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Gradation of Emphasis in the CinemaScope Westerns of Anthony Mann: A Style Analysis

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Abstract

This article examines the stylistic mechanics behind the notion of gradation of emphasis in the CinemaScope westerns directed by Anthony Mann. It confronts the general assumptions with regard to CinemaScope with fresh empirical data. Building on Barry Salt's quantitative methods, it studies the cutting rates and shot scale in Mann's 1950s films and aims to situate these within the broader context of film style in CinemaScope. This article furthermore analyzes the particular stylistic strategies Mann employed in order to create gradation of emphasis in his westerns, examining if the CinemaScope frame was particularly suitable for them, while also exploring the general relevance of the notion.

Keywords

CinemaScope; Anthony Mann; gradation of emphasis; film style; western; Charles Barr; David Bordwell; Barry Salt.

Gradation of Emphasis in the CinemaScope Westerns of Anthony Mann:

A Style Analysis

When Hollywood adopted the anamorphic widescreen process CinemaScope in 1953, many studio filmmakers worried about how to direct spectatorial attention through compositions with an aspect ratio of 2.55:1, or later 2.35:1.¹ While many of their initial stylistic strategies seemed to assure above all that the audience would notice all the crucial information in the unusually broad frame, directors could also put more demand on viewers, barely emphasizing or even consciously marginalizing important visual details. As CinemaScope appeared to encourage filmmakers to focus on what was happening within the shot, many argued that it offered spectators more freedom to look around. It thereby seemed to oppose the instructiveness of the close-up/montage style with a more subtle “gradation of emphasis”, an idea coined by Charles Barr (1963: 18) in his seminal essay “CinemaScope: Before and After”.

This article will examine the stylistic mechanics behind the notion of gradation of emphasis. It will do so by closely analyzing the films Anthony Mann directed in the 1950s, with particular attention for his westerns, the genre in which he made all of his CinemaScope films. The first part will fuse theoretical reflection and rational inquiry by confronting some of the general assumptions that have been made with regard to CinemaScope’s alteration of cutting rates and shot scale, two stylistic parameters that play a vital role in the creation of gradation of emphasis, with fresh empirical data. Building on Barry Salt’s quantitative methods for analyzing film style, it will examine these stylistic parameters in all of Mann’s films from the 1950s, as well as in a comparison sample of 31 CinemaScope films, in order to situate his individual treatment of them within the broader context of film style in 1950s CinemaScope. The second part of this article will then analyze the stylistic strategies Mann

employed in order to create gradation of emphasis in his CinemaScope westerns. This part will examine whether the CinemaScope frame was indeed, as Barr (1963: 18) argued, particularly suitable for subtly highlighting compositional details. While doing this, this article will further explore the broader relevance of gradation of emphasis, looking at its manifestations in the westerns Mann directed before the advent of CinemaScope.

A Full View

In the final scene of Mann's CinemaScope western *Man of the West* (1958)² the reformed outlaw Link Jones (Gary Cooper) confronts his former posse. Link had volunteered for a holdup job in the ghost town of Lasso, but instead of robbing the local bank, he shoots his accomplice Trout (Royal Dano). He then awaits the other two bandits Claude (John Dehner) and Ponch (Robert J. Wilke), whereupon the climactic gunfight follows. At the moment Link's rivals reach Lasso, Mann refuses to cut to a closer shot in order to emphasize their arrival, but instead sustains the composition: Link is sitting on the porch of the bank in the foreground on the left edge of the frame, whereas the outlaws appear from behind a rock formation in the very far distance on the right (figure 1: *Link Jones awaits the two bandits in Lasso*). The viewer therefore notices their arrival before Link does. During the shootout that follows, Mann avidly uses the proportions of the CinemaScope frame. "This is the first time that the man shooting and the man shot are both kept constantly in frame at the same time", Jean-Luc Godard (2015: 16) wrote of this final gunfight in his review for *Cahiers du cinéma*. Mann indeed builds the scene around various (very) long shot compositions, in which he repeatedly offers the viewer more information than the characters receive themselves (figure 2: *The shootout in Lasso, with Link on the left edge, Claude on the right edge and Ponch on*

the roof). He thereby urges his audience to adopt an attentive spectatorial posture in order to discover the crucial peripheral details in the composition.

