

5. PREGUNTAS.

5.3. CON RESPUESTA ESCRITA.

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Contestaciones.

De conformidad con el artículo 102.1 del Reglamento de la Cámara, se ordena la publicación en el Boletín Oficial del Parlamento de Cantabria de las contestaciones dadas por el Gobierno a las preguntas con respuesta escrita, de las que ha tenido conocimiento la Mesa de la Cámara en sesión celebrada el día de hoy.

Santander, 5 de julio de 2013

EL PRESIDENTE DEL
PARLAMENTO DE CANTABRIA,

Fdo.: José Antonio Cagigas Rodríguez.

[8L/5300-1989]

TEMA Y CONTENIDO DE LA INTERVENCIÓN DEL ACTOR ESCOCÉS, SCOTT CLEVERDON EN LOS ACTOS CONMEMORATIVOS DEL DÍA INTERNACIONAL DE LAS MUJERES DE ESTE AÑO, PRESENTADA POR D.^a ANA ISABEL MÉNDEZ SÁINZ-MAZA, DEL GRUPO PARLAMENTARIO SOCIALISTA.

"Vista la pregunta con respuesta escrita número 1989, formulada por D.^a Ana Isabel Méndez Sáinz-Maza, Diputada del Grupo Parlamentario Socialista, relativa a "Tema y contenido de la intervención del actor escocés, Scout Cleverdon, en los actos conmemorativos del Día Internacional de las Mujeres de este año", a propuesta de la Consejera de Presidencia y Justicia, se aprueba la siguiente contestación: -----

Se adjunta la intervención del actor escocés Scout Cleverdon." -----



Contestación a la Pregunta Parlamentaria con respuesta escrita nº 1989 solicitada por D^a Ana Isabel Méndez Sáinz-Maza, Diputada del Grupo Parlamentario Socialista, relativa a “Tema y contenido de la intervención del actor escocés, Scout Cleverdon, en los actos conmemorativos del Día Internacional de las Mujeres de este año”.

Se informa que: En jornada abierta a todo el público el Sr. Scout Cleverdon resumió en lengua española su conferencia “Women in Film”:

“..I thought I could do better...Gathering up my courage, I timidly proposed to Gaumont that I would write one or two short plays and make them for the amusement of my friends. If the developments which evolved from this proposal could have been foreseen, then I probably never never would have obtained his agreement. My youth, my lack of experience, my sex all conspired against me” Those were the words of Alice Guy Blanché. The year: 1896.

The film she made premiered at the International Exhibition in Paris. It was called *La Fee Aux Choux* (the cabbage patch fairy). It sold Mr. Gaumonts equipment so fast that she was relieved of her duties as a secretary and instead was put in charge of her boss's brand new production company.

She is now credited with being the first person, man or woman to bring narrative storytelling to the movies. Before that film was little more than a curiosity, something that Gaumont, Lumiere's inventor of the 60mm camera saw as little more than a child's toy. Films were small slices of everyday life; a train arriving to a station, a man walking and so on. Alice, although just a secretary in his office, saw the potential and approached him with an idea.

She is now credited with the directing, producing and very often the writing of some 300 films. In the “Who's Who of Film” of 1915 she it is said that she tackled every genre and manner of film: fairytales and fantasies, romances and comedies, religious parables, myths, trick films, and paintings that came alive. She even produced, as Francis Lacassin points out in “Sight and Sound”, a science fiction film entitled, *In the Year 2000* in which women rule the world.

The history of women in film in it's entirety, parallels the role of women in society.

As cinema changed its relationship to society so did the roles of women involved in its creation.

However, history proved to be a somewhat malleable phenomenon.

For instance, In *The Dictionary of Film Makers*, published as late as 1972, author Georges Sadoul lists Blache this way:

Guy Blaché, Alice - *...originally Leon Gaumont's secretary when he was still only making film equipment. She began making short films intended for use as*



demonstrations to clients. She made her first film, "La Fee Aux Choux" in 1896, some months before Melies, thus becoming the first woman director in the world.

