

Figures

I.1	Early Wyler staging-in-depth (<i>The Shakedown</i> , 1929)	8
I.2	Deep focus dialogue (<i>Wuthering Heights</i> , 1939)	8
I.3	Deep focus dialogue (<i>The Little Foxes</i> , 1941)	9
I.4	Deep focus dialogue (<i>The Children's Hour</i> , 1961)	9
I.5	Deep focus demonstrating character's reaction to significant object (<i>The Little Foxes</i> , 1941)	10
I.6	Staging-in-depth without deep focus as to direct attention to one part of frame over another (<i>The Little Foxes</i> , 1941)	13
I.1	Staging-in-depth (<i>The Shakedown</i> , 1929)	28
I.2	Staging-in-depth with character movement within a static shot (<i>The Shakedown</i> , 1929)	29
I.3	Extreme staging-in-depth with static characters in the foreground and moving characters middle- and background (<i>The Shakedown</i> , 1929)	31
I.4	Fairly shallow staging-in-depth but with character arrangement allowing for single shot dialogue (<i>The Shakedown</i> , 1929)	31
I.5	Shot composition that allows action–reaction in one shot (<i>The Love Trap</i> , 1929)	33
I.6	Long take which allows actors to play the scene longer (<i>The Love Trap</i> , 1929)	33
I.7	Composition and shot length preventing the interruptions of edit points (<i>The Love Trap</i> , 1929)	34
I.8	Staging-in-depth and frame within a frame composition (<i>The Love Trap</i> , 1929)	35
I.9	Staging-in-depth without deep focus, but with rack focus between planes to shift attention (<i>The Love Trap</i> , 1929)	36

1.10	Staging-in-depth without deep focus, both characters in frame but the emotion of only one is important (<i>The Love Trap</i> , 1929)	37
1.11	Staging-in-depth and frame within a frame (<i>Hell's Heroes</i> , 1929)	39
1.12	Use of stairs (<i>These Three</i> , 1936)	41
1.13	Use of stairs (<i>The Heiress</i> , 1949)	41
1.14	Use of stairs (<i>Ben-Hur</i> , 1959)	42
1.15	The dynamic and confined nature of office activity displayed by the crossing movement of characters (<i>Counsellor at Law</i> , 1933)	43
1.16	Spatial dimension created by movement toward and away from camera and past other characters (<i>Counsellor at Law</i> , 1933)	44
1.17.1	The hectic nature of office activity demonstrated by movement in and out of doors (<i>Counsellor at Law</i> , 1933)	45
1.17.2	The hectic nature of office activity demonstrated by movement in and out of doors (<i>Counsellor at Law</i> , 1933)	45
1.18	Creating deep spatial reality without deep focus (<i>Counsellor at Law</i> , 1933)	46-7
1.19	Use of proto-film noir lighting to express character's dark emotions (<i>Counsellor at Law</i> , 1933)	48
1.20	Use of staging and lighting to express characters' emotional separation (<i>Counsellor at Law</i> , 1933)	48
1.21	The mirror limbo from <i>Citizen Kane</i> (1941) antedates . . .	50
1.22	. . . Wyler's use of the same effect in <i>The Good Fairy</i> (1935)	50
1.23	Staging-in-depth for humorous effect (<i>The Good Fairy</i> , 1935)	51
3.1	Character relations expose a postwar social reality premised in hierarchies of class, gender, and race difference (<i>The Best Years of Our Lives</i> , 1946)	75
3.2	Wyler maintains a relation between interiors and exteriors (<i>The Best Years of Our Lives</i> , 1946)	76
3.3	Viewers see the protagonists as well as what the protagonists see, simultaneously (<i>The Best Years of Our Lives</i> , 1946)	76
3.4	Wyler composes in depth, splitting viewer attention (<i>The Best Years of Our Lives</i> , 1946)	78
3.5	Wyler invites viewers to construct meaning from character relations, blocked and staged in deep space (<i>The Best Years of Our Lives</i> , 1946)	79
3.6	Acting style and lighting contributes to the creation of an expressionist reality, or inwardness, outwardly expressed (<i>The Best Years of Our Lives</i> , 1946)	83
3.7	Wyler uses style to achieve a verisimilar appearance of inner subjective reality (<i>The Best Years of Our Lives</i> , 1946)	84
4.1	The loneliness between the end of one life and the beginning of another (<i>Dodsworth</i> , 1936)	91
4.2	The ominous nature of an extremely low angle (<i>Dead End</i> , 1937)	91

4.3	Multiple planes and multiple frames (<i>Dead End</i> , 1937)	92
4.4	Hemming in the characters (<i>Detective Story</i> , 1951)	95
4.5	Hemming in the suspect (<i>Detective Story</i> , 1951)	96
II.1	Staging-in-depth to demonstrate dissimilar views toward violence simultaneously (<i>Friendly Persuasion</i> , 1956)	215
II.2	Fight scene shot with extremely long lens to express the futility of violence (<i>The Big Country</i> , 1958)	218
II.3	God's-eye expressing detachment from or disapproval of human violence (<i>The Big Country</i> , 1958)	219
II.4	Staging-in-depth and deep focus expressing the futility of kindness when faced with extreme violence . . . or perhaps the exploitation of violence for good (<i>Ben-Hur</i> , 1959)	222
I4.1	Life isn't always what one likes (<i>Roman Holiday</i> , 1953)	263
I4.2	Duty comes before pleasure (<i>Roman Holiday</i> , 1953)	266
I4.3	<i>Flâneurs</i> are invisible to others (<i>Roman Holiday</i> , 1953)	269
I4.4	"Positive" stereotypes of Italian locals (<i>Roman Holiday</i> , 1953)	270
I4.5	The iconic Vespa ride from <i>Roman Holiday</i> (1953) lives on	271