Many of the initial reactions to CinemaScope applauded the focus on mise-en-scène that the process appeared to instigate. In the years before its advent, André Bazin (2009: 90) had been championing depth staging, in which he detected the antidote to the imposition of meaning on reality through editing. From the late 1930s onward, Bazin (2009: 101) argued, filmmakers such as William Wyler and Orson Welles had been employing depth of field compositions in order to establish “a relationship between the viewer and the image which is closer to the viewer’s relationship to reality.” He pointed out that, by means of these compositions, directors encouraged their viewers to adopt “a more active intellectual approach”, as they were no longer able to “focus their attention on that of the filmmaker, who chooses for them what they should see” by means of analytical editing (2009: 101). However, even more than staging in depth, CinemaScope, with its long takes and compositions spread across the breadth of the frame, offered viewers an almost physical perception of reality (Bazin 1985c: 13). “Even more than its predecessor,” Bazin (2014b: 292) concluded, “it has come along to definitively destroy montage as the key element in cinematic discourse.” Several of his disciples at *Cahiers* quickly echoed Bazin’s enthusiasm: François Truffaut (1985: 274) recognized in CinemaScope “an effective increase in realism”, Jacques Rivette (1985: 277) looked forward to “what each aspect of mise-en-scène will gain in effectiveness, in beauty, and in breadth”, and Eric Rohmer (1985: 280) lyrically welcomed its wide, and therefore less artificial compositions: “CinemaScope finally brings to our art the only palpable element it lacked: air, the divine ether of the poets.”

In spite of *Cahiers*’ eagerness, Barry Salt (1983: 246; 2009: 403) has argued, by means of his statistical style analyses, that the impact of CinemaScope on cutting rates was in fact rather insignificant. The anamorphic widescreen process, he suggested, simply arrived at

a time when the average shot length (ASL) of Hollywood studio films had been, and still was, rising. In order to examine whether Mann's work corresponds to Salt's hypothesis, I measured the ASL of all of the films he directed in the 1950s, the decade in which widescreen arrived. Contrary to what Salt argued, these measurements reveal that the ASL of Mann's work in CinemaScope clearly exceeds that of his other films.³ [Table 1 about here] The results show some deviations, such as *The Glenn Miller Story* (1954) and *Serenade* (1956), both of which feature lengthy shots of the musical performances of Glenn Miller (James Stewart) and Damon Vincenti (Mario Lanza), respectively, which evidently raises the ASL. The most remarkable divergences are the high ASL of *God's Little Acre* (1958) – Mann's controversial depiction of labor activism and marital infidelity in the southern United States, of which “the most outstanding cinematic feature” is indeed its “use of long takes” (Darby 2009: 189) – and the low ASL of *Men in War* (1957), the story of a group of foot soldiers in the Korean War. These films were produced independently⁴ and although both are recognizable Mann films, “neither one fits readily into the categories suggested by Mann's career” (Basinger 2007: 167). The impact of CinemaScope on Mann's cutting rates becomes easily noticeable when one compares the ASL of the three CinemaScope westerns he directed in the 1950s to that of the other westerns he made between 1953 (the year CinemaScope appeared) and the end of the decade, each of which is filmed in a different aspect ratio: *The Naked Spur* (1953) in the Academy ratio (1.37:1), *The Far Country* (1954) in spherical widescreen (1.85:1), and *The Tin Star* (1957) in VistaVision (1.85:1). [Callout 1 about here] The cutting rates of the westerns Mann directed before 1953 further contradict the general tendency Salt (2009: 403) detected with regard to CinemaScope's minor impact on films' ASL, which, he suggested, had been rising in the first half of the 1950s: In the last five westerns Mann directed before making his first one in CinemaScope, his ASL declined with every single film: 10.2 seconds for *The Furies* (1950), 9.7 for *Devil's Doorway* (1950), 8.5 for *Bend of the River* (1952), 7.8

for *The Naked Spur*, and 7.6 for *The Far Country*. The ASL of Mann's westerns only went up again in 1955, when his first films in CinemaScope were released: *The Man from Laramie* and *The Last Frontier*.