What is significant about this is that the listing of Melies in the same book describes him as the first director of story films, the father of narrative cinema. Not the first man director, but the first director. Although Blaché's La Fee Aux Choux was produced as a vehicle to help sell the motion picture projector, and not specifically intended for entertainment purposes as Melies' products were, it was most certainly a "story" film. Running about a minute, it was based on old French fable about a fairy who makes children in a cabbage patch. Historian Sadoul, however, chose to invent the subcategory, "woman director" presumably in order to reserve the title of "first director" for a man.

She met an Englishman, got married, had children and moved to the United States. Initially to Cleveland but after 3 years of life as a housewife they all moved to New Jersey where she founded the production company Solax at a cost of \$100,000 of her own money. An extraordinary sum for the day. It was what we would recognize as a fully equipped studio: 5 stages, workshops, dressing rooms, darkrooms, processing rooms and screening rooms.

Between October of 1910 and June of 1914 Solax produced some 325 films. Solax's lady president directed anywhere from 35 to 50 of them. The studio was described as having "an unbroken line of success."

The film historian Gerald Peary says "She is an authority on the emotions. For centuries she had given them full play while man has carefully trained himself to control them."

Historians have been quick to point out that she appeared to avoid stories dealing with women and feminist issues. I suppose she had to do it, since denying to be credited as a woman, was a way of accepting her on the boy's club.

However her daughter Simone Blaché in her book "Women who make movies", said "In many respects she was a nineteenth-century person. She believed in the family structure. And yet, she had strong feminist views. She was enthused by everything she saw and heard that was feminist in any way."

A quick look at a few of the films made in 1912 gives us a little insight to her apparent 'avoidance' of potential feminist issues.

THE CALL OF THE ROSE. Grace Moore, a professional opera singer, marries a young miner, who takes her West and sets her up in a little college. For a time, Grace is happy watching her devoted husband dig for gold. But soon, "the emptiness of her inactive existence" leads her to leave her husband and go East to resume her career... And yet, she still is not completely happy. Her husband comes East and they are reunited. (Does Grace keep her career? The plot outline doesn't say)

WINSOME BUT WISE. An "impecunious" young lady "full of energy and pluck" goes West. She gets an idea that she can catch a notorious bandit who has eluded posse after posse. The cowboys laugh. The young lady sets out by herself, captures the bandit through trickery when she gets him to try on handcuffs, then takes him in and gets the reward.



THE TWO LITTLE RANGERS. "Wild Bill" Grey, wife-beater and villain, is chased to a shack by two young sisters, Mary and Gladys. "The girls are determined to get him and, after seeing their volley of bullets have no effect, discharge a firebrand from a bow. The firebrand sets the shack on fire and Grey perishes in his own tomb.

Her shadowy The Sewer (1913) presages film noir by 40 years while 1912's Algie, The Miner ... broached the forbidden topic of homosexual love.

She also dealt with sympathetic portrayals of Blacks and Jews in a time when the country was overwhelmingly and shamelessly racist and anti-semitic.

All of this success was soon to come to an end. By 1919 Hollywood had grown and it became impossible for an independent studio to survive. Solax and the returned to France alone with her children. The respect she had won in the USA meant nothing back in her home country. She had no copies of her films and few believed what she had done.

Returning to the US in 1927, reports historian Louise Heck-Rabi, she returned to the States to search for her films. But a visit to the Library of Congress, as well as several film depositories uncovered nothing at all.

Ironically at the same time, on the West Coast of the United States of America another trio of women were, at least in part, responsible for the demise of independents like Solax and film makers like Alice. And unwittingly Alice herself with her love of nurturing new talent was, in many ways, the cause. Ironically, another woman would become one of those pillars of Hollywood that would crush her.

One of Guy-Blache's most promising employees was the director Lois Weber, who signed on to the U.S. division of Gaumont as an assistant and secretary when her husband, who forbade her to work, was away on business.

Who was the first woman to produce, direct, star in, and co-author a major motion picture? Barbra Streisand ? Yes, If you're thinking of sound films. But she had a predecessor in Lois Weber, whose name is as forgotten as the films she created.

In her early twenties Lois Weber ran away to New York to study voice but the poverty she saw there inspired her to missionary work to help the underprivileged. Those early experiences would become the foundation of her highly moral stance in the films she made and ultimately her demise, when the movie-going public hungered for fewer morals and more entertainment.

