywood studios In *The Battle for the Bs* Blair Davis analyzes how B films were produced distributed and exhibited in the 1950s and demonstrates the possibilities that existed for low budget filmmaking at a time when many in Hollywood had abandoned the Bs Made by newly formed independent companies 1950s B movies took advantage of changing demographic patterns to fashion innovative marketing approaches They established such genre cycles as science fiction and teen oriented films think *Destination Moon* and *I Was a Teenage Werewolf* well before the major studios and also contributed to the emergence of the movement now known as underground cinema Although frequently proving to be multimillion dollar box office draws by the end of the decade the Bs existed in opposition to the cinematic mainstream in the 1950s and created a legacy that was passed on to independent filmmakers in the decades to come *The Oxford Companion to the American Musical* Thomas S. Hischak, 2008-06-02 From the silver screen to the Great White Way small community theatres to television sets the musical has long held a special place in America's heart and history Now in *The Oxford Companion to the American Musical* readers who flocked to the movies to see *An American in Paris* or *Chicago* lined up for tickets to *West Side Story* or *Rent* or crowded around their TVs to watch *Cinderella* or *High School Musical* can finally turn to a single book for details about them all For the first time this popular subject has an engaging and authoritative book as thrilling as the performances themselves With more than two thousand entries this illustrated guide offers a wealth of information on musicals performers composers lyricists producers choreographers and much more Biographical entries range from early stars Fred Astaire Bing Crosby Mary Martin and Mae West to contemporary show stoppers Nathan Lane Savion Glover and Kristin Chenoweth while composers Irving Berlin George Gershwin Richard Rodgers and Andrew Lloyd Webber all have articles and the choreography of Bob Fosse Tommy Tune and Debbie Allen receives due examination The plays and films covered range from modern hits like *Mamma Mia* and *Moulin Rouge* to timeless classics such as *Yankee Doodle Dandy* and *Show Boat* Also numerous musicals written specifically for television appear throughout and many entries follow a work *Babes in Toyland* for example as it moves across genres from stage to film to television The Companion also includes cross references a comprehensive listing of recommended recordings and further

reading a useful chronology of all the musicals described in the book plus a complete index of Tony Award and Academy Award winners Whether you are curious about Singin in the Rain or Spamalot or simply adore The Wizard of Oz or Grease this well researched and entertaining resource is the first place to turn for reliable information on virtually every aspect of the American musical

Censorship Derek Jones,2001-12-01 Censorship A World Encyclopedia presents a comprehensive view of censorship from Ancient Egypt to those modern societies that claim to have abolished the practice For each country in the world the history of censorship is described and placed in context and the media censored are examined art cyberspace literature music the press popular culture radio television and the theatre not to mention the censorship of language the most fundamental censorship of all Also included are surveys of major controversies and chronicles of resistance Censorship will be an essential reference work for students of the many subjects touched by censorship and for all those who are interested in the history of and contemporary fate of freedom of expression

Moving Images, Culture, and the Mind Ib Bondebjerg,2000 Since the rise of cinema in 1896 moving images have been of increased importance in the construction of culture and society and for the ways in which we interact with reality and with each other With the coming of television on a global mass scale in the 1960 s and the birth of computers and the information society in the 1980 s we are right now in an expanding and changing culture highly influenced by visual media

Identifying Hollywood's Audiences Melvyn Stokes,Richard Maltby,1999-09-26 No Marketing Blurbs

International Index to Film Periodicals ,1998

Lingua Franca ,1999

Between the Sheets, in the Streets Chris Holmlund,Cynthia Fuchs,1997

Lexikon lesbischer Frauen im Film Daniela Sobek,2000 Met gedetailleerd video overzicht veel filmtips en literatuurverwijzingen Besprekingen bij iedere film en uitgebreide annotatie