As the deviant ASLs of *The Glenn Miller Story* and *Serenade* indicate, genre is an important aspect to take into account when examining and comparing stylistic parameters in different films. In order to situate the ASL of Mann's CinemaScope films within the broader context of 1950s CinemaScope filmmaking, I developed a comparison sample of 31 CinemaScope films from the 1950s⁵ of which I measured the ASL. The results clearly indicate that even in the same widescreen system, different genres yield very distinctive results: CinemaScope musicals, melodramas, and crime films tend to have a higher ASL, whereas westerns, adventure films, and science-fiction are cut more rapidly. [Table 2 about here] Although Mann directed only westerns in CinemaScope, several scholars have argued that his oeuvre offers a highly suitable case for analyzing how the conventions of a genre might spur directors to alter their distinctive style. As Jeanine Basinger (2007: 4) and William Darby (2009: 3) pointed out in their studies of Mann's career, his work can easily be divided into four stages: his B-films of the early 1940s, his noirs of the late 1940s, his westerns of the 1950s, and his epics of the early 1960s. Robin Wood (2013: 8) put forward that all of these films contain "specifiable recurring characteristics of style and theme that would point to an overall author called Anthony Mann", but nonetheless added that "when an artist shifts into a new genre he becomes, inevitably, a somewhat different author, the characteristics inflected, modified, extended by the generic particularities." Although this article focuses exclusively on Mann's films from the 1950s, the ASL of these films indeed appears to confirm the impact of genre on style, considering the difference in cutting rates between Mann's westerns on the one hand and his music films, such as *The Glenn Miller Story* and *Serenade*, or a domestic drama such as *God's Little Acre* on the other hand.

Shot Scale and the Landscape Composition

Various critics and scholars have stressed the significance of the landscape and its influence on characters in Mann's westerns. Andrew Sarris (1985: 98) perceived in these films "some of the most brilliant photography of exteriors in the history of the American cinema." In a 1965 interview with *Sight & Sound*, the director himself insisted that he would "never show a piece of scenery, a gorge, a chasm, without an actor in it", and furthermore explained that "it is the figure which gives the composition vitality, and the character who suddenly forces a relevance out of the setting." In *Horizons West*, his seminal book on the western, Jim Kitses (2004: 161) wrote: "Mann exercises the expressive potential of the medium to create a pathetic relationship between man and environment." Basinger (2007: 69) suggested that, in Mann's westerns "the landscape both frames and embodies action", and added that "a character's position in the narrative (as well as his psychological state) is to be read from his relationship to the landscape." As David Boxwell (2003) put forward, Mann's characters "are diminished as if they were figures on the theatrical stage, hieratically set against landscape and sky on Western locations." Darby (2009: 64) then emphasized Mann's "consistent use of landscape to enhance and enlarge the conflicts in which their characters find themselves embroiled", while Wood (2013: 9) pointed out that "when a mountain appears in a Mann movie you are pretty certain that it will be climbed, and with extreme difficulty." Lastly, Jeremy Carr (2015) stressed how, in *The Man from Laramie*, Mann "pays particular attention to the natural, scenic environment and its inherent influence on character thought and behavior, punctuated in this film by Mann's use of CinemaScope." Carr thereby echoed Bazin's (1985b: 167) *Cahiers* review of that same film, in which he applauded Mann's particular treatment of the CinemaScope frame in order to situate his characters within the

western landscape: “like a fish in a bigger tank, the cowboy is more at home on the wide screen.”

My measurements of the shot scale in Mann’s films from the 1950s seem to offer quantifiable support for the significance of the landscape composition in his westerns.⁶ [Table 3 about here] The results reveal that his westerns contain a lot more very long shots (VLS) than the films he made in other genres. Moreover, Mann’s first westerns in CinemaScope (*The Man from Laramie* and *The Last Frontier*) reveal a sharp increase in the use of the very long shot compared to the westerns he had made in the years before CinemaScope arrived (*Bend of the River*, *The Naked Spur*, and especially *The Far Country*). This responds to the insights of Carr (2015) and Bazin (1985b: 167), both of whom recognized in Mann’s CinemaScope films the culmination of his emblematic use of the landscape. The shot scale data moreover respond to a suggestion made by Charles Barr (1963: 15), who argued that CinemaScope indeed offered a very suitable format for “landscape films”, a term he used to define films such as Budd Boetticher’s *Ride Lonesome* (1959) and Nicholas Ray’s *The Savage Innocents* (1960)⁷, and less for “more confined drama.”