A bona fide auteur, she'd go on to create some 100 films, often on incendiary topics about social change: Most notably, she appeared fully nude as 'The Naked Truth' in 1914's The Hypocrites (which she also wrote and directed). Audiences flocked to the film to see the nudity and were subject to her courageous condemnation of corruption in the Church, Politics and the Business World.

She dealt with taboo topics such as birth control and abortion in 1916's *Where Are My Children?* She was against abortion but for birth-control. What with the state of healthcare at that period in history, a rather sensible point of view for the time given her religious leanings.



After the film was banned by the Philadelphia Board of Censors, censorship trials sprang up all over the country. The ensuing publicity drew hundreds to the theaters where many had to be turned away. *WHERE ARE MY CHILDREN?* grossed *three million dollars*.

It seems that she may have been the first to understand that controversy was an ideal medium for a message and an even better selling point.

The Pennsylvanian later joined Universal Studios. At \$5,000 a week, before long she became known as the highest-paid woman director in the world.

In 1915, Weber opened the door for the screenwriter Frances Marion. A reporter in her native San Francisco and one of the few women to cover WWI battles overseas, Marion arrived in Tinseltown and got a few jobs as an actress before

Lois noticed her.

Weber taught Marion editing, costuming, a full range of cinematic tasks. Such breadth served her well: By 1917, this ever-witty scribe became the top-paid screenwriter in Hollywood — *male or female*. She is often described as the first woman to win an Oscar for screenwriting, the truth is she was only the second person ever, man or woman, to win one ("the Big House" 1930). She also happened to win the third Oscar ever for screenwriting ("the Champ" 1931, remade in 1979 with John Voigt).

Among Marion's credits are some of cinema's earliest sound classics: *Anna Christie* (1930) - Garbo's first talkie; *Min and Bill* (1930), with an Oscar-winning performance by Marie Dressler; *Dinner at Eight* (1933); *Camille* (1937); and *Stella Dallas* (1937). To say her creative range was far-reaching would be an understatement. Many of Marion's films, as Marjorie Rosen notes in *Popcorn Venus*, were action dramas, glib and fast-paced, with gangsters and gun battles. [They were]... the antithesis of... "women's pictures".

Adela Rogers St. Johns called Frances Marion "the senior all of us sophomores want to be" not only because of the respect she received within the film business, but because of her successful private life as well. Marion managed to raise two sons on her own after her husband Fred Thomson died suddenly of tetanus in 1928 and she kept her priorities clear. She joked that her huge estate on the top of a Beverly Hill was "the house that bunk built" and confided to her best friends that, with the exception of Fred, she had spent her life "searching for a man I could look up to — without lying down."

In the 1930's she signed on as a contract writer for MGM she said herself that there wasn't a single script produced on which her advice wasn't sought.

When Frances examined her own Oscar she declared it "a perfect symbol of the picture business: a powerful athletic body clutching a gleaming sword, but the half of his head, the part that held his brains, completely sliced off." Always practical, she used her Oscars for doorstops and occasionally as nutcrackers. In a world where writers are lucky if they get 10 scripts produced in their lifetimes Frances Marion is credited with around 150 making her by far the most prolific in film history.

It was her early association with an actress which perhaps had the biggest impact on the history of film.



She was Mary Pickford.

Mary Pickford was only 26, says Ally Acker, film historian; *when she met D.W. Griffith for the first time, the brash sixteen-year-old didn't hesitate to tell him so. "You must realize I'm an actress and an artist," she informed the great director, "I've had important parts on the real stage. I must have twenty-five a week guaranteed, and extra when I work extra."*

She would go on to be the first millionaire movie star. Her image as "America's Sweetheart" kept her playing teenagers well into her thirties. In fact when she tried to change that image and started play more mature roles her audiences waned.

She married Douglas Fairbanks Jr. And together with Charlie Chaplin they formed United Artists. In fact during her career she asked to be paid whatever Chaplin was getting. She demanded equal footing with men and she got it. Such was the power of her stardom. And no one understood it more acutely than she. She was the focal point of the entire industry at the time. She was smart enough to keep her credit of director/producer off the films she mad with her new company.

She was rarely directed, in fact, on her movies, the director usually just handled the crowds. She knew what would work.

She herself said:

"Nobody every directed me, not even Mr. Griffith. I respected him, yes...but when he told me to do things I didn't believe in, I wouldn't do them. I would not run around like a goose with its head off, crying, "Oooo...look! A little bunny!" That's what he taught his ingénues, and they all did the same thing. "I'm a grown girl, " I said "I'm sixteen....I won't do it!"