Arts & Humanities Citation Index ,2000

Ida Lupino Ida Lupino,Mary Ann Anderson,2011-12 Ida Lupino did not want to be an actress composing and writing were her major interests Ida branched out into film directing and producing in 1949 becoming one of two women to enter the male dominated field While her feature films were primarily aimed at female audiences on television Ida Lupino quickly became known for her skill at directing westerns mysteries and detective dramas shows aimed at male viewers and many featuring all male casts No one ever asked me to direct a love story she said About the Author Mary Ann Anderson has had a varied and extensive career in the world of show business She was exposed to the entertainment industry early on as the daughter of Emily McLaughlin who played nurse Jesse Brewer for more than 25 years in ABC s General Hospital As an author Mary Ann has published Portrait of a Soap Star The Emily McLaughlin Story Mary Ann served as conservator for Ida Lupino the actress and director from 1984 to 1995 Many Brentwood residents who lived on Old Oak Lane recall the time Miss Lupino set her mailbox on fire She also delighted in watering her lawn and the neighbors not the neighbors lawns but the neighbors Through her association with Miss Lupino Mary Ann met many other legends of Old Hollywood such as Olivia de Havilland Joan Fontaine Barbara Hale and Marie Windsor Mary Ann has been instrumental in bringing the stories of Ida Lupino to A E s Biography and Jeffrey Hunter to E s

Mysteries and Scandals by researching writing and appearing in them She also worked on the Ida Lupino Paper Doll Book released by Paper Studio Press *Ida Lupino* Mary Ann Anderson, Ida Lupino, 2018-01-30 Ida Lupino did not want to be an actress composing and writing were her major interests Ida branched out into film directing and producing in 1949 becoming one of two women to enter the male dominated field She was the only woman ever to direct an episode of The Twilight Zone This episode is in the top ten of The Twilight Zone favorites While her feature films were primarily aimed at a female audience the Hitch Hiker film based on the spree killer Billy Cook written directed and produced by Ida Lupino has become a classic film noir Life Magazine did a piece on the 60th Anniversary On television Ida quickly became known for her skill at directing westerns mysteries and detective dramas shows aimed at male viewers and many featuring all male casts No one ever asked me to direct a love story Ida Lupino About the Author MARY ANN ANDERSON s books include Louis Hayward Beyond the Iron Mask The Making of The Hitch Hiker Illustrated and Mr Adams Eve Illustrated all published by BearManor Media Mary Ann served as conservator for Ida Lupino the actress and director from 1984 to 1995 Showmen's Motion Picture Trade Review ,1944 **International Motion Picture Almanac** Terry Ramsaye,1973 **Ida Lupino** William Donati,2013-07-24 British born actress singer director and producer Ida Lupino 1918 1995 cut one of the most alluring profiles of any Hollywood persona during the forties and fifties The star of classic films such as They Drive by Night 1940 High Sierra 1941 and Road House 1948 she was a stalwart of the screen throughout her early career and frequently received top billing ahead of stars such as Humphrey Bogart While her talent was undeniable her insistence on taking only roles she felt would challenge her professionally often put her at odds with the demands of studio executives It was in those periods of frustration and suspension as an actor that Lupino fostered a talent for the filmmaking process In a bold decision for a woman of the era she founded her own independent production company where she became widely regarded as one of the most prolific filmmakers working at the height of the Hollywood studio system She has been described by fellow directors such as Martin Scorsese as resilient with a remarkable empathy for the fragile and heartbroken William Donati s Ida Lupino A Biography chronicles the dramatic life of one of Hollywood s most substantive and innovative artists who lived her life unapologetically both behind and in front of the camera *Ida Lupino* ,2011 *Ida* Michael Druzman,2018-01-14 Ida Lupino was a trail blazer Not only was she one of the most vibrant Hollywood actresses of the 1940s and 1950s starring in such film classics as THEY DRIVE BY NIGHT HIGH SIERRA THE SEA WOLF LADIES IN RETIREMENT ROAD HOUSE LUST FOR GOLD and THE BIG KNIFE but she was also only the second woman to become a member of the Director s Guild As an independent writer producer director her bold films dealt with subjects that the major Hollywood studios were afraid to tackle out of wedlock mothers polio and rape Her 1953 directorial effort THE HITCH HIKER is a benchmark of the film noir genre Ida s personal life was not easy The daughter of a British theatrical family that stretched back generations she moved to Hollywood while still in her teens languishing in mediocre films until she garnered the role of a mad woman of the streets