It is remarkable that the increase in the use of the very long shot in Mann’s CinemaScope films does not necessarily imply a decrease in closer shots. David Bordwell (2005: 27; 2007: 288) has demonstrated how CinemaScope, especially in its early stages, urged filmmakers to put the camera further back, as shooting close-ups could lead to unflattering wide-angle distortions. *The Man from Laramie* and *The Last Frontier*, however, feature more close-ups (CU) and medium close-ups (MCU) than most of the westerns Mann directed before the advent of CinemaScope. [Callout 2 about here] This then seems to confirm Mann’s repeatedly articulated fondness for close shots, even in CinemaScope. “If there is one consistent image in Mann’s work,” Boxwell (2003) argued, “it is the close-up of a man registering pain, more often than not caused by another man in a fight.” *Man of the West*,

Mann's third CinemaScope film, even contains the second highest amount of close-ups and medium close-ups of all his 1950s films⁸, again at the expense of the medium long shot (MLS) and the long shot (LS), rather than the very long shot, which he used almost as frequently as he did in his earlier CinemaScope westerns. Wood (2013: 9) pointed out that Mann's preference for close shots was indeed always in balance with his "equally characteristic use of [the] long shot." However, this penchant for close shots in CinemaScope appears to have been much more of an idiosyncratic one. While the shot scale data in the CinemaScope comparison sample suggest that the western genre often urged filmmakers to make abundant use of the very long shot, they also indicate that there is no clear relation between genre and the amount of close shots. Nevertheless, Mann's CinemaScope westerns all contain a remarkably high amount of big close-ups (BCU) and close-ups. [Table 4 & 5 about here]

Gradation of Emphasis as Classical Strategy

For Bazin, it was clear that CinemaScope encouraged filmmakers to concentrate on what was happening within the shot. Not unlike depth of field, he argued, the anamorphic widescreen system offered directors an alternative way to "organize their composition", as "they could achieve the same results by using the width of the CinemaScope screen" (2014: 290). The particular film style this shift provoked allowed spectators to scan carefully designed shot compositions more freely and discover the crucial details within them. CinemaScope, Bazin (1985a: 16) reasoned, thus contributed to the creation of a more participatory intellectual approach among viewers. Roland Barthes (1999) adopted a similar spectatorial posture, describing his experience of watching an early CinemaScope film as follows: "I move effortlessly within the field's range, I freely pick out what interests me." Christian Keathley

(2006: 46-47) pointed out that in the early 1950s, both Barthes and the *Cahiers* critics “celebrated the fact that an increased image size also increased the visual freedom they had before the film image.” CinemaScope’s defenders from within the film industry shared this impression of increased spectatorial freedom. In a memo to Twentieth Century-Fox president Spyros Skouras, written in January 1953, Vice President in Charge of Production Darryl F. Zanuck (1993: 223) claimed that CinemaScope would have almost as much “audience participation value” as the three-film system Cinerama. John Belton (1988: 37) noticed how both widescreen systems “sought to satisfy the perceived demand on the part of the postwar public for participatory experience, engaging its audiences in an active entry into the co-creation of the fiction of the film.” Ariel Rogers (2013: 64) also examined this active role for the viewer, specifying that the spectatorial participation CinemaScope incited was “presented in terms of intellectual involvement rather than physical thrills”.

In his article ‘CinemaScope: Before and After’, Barr (1963) presented one of the earliest takes on the particular film style that CinemaScope urged filmmakers to adopt and its implications for spectatorial involvement. Despite its lack of firm empirical foundations (which spurred Barr to write a contextualization of it for a 1985 widescreen issue of *The Velvet Light Trap*⁹), the article contained a number of influential insights and concepts that are still highly relevant when studying the style of CinemaScope films. Barr pointed out that CinemaScope indeed encouraged stylistic strategies that invited the audience to adopt an active spectatorial posture. He argued that, compared to the 1.37:1 Academy ratio or smaller widescreen ratios, the CinemaScope frame “enables complex scenes to be covered even more naturally: detail can be integrated, and therefore perceived, in a still more realistic way. If I had to sum up its implications, I would say that it gives a greater range for *gradation of emphasis*” (1963: 18). He further mentioned that, although these particular details only became truly effective when perceived “qua casual detail”, the shot compositions in which