The films she created were in many ways the ultimate escapist fantasies. A mature woman pretending to be a little girl.

It is ironic that just as she ruled Hollywood, it was at the cost of maintaining a rather backward view of women. She did the smartest thing in many ways; she gave the public what it wanted.

In many ways her contemporaries had undo all that good she did.

Francis Marion was very often credited with creating that image through her screenplays. With classics like classics like Pollyanna, Little Princess, and M'Liss. There were dozens and dozens of other women who helped blaze the path. Margery Wilson, who played "Brown Eyes" in Intolerance shortly after arriving in Los Angeles in 1914, directed several feature films as well as writing a half dozen books. And Marion Wong was president of Mandarin Film Company, reported to be "the only Chinese producing concern" in America.

It is difficult to overstate the impact that the films these women made had on the hinterlands. Different mores, fashions, lifestyles and foreign lands were all seen for the very first time. Oh, you could read about these things in books if you sought them out, but suddenly there it all was, around the corner on the local big screen. Suffragettes marching in the newsreels built support for their cause, "A Girl's Folly" revealed both the tangible benefits and the emotional price of living the high life, the work of Margaret Sanger was promoted in "The Hand



that Rocks the Cradle," and the list goes on and on. Their movies literally and figuratively opened up a whole new world to an entire generation.

Yet just as quickly as the opportunities for women to control their own creative product had opened, they began to close. Large studios became the only economical method to churn out these new high budget "talking" films. Sound required a massive influx of capital and Wall Street invested. The hundreds of production companies that had flourished at the beginning of the decade fell victim to consolidations, mergers, and bankruptcies, reducing the number of profitable studios to only a handful by 1930. New layers of bureaucracy were added, jobs were tightly delineated and with production and distribution controlled by only a few, women were pushed aside. Movie making was now big business. When Cleo Madison could no longer find backers for her own films, she returned to acting in "minor roles in minor films" and as early as 1919, Gene Gauntier became convinced the business had "passed her by" and moved to Sweden to write novels. Both Lois Weber and Alice Guy Blache suffered from the professional jealousies of their husbands and both couples separated in the early twenties. Weber's "message films" left the Jazz Age audiences cold and while she attempted several "comebacks" during the twenties, when she died in 1939, she was managing an apartment building in Fullerton. "The premier woman director of the screen and author and producer of the biggest money making features in the history of the film business" only two decades before, warranted only a few lines of an obituary in *Variety*. Frances Marion paid for her funeral.

A precious few of the women survived in the business into the late thirties, compromising along the way to the point where Frances Marion said "screenwriting became like writing on the sand with the wind blowing." Just as Rosie the Riveter was sent home after World War II, the women of Hollywood were no longer welcome in jobs men now wanted. A handful of women would continue to work behind the camera, but directors like Dorothy Arzner and Ida Lupino were the rare exception to the rule.

Dorothy Arzner

Dorothy Arzner directed 17 features between 1927 and 1943. She was the only director in mainstream Hollywood at the time to work with all of the major female stars of her day: Clara Bow, Rosalind Russell, Lucille Ball, Merle Oberon, Claudette Colbert, Silvia Sydney, Joan Crawford and Katherine Hepburn.

She began her career by typing scripts for Cecile B De Mille's brother William. Her ambition led her to the editing room where she quickly became head editor cutting fifty two films in two years at Paramount.

She made an even bigger impression when she worked out how to double Valentino in *Blood and Sand*, where he had to appear to fight bulls in a corrida in Madrid.

With a plan of matched close ups and clever cutting, she shot the needed footage of the Star and blended it with stock shots of a bullfight. She saved the studio a small fortune. Threatening to leave Paramount to direct at Columbia, Schulberg, the Boss, conceded to allow her to direct at his studio. She said



she'd rather direct A pictures at a smaller studio than B pictures at Paramount. And so it was that with most negotiations, the party willing to say no wins. She worked with Clara Bow, a major star of the time. Their personalities absolutely opposite to one another and yet complimentary.

It was on *"The Wild Party"*, Paramount's first Talkie that she suggested that the sound man put his microphone on a fishing pole and follow the actor's around so that they don't have to shout or come closer to camera.