in director William Wellman's *THE LIGHT THAT FAILED*. She was also married three times to actor Louis Hayward, producer Collier Young, and the longest certainly the stormiest union of them all to actor Howard Duff. Michael B. Druxman's one woman play *IDA: THE LAST LUPINO* joins *Ida* in 1983 when she is living alone in her decaying Brentwood home as a virtual hermit lamenting the break up of her marriage with Duff. *IDA: THE LAST LUPINO* is a vivid, often witty portrait of a woman who conquered a man's world.

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Table of Contents Queen Of The Bs Ida Lupino Behind The Camera

1. Understanding the eBook Queen Of The Bs Ida Lupino Behind The Camera
 - The Rise of Digital Reading Queen Of The Bs Ida Lupino Behind The Camera
 - Advantages of eBooks Over Traditional Books
2. Identifying Queen Of The Bs Ida Lupino Behind The Camera
 - Exploring Different Genres
 - Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals
3. Choosing the Right eBook Platform
 - Popular eBook Platforms
 - Features to Look for in an Queen Of The Bs Ida Lupino Behind The Camera
 - User-Friendly Interface
4. Exploring eBook Recommendations from Queen Of The Bs Ida Lupino Behind The Camera
 - Personalized Recommendations
 - Queen Of The Bs Ida Lupino Behind The Camera User Reviews and Ratings
 - Queen Of The Bs Ida Lupino Behind The Camera and Bestseller Lists
5. Accessing Queen Of The Bs Ida Lupino Behind The Camera Free and Paid eBooks
 - Queen Of The Bs Ida Lupino Behind The Camera Public Domain eBooks

- Queen Of The Bs Ida Lupino Behind The Camera eBook Subscription Services
- Queen Of The Bs Ida Lupino Behind The Camera Budget-Friendly Options
- 6. Navigating Queen Of The Bs Ida Lupino Behind The Camera eBook Formats
 - ePub, PDF, MOBI, and More
 - Queen Of The Bs Ida Lupino Behind The Camera Compatibility with Devices
 - Queen Of The Bs Ida Lupino Behind The Camera Enhanced eBook Features
- 7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of Queen Of The Bs Ida Lupino Behind The Camera
 - Highlighting and Note-Taking Queen Of The Bs Ida Lupino Behind The Camera
 - Interactive Elements Queen Of The Bs Ida Lupino Behind The Camera
- 8. Staying Engaged with Queen Of The Bs Ida Lupino Behind The Camera
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers Queen Of The Bs Ida Lupino Behind The Camera
- 9. Balancing eBooks and Physical Books Queen Of The Bs Ida Lupino Behind The Camera
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection Queen Of The Bs Ida Lupino Behind The Camera
- 10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
- 11. Cultivating a Reading Routine Queen Of The Bs Ida Lupino Behind The Camera
 - Setting Reading Goals Queen Of The Bs Ida Lupino Behind The Camera
 - Carving Out Dedicated Reading Time
- 12. Sourcing Reliable Information of Queen Of The Bs Ida Lupino Behind The Camera
 - Fact-Checking eBook Content of Queen Of The Bs Ida Lupino Behind The Camera
 - Distinguishing Credible Sources
- 13. Promoting Lifelong Learning
 - Utilizing eBooks for Skill Development
 - Exploring Educational eBooks

14. Embracing eBook Trends

- Integration of Multimedia Elements
- Interactive and Gamified eBooks

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