they figured always resulted from a director's intentional organization of the image (1963: 19). CinemaScope did oppose the instructiveness of montage, but spectatorial freedom was still regulated. As Belton (1988: 38) pointed out, "CinemaScope did not so much provide a greater realism as it did a greater illusion of spectatorial involvement with the spectacle seen on the screen." Barr (1963: 18) convincingly argued how a well-organized CinemaScope composition does not allow viewers the autonomy to pick out what interests them: "they [the eyes] can be led to focus on detail, and to look from one thing to another within the frame with the emphasis which the director intends: that is, if the spectator is alert." Barr, in other words, praised filmmakers for including details in the CinemaScope composition in more subtle ways while at the same time emphasizing their appearance just enough for "alert" viewers to notice them. Even in the wide CinemaScope frame, (the illusion of) freedom of interpretation thus remained a highly calculated effect. Roger Cardinal (1986: 118) described a very similar rhetorical strategy in his piece on peripheral details in film, and called it *litotes*, or "conscious understatement": "despite their presentation as marginalia, these events are carefully posed and indisputably relevant. We are expected to sit up straight and notice them." [Callout 3 about here]

The shot at the beginning of the final shootout in *Man of the West*, in which the spectator is expected to notice the arrival of the two bandits before Link does, illustrates how CinemaScope provided directors with a greater range for gradation of emphasis rather than actually offering spectators complete autonomy of vision. It is in fact rather difficult *not* to notice the arrival of the two outlaws in Lasso. Although Mann avoids editing to closer shots, he uses other classical strategies in order to highlight their advent: (1) character movement (they appear from behind a rock formation, the only movement in the static composition), (2) staging (they appear at the vanishing point of the composition, and our look is directed toward them over the shoulders of the horses), (3) lighting and color (the area they appear in is lit

more brightly by natural light and displays the most vivid colors in the composition), (4) architectural lines (the aperture framing created by the posts of the building stresses their appearance), and (5) sound (the whinnying of the horses, which eventually causes Link's awareness as well).

Bordwell (2005: 37; 2007: 303; 2008) has repeatedly demonstrated how various stylistic strategies can highlight an element in the composition. Although whether we notice this element still depends on our ability to examine the composition carefully, these (combinations of) different strategies clearly steer our attention. While Bordwell (1985: 20) acknowledged Barr's notion of gradation of emphasis¹⁰, he rejected the idea that CinemaScope fundamentally altered classical film style. In several of his works, Bordwell (1985: 22-23; 1988: 363) illustrated this vision by offering an alternative to the analyses of the raft scene in Otto Preminger's *River of No Return* (1954) that were done by V.F. Perkins (1962: 18) and Barr (1963: 11). In the scene, farmer Matt (Robert Mitchum) saves newlyweds Harry (Rory Calhoun) and Kay (Marilyn Monroe) from capsizing. When Harry lifts Kay off the raft, she accidentally drops her suitcase, which drifts off screen to the right. Preminger does not cut in to a closer shot of the suitcase, but rather allows it to float by twice more in the background of the same shot. Both Perkins (1962: 18) and Barr (1963: 11) argued that Preminger thereby offered the spectator a certain interpretive freedom, as he did not explicitly announce the significance of the suitcase. Bordwell (1985: 22-23), however, pointed out that although Preminger did not cut to a closer shot of the suitcase, he used "other means to draw our attention to the bundle": when Kay drops the suitcase, the musical score crescendos, she turns toward it, reaches for it, and screams, while the camera pans to the right to reframe it. Editing might have gotten scarcer in CinemaScope films, but the other stylistic strategies classical filmmakers used in order to direct spectatorial attention, such as sound, dialogue, color, lighting, staging or movement were all part of the classical schemata as well (Bordwell

1988: 363). “When a new tool is introduced into U.S. studio filmmaking”, Bordwell (2007: 283) explained, “it’s usually shaped to fit existing routines. Filmmakers try to exploit the new device’s unique features while still integrating it into standard work practices and stylistic functions.” CinemaScope was no exception to this idea.