Thus the Boom Microphone was invented.

In an interview in 1976 for the New York Times when asked why she was the only woman director working in movies before the war she said

"I don't honestly know. Maybe producers felt safer with men; they could go to a bar and exchange ideas more freely. But I made one box-office movie after another, so they knew they could gamble a banker's money on me. If I had a failure in the middle. I would have been finished. Today, of course even the stars are all men. When men do put women in pictures, they make them darned sappy, weeping all over the place it's disgusting"

She has been described as film's first feminist although she, as with most other historic women in film denied it. She merely wanted to reflect strength and humanity in her characters, many of whom happened to be women.

The back of her director's chair read, *"Mother Of Us All..."*, a nom de plume that Ida Lupino solicited, encouraged and used fully to subversive advantage. It was her armor against a time when women needed to be sexless to be effective in a man's terrain. It was a technique that for a time proved ingenious.

Taking into account both her feature film work and her later television work, Ida Lupino holds the crown as the most prolific American woman director in history. And possibly, even to date, the most prolific woman director in the world.

Between 1949 and 1954, Lupino wrote and directed six features for her own company, *"The Filmmakers"*, while starring in seven features directed by others. Later for television serials like *Thriller*, *Have Gun Will Travel*, *The Fugitive*.

She reached her full potential as an actress in the 40's in film noir pictures like Raoul Walsh's, *High Sierra*, Ironically, it was her experience of powerlessness as an actress (initially, she was dubbed, *"the English Jean Harlow"*) that drove her to want to control her own career, and hence, to directing.

Because Lupino began directing independently, she did not have to pass the potential subject matter of her films past anyone. And so, as Richard Koszarski has said,

"her films display the obsessions and consistencies of a true auteur...What is most interesting about her films are not her stories of unwed motherhood or the tribulations of career women, but the way in which she uses male actors: particularly in The Bigamist and The Hitchhiker, 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."

She became so adept at directing tough "action" pictures, that she had a hell of a time convincing studio heads that she could do a love story. Her final filmographic output was well over a hundred.



You don't tell a man," Lupino once said, "You suggest to them. ' Let's try something crazy here. That is, if it's comfortable for you, love.' I'd say, 'Darlings, Mother has a problem. I'd love to do this. Can you do it? It sounds kooky, I know.

But can you do this (lit'l ol' thang) for Mother?' And they do it - they just go and do it. I loved being called Mother.

If it sounds perverse or manipulative in our age, it was in perfect tenor for the woman of 1950. Especially if that woman is the only woman directing in an all male Hollywood of the 50's and 60's, which in fact, Ida Lupino was.

Perhaps she came into the business as she came into life, with a chip on her shoulder, something to prove. A little cast down, a little bitter, but always ready to face the fate life seemed to pose for her. By the 40's she was known as "the darling of the Tough Guy school of directing" - along with some of her favorites: Raoul Walsh, Fritz Lang, William Wellman. "There was none of this nonsense, said Lupino characteristically, I mean, you got your backside in there, baby, and you did it."

From the start, Lupino could never do what she dreamed of doing. "I had no desire to crash a man's world." she said in 1975. Ever since she was a kid, she wanted to be a writer. Instead, she did what she thought would make her father proud of her. "I knew it would break his heart if I didn't go into the business." The perfect set up for a 50's good girl who would later dub herself, "Mother", before a team of men.

Then, her acting career. At least here she would be taken seriously. She was enrolled in one of the most prestigious acting schools in England, the Royal Academy of Dramatic Arts.

My agent had once told me that he was going to make me the Janet Gaynor of England - I was going to play all the sweet roles. Whereupon, at the tender age of thirteen, I set upon the path of playing nothing but hookers.

She was plucked out of RADA for her first movie role in Allan Dwan's *Her First Affair*. Ida, in turn, plucked her eyebrows, dyed her hair blond, and was known to audiences from the debut as, "the English Jean Harlow". From a film called, *Money for Speed* done soon after, Lupino was discovered by Hollywood, who literally thought they had found the next Alice in Wonderland.

Paramount scouts had heard of me. (In the film,) I had played a dual role. They only saw the section where I was this sweet little blond, not the part where I was the hooker...When I finally got to Hollywood for the screen test, they said, 'What have we got here? She ought to play the caterpillar or something.' But they were stuck with me for five years.