A scene halfway through *The Man from Laramie* applies the same mechanisms as the shootout in *Man of the West*. Will Lockhart (James Stewart) goes out for a nightly walk in the isolated town of Coronado. Mann frames him in a very long shot as he enters the frame on the right side. Suddenly an unrecognizable silhouette appears on the left edge of the composition and approaches Lockhart via the roof of the building he is walking beside, supposedly to make a violent move against him. Initially Mann refuses to cut to a closer shot of the assaulter, instead using other cues to emphasize the threatening presence of the double-crossing Chris Boldt (Jack Elam): (1) character movement (apart from Lockhart, Boldt is the only moving figure in the static composition), (2) architectural lines (various components of the set point in his direction), (3) color (his grey trousers contrast with the dark surroundings, and (4), most notably, the sinister score, suggesting danger. When Boldt flees after a brief fight, Mann moreover applies similar strategies to stress that an Apache has witnessed their battle. He frames him in the background behind Lockhart, but now the score has adopted the impending sound of an Indian drumbeat. Boldt only appears twice in the film, and both times Mann challenges the viewer to discover his ominous presence. When Lockhart meets his companion, Charley O’Leary (Wallace Ford), in the rocky Santa Fe landscape, Charley suddenly notices that someone is following them. Instead of cutting to a closer shot in order to reveal the identity of the pursuer, Mann then includes a very long shot of the vast landscape in which the viewer, apparently from the men’s point of view, is able to notice how a horse rider evanescently disappears behind a hill in the far distance, accompanied by Charley’s voice: “He’s keeping out of sight.”

Stressing the Edges

CinemaScope might have discouraged filmmakers to cut to closer shots, the strategy still remained a classical method to emphasize important details and guide spectatorial attention through the wide frame. Even in shot compositions that initially seem to challenge our awareness, directors often include closer shots eventually, in order to assure that every viewer will register the essential information. When Boldt approaches Lockhart via the roof in *The Man from Laramie*, Mann firstly employs rather subtle tools to emphasize his presence. By means of these tools, he purposefully generates suspense, as the viewer will discover a significant detail in the composition that is yet unknown to the protagonist. However, after granting us a few seconds to notice Boldt's presence autonomously, Mann eventually does cut to a closer shot, in order to assure that everyone is aware of his impending assault.

In his influential essay, Barr (1963: 23) argued that although CinemaScope deterred the explicit close-up/montage style, it did at the same time enhance its naturalness: "montage is at once less necessary and more acceptable." CinemaScope took away the "need to fragment reality", Barr explained, "but there is less harm in fragmenting it because the different bits can be fitted together more satisfactorily." According to Barr (1963: 22), a scene from Nicholas Ray's *Bitter Victory* (1957) contradicted "most of the facile generalizations about Scope". He noticed that in this scene, which features the three main characters around a table, classically filmed in singles in close-up and medium close-up, the editing is less disorienting than in the Academy ratio, mainly because a close-up in CinemaScope does not necessarily separate a character from his or her surroundings. Even in close shots, the format encouraged filmmakers to use the edges of the frame, where "there is décor and space and perhaps some casual detail" (Barr 1963: 22).

Barr offers a plausible explanation for the surprisingly high amount of close-ups and medium close-ups I measured in Anthony Mann's CinemaScope westerns. The director's fondness for these shots has been stressed repeatedly (Boxwell 2003; Wood 2013), but the CinemaScope frame seems to have encouraged him to include even more close shots. As Barr pointed out, a close shot in CinemaScope does not isolate a character from the surrounding landscape. This seems to have been a valuable condition for Mann, whose characters are always heavily influenced by the space they occupy. In *The Man from Laramie* the tension rises between cattle baron Alec Waggoman (Donald Crisp) and his ranch foreman Vic Hansbro (Arthur Kennedy), when the former threatens to fire the latter and reconsider his promise to leave equal parts of the estate to Vic and his son Dave. Mann employs classical shot/reverse shot cutting over the shoulders, with both men framed in medium close-up, to show this poignant dialogue. The CinemaScope frame enables him to include the house from where Waggoman governs the ranch in his medium close-up and the vast landscape with grazing cattle on the right edge of Hansbro's medium close-up, as he claims to belong on this ranch as much as the Waggomans (figure 3: *A medium close-up of ranch foreman Vic Hansbro with grazing cattle in the background*). [Callout 4 about here]

In *The Last Frontier* Mann employs similar strategies that show the benefits of cutting to closer shots in CinemaScope. When trappers Jed Cooper (Victor Mature) and Mungo (Pat Hogan) have to report for duty in the army fort they have sought shelter at, Mann challenges the viewer with a very long shot (figure 4: *Jed and Mungo arrive in the far distance on the upper right side of the composition*). When the light-hearted trappers leave their cabin, all soldiers already stand in formation. In this very long shot, we are able to witness their late arrival in the far distance at the upper right side of the composition. Jed and Mungo are emphasized by a subtle aperture framing and by their movement, which contrasts with the otherwise static constellation. This constellation has moreover appeared several times in the

film, as a result of which a fresh element is more likely to attract spectatorial attention. The scene, however, does not exclude cutting to closer shots altogether. At the beginning of the scene, Mann includes a closer shot of both men hastily leaving their cabin to the sound of the bugle call, thereby urging us to look for them in the subsequent very long shot. Although this scene will never focus explicitly on Jed and Mungo, they are subtly present throughout, as Mann subtly incorporates them in almost every composition. Being aware of their position in the first very long shot moreover facilitates spotting them in the subsequent shots, in which they are always positioned on the edges of the wide CinemaScope frame. Many of these even feature foreground characters in medium close-up, but, as Barr (1963: 22) demonstrated, in CinemaScope, this does not prevent the inclusion of peripheral figures. Moreover, both scenes respond to Steve Neale's (2010: 101) analysis of the staging patterns in *The Man from Laramie* and *The Last Frontier*, in which he noticed how Mann repeatedly used the "edges to draw attention to the presence of a major character and to significant objects, gestures and actions."

The Last Frontier contains a scene in which the strategy of edge framing is used even more subtly and this time without the support of a single cut. In the key scene in the film, we witness a confrontation between Colonel Frank Marston (Robert Preston) and Captain Glenn Riordan (Guy Madison), which marks their mutual differences. The former is a tyrannical commander who severely wants to attack the tribe of Indian chief Red Cloud, while the latter is a sensible young captain who realizes that most soldiers at the fort have only recently been enlisted and are therefore highly unprepared for such a fight. Their opposing beliefs are dramatically revealed in the longest shot in the film (it lasts 173 seconds), at the end of which Marston's motifs are clear: his last mission before arriving at Fort Sheldon resulted in the disastrous battle of Pittsburg Landing, in which he lost more than 1,500 men. Now he aims to restore his reputation by attacking Red Cloud. Not coincidentally, their conversation takes

place amid a dozen of wounded soldiers being nursed. Although these soldiers play no active role in this conversation, their presence is a reminder of the inability of Fort Sheldon's soldiers to combat Red Cloud's experienced warriors. Throughout the entire conversation, they surround their superiors, carefully lined up at the edges of the CinemaScope frame. A recovering soldier in red becomes the center of the shot: when Marston enters the cabin, he is narrowly included at the edge of the composition, where his reaction to the visitors' arrival invites us to notice him (figure 5: *A soldier at the right edge of the composition notices Marston's arrival*). When Marston determinedly progresses to Riordan and Cooper, who has just returned from a scouting mission at Red Cloud's camp, the soldier is blocked out by his colonel. He is only revealed again when Cooper leaves, and the conversation shifts from Red Cloud's intentions to the poor condition of the soldiers at Fort Sheldon (figure 6: *As Marston addresses one of the wounded men, the soldier is revealed again*). Just when Riordan stresses the impotence of these raw recruits, Marston ends up next to the man in red and exclaims, "It was up to you to make soldiers out of them, which is exactly what they are going to become," and taps him on the shoulder.¹¹ The soldier then remains visible during the rest of the shot before ultimately being framed at the edge of the composition again in a setup similar to the one that opened the shot.

Foreshadowing CinemaScope

As the discussed scenes from *The Man from Laramie*, *The Last Frontier*, and *Man of the West* illustrate, the CinemaScope frame seemed very suitable for the use of gradation of emphasis. In his essay, Barr (1963: 12) contrasted CinemaScope's greater range for gradation of emphasis with other strategies for highlighting visual information used before widescreen arrived: the editing-driven approach of the silent era and depth staging, which was popular,

although not the norm, in the 1940s and early 1950s. Both strategies implied a less subtle way of integrating detail into the composition, although this had as much to do with the 1.33:1 (or later 1.37:1) aspect ratio itself, which Barr (1963: 18) considered “too much of an abstraction, compared with the way we normally see things.” Opposed to the composition in 1.33:1, in which “detail tends to look too obviously planted” (Barr 1963: 19), CinemaScope drove filmmakers toward compositions that looked “completely natural and unforced” (Barr 1963: 11). The breadth of the CinemaScope frame thus provided directors with more room for the subtle incorporation of details, which consequently encouraged spectators to look for significant details up to the far corners of the composition.