Eventually getting so bored to tears of standing around the set while "someone else seemed to be doing all the interesting work," Lupino teamed up with her second husband, Collier Young, and formed her own company. "Her work for The Filmmakers," says Carrie Rickey, "could serve as a model of modern feminist moviemaking. Not only did Lupino take control of production, direction and screenplay, but each of her movies addresses the brutal repercussions of sexuality, independence, and dependence."

conscious issues for the themes of her movies: rape, bigamy, polio, unwed



motherhood. Like Weber, she handled these topics at a time when they would, to say the least, elicit controversy. But unlike Weber, Lupino was first and foremost an entertainer, not a preacher. Actors felt comfortable and confident taking orders from her because she was also, still, a performer. She knew the game from their side.

And her films, like life, posed problems, though not necessarily solutions. Rarely did her films have pat resolutions. Something unexpected would interrupt the flow of her characters' day, and their whole lives were suddenly changed: a bookkeeper walking home alone gets raped (in an era no one even mentioned the word, sex), a hitchhiker that someone innocently picks up turns out to be a psychopath - these we they can't possibly predict bring into question the whole moral fiber of our world, just like life. There are no easy answers. Lupino was wise enough as an filmmaker not to give any. Her films stay open-ended. In this way, she is most akin to contemporary European filmmakers like Margarethe Von Trotta.

"Lupino's are unlike other American movies of their time (1949 - 1954)" says Rickey. "All made for less than \$ 160,000, without stars, without studio ("I suppose we were the 'New Wave' of the time, said Lupino,) and astonishingly without liberal piety." 9

Ronnie Scheib, in an article in "Film Comment", astutely points out, "The 'problem' [for Lupino's characters] is not how to reintegrate them back into the mainstream; the 'problem' is the shallowness of the mainstream and the void it projects around them - the essential passivity of ready-made lives."

The typical Lupino character is one who rides buses. Real live people who when they eat out it's at a diner or lunch counter. They're not dissatisfied with their lower-middle-class lot (the way Joan Crawford is in *Mildred Pierce*), because they're basically optimists...all dreaming for Mr. Right to save them, only to discover painfully there's no Mr. Right. No other Hollywood movies of the time promoted such bitter wisdom.

If you were lucky enough to be able to interview Ida Lupino in the days when she was still giving interviews, but were unlucky enough to broach the question of feminism, she would have lashed out at you with something like, "Any woman who wishes to smash into the world of men isn't very feminine. Baby, we can't go smashing. I believe women should be struck regularly - like a gong. Or is it, Bong" Quite the opposite of her sisters some 30 years earlier, Ida realized that if she was to succeed it would have to be playing the same game as everyone else.

I didn't see myself as any advance guard, or feminist," she said. "I had to do something to fill up my time between contracts. Keeping a feminine approach is vital -- men hate bossy females. Instead of saying, 'Do this,' I tried to make everybody a part of it. Often I pretended to a cameraman to know less than I did. That way I got more cooperation."

By 1972, however, when she was more removed from the situation and competition was not an issue, Lupino became more compassionate to others of her sex.



I'd love to see more women working as directors and producers. Today it's almost impossible to do it unless you are an actress or writer with power...I wouldn't hesitate right this minute to hire a talented woman if the subject matter were right...

After the demise of her company, "The Filmmakers" in 1954, Lupino was suddenly in great demand for the budding medium of television. Norman Macdonnell, long time producer of Gunsmoke said of Lupino, "You used Ida when you had a story about a woman with some dimension, and you really wanted it hard-hitting." Richard Boone, who also liked his direction hard boiled, called Lupino with a script by Harry Fink, "famed for his graphic descriptions of physical violence, which included rape, murder and sandstorms."

She soon became typecast as the director who could only do action sequences. She was dying to do a love story, but no one thought she could handle it. Finally, the G.E. Television Theatre gave her a shot at a love story between Anne Baxter and Ronald Reagan 15! Routinely in those days, she'd get called to get producers out of their worst mayhem. So much for women directors only able to do "women's" pictures.

Here is a snippet of Lupino directing on one of her TV westerns:

"Any rocks up there to give you a problem, darlin' Now, Walter, baby, while we're here we might as well take the posse through. I want my camera here...That's right. You read my mind, love... Now the posse won't be coming through as such a clip. Start out at a reasonable speed...That's it sweetheart...Now, are we lathering the horses in this sequence, sweetie? If not, we should be... That's divine, love. OK, follow Mother, here we go, kiddies!"

In later years, she left Collier Young for Howard Duff, with whom she had a daughter, Bridget. And although she said in 1973 that any good woman who has a man that loves her should stick by him, by 1976 she was changing her tune. Lupino directed less and less after her marriage to Duff, deferring more and more to his career. "A decision I think she regretted," said her executor, Mary Ann Anderson. "It's only my opinion, but I think that Ida felt very under acknowledged by the film world. I think she regretted pushing Duff's career instead of her own. And now she resents being forgotten."

Lupino was a woman working in a man's job at a time when it was a great societal faux pas to take a job away from a man. It makes great sense that she "didn't like the company of other women," as she so unashamedly proclaimed. It was the correct thing for a woman in her position in the 50's to feel, (like the old Groucho Marx line, "I wouldn't belong to any club that would have me as a member.") That is, if she wanted to subsist in a man's world and keep working. It's not so surprising that Lupino's favorite of her own films was The Hitchhiker, which was a wholly male cast and crew. Necessity saw it that on the set, Lupino felt herself as, "one of the boys".¹⁸ Isn't it a nice thing for women's film her/story that she wasn't. I hope if she reads this, she will know that at least in the heart of this author, her pioneering achievements will nary go forgotten.

Many of the films these women created have been lost forever, but archives such as the Museum of Modern Art, Eastman House, UCLA and the Library of Congress and organizations like the National Film Preservation Foundation and



the Women's Film Preservation Project are racing against time to preserve those that remain. And while the number of women working in Hollywood today does not touch those of the early years, they are on the upswing once again and today's women have a rich history to inspire them and claim as their own. In Spain, the first woman with record of being a movie director, was Rosario Pi, who in 1934, founded Star Films and was the President of the Company. She had done it due to the politic movement that allowed her the access to the profession on full uprising o feminists during the Republic. She promotes the first film of Edgar Neville : "I want to go to Hollywood". He produced "The man who laughed at love" and "12 men and a woman". In Nov. 1935, she directed the first female movie ever: "El gato montés", a film version of a well known opera. Her second movie was: "Molinos de viento", but the Spanish civil war finished her career as filmmaker. We had to wait 20 years for another woman to direct: Ana Mariscal.

Ana Mariscal in 1952, founded "Bosco Films". Colleague of Bardem and Berlanga, work against the stablishment. He started as an actress doing big movies at Cinnecità. She is the lead of Raza, of José Luis Saenz de Heredia, script written by Francisco Franco. She did other successful movies as an actress . But was after her marriage with Valentín Javier, who both funded a production company and directed her first movie: " Segundo López, aventurero urbano", (1952) risking her own money. She promoted in every village and her dream became also her worst nightmare.

Iciar Bollain, Isabel Coixet, Laura Mañá, Sophia Coppola, many women are shinning since then in Spain and abroad, but to return to the place we started. At the age of 78, Alice Guy Blaché was finally honored in France as the first woman filmmmaker in the world, at the Cinematheque Francais, and made a knight of the French Legion of Honor. But in Mahwah, New Jersey, the State in which she changed the course of film history and made her most ntrepreneurial triumphs, she died anonymous. Not one newspaper carried her obituary. She was 95 years old.

The greatest service we can do to these innovators, is not to remember them as great women but to not forget them as extraordinary film makers.

Her story was changed, lied about and was mostly unknown until recent years. The powershift from cinema's early days as the work of devoted inventors and auteurs to the adoption of film as a potential money making business caused people such as Alice and a great many other innovators to be swept under the carpet of history. Melie's film 'the first men on the moon' became a great success in the United States, but only after Edison acquired a print and had it duplicate for distribution with his name on it.

After all, business is business."

Santander, 13 de junio de 2013

LA DIRECTORA DE IGUALDAD, MUJER Y JUVENTUD

Fdo.: Isabel Gómez-Barreda García

SECRETARÍA GENERAL DE LA CONSEJERÍA DE PRESIDENCIA Y JUSTICIA