However, this is not to say that the notion of gradation of emphasis does not have a more general pertinence. Barr (1963: 19) clearly argued that CinemaScope did not create entirely new methods, but rather refined older ones. He repeatedly put forward that directors, working in the pre-widescreen era, could already anticipate CinemaScope and achieve great flexibility by concentrating “on the organization of the space within the image”, using, for instance, depth staging and camera movement (Barr 1963: 21). This urged Bordwell (2008) to examine the general relevance of gradation of emphasis, pointing out how filmmakers employed similar strategies before CinemaScope arrived. Barr (1963: 21, 12) himself mentioned how directors such as Jean Renoir, Howard Hawks, Max Ophüls, and Kenji Mizoguchi were able to open up the 1.33:1 frame and present events lucidly “with each detail given its appropriate weight”. His suggestion was echoed by many of the *Cahiers* critics, who often put forward that the particular film style CinemaScope cultivated had been foreshadowed by many of their favored auteurs. Rivette (1954: 278) wrote that the use of the breadth of the screen and its empty spaces, much more than depth staging, epitomized “the language of true filmmakers”, something he saw achieved by D.W. Griffith, Renoir, F.W. Murnau, and Fritz Lang long before the advent of widescreen, while Rohmer (1985: 281) saw

“potential CinemaScope in *La règle du jeu*, *The Magnificent Ambersons* and *Rope*” because of “their spatial continuity”.

However, subtly including details appeared to be much more difficult to achieve before widescreen. As Barr (1963: 19) argued, we notice a certain artificiality in a composition in the 1.33 frame, as “any detail which is placed there *must* be deliberate”. Bordwell (2008) pointed out that details in a smaller composition indeed “tend to look too obviously planted. The frame is so closed-in that any detail which is placed there must be deliberate.” If we encounter such planted details in the 1.33 frame, we do not so much discover them qua casual detail, but their presence is rather imposed upon us. In *Bend of the River*, border raider Glyn McLyntock (James Stewart) is approached from behind by a Shoshone Indian. Again the viewer receives more information than the protagonist, which generates suspense, but there is a lesser sense of discovery. As the Shoshone enters the frame from below, his menacing appearance is not only stressed by classical tools, such as (1) staging (his central positioning on the foreground, even partly blocking McLyntock), (2) color (his white feathers contrast with the dark surroundings), and (3) music (the impending score), but also his obtrusive entrance in the foreground in the center of the almost square frame denies us even the illusion of a discovery. [Callout 5 about here] Similar examples are not difficult to find in Mann’s pre-CinemaScope films: the hat of Ben Vandergroat (Robert Ryan), which emerges from behind a rock in *The Naked Spur*, is emphasized by movement, color, and depth staging, while the appearance of Stella Rigaud (Joanne Dru) in the background of Steve Martin’s (James Stewart) fight with the townspeople in *Thunder Bay* (1953) is highlighted by movement, color, and an aperture framing. This reduced sense of discovery even remains in widescreen formats with a smaller aspect ratio than CinemaScope: it is, for instance, not hard to notice how Ben Tatum (Walter Brennan) is about to be shot in the back by Judge Gannon’s (John McIntire) men, whose presence is stressed by movement,

color, and depth staging, or later, how Gannon, emphasized by his movement across a window and Ronda Castle's (Ruth Roman) look toward him, aims to ambush Jeff Webster (James Stewart) in *The Far Country*. The tools Mann employs are the same as in his CinemaScope westerns, but the spectatorial experience appears much less participatory.

Conclusions

This article aimed to examine the stylistic mechanics behind Charles Barr's notion of gradation of emphasis. It closely analyzed the 1950s films of Anthony Mann, with particular attention to his CinemaScope westerns. The first part confronted the general assumptions made with regard to cutting rates and shot scale in CinemaScope with empirical inquiry by systematically measuring these parameters in all of Anthony Mann's 1950s films, as well as in a comparison sample of 31 CinemaScope films from the same decade. The results revealed that, contrary to Barry Salt's hypothesis on the insignificant impact of CinemaScope on cutting rates, the ASL of Mann's work in CinemaScope clearly exceeds that of his other films. Measurements of the shot scale in Mann's films and the comparison sample then confirmed Mann's repeatedly articulated fondness for very long shots, attributing the high amount of very long shots in his films not only to individual preferences but also to the iconography of the western genre and the conditions of the anamorphic widescreen. More remarkably, the measurements revealed that Mann, contrary to the general belief that CinemaScope urged filmmakers to put the camera further back, used more close shots in his CinemaScope westerns than he did before in the same genre, and more than his contemporaries used in their CinemaScope films.

The second part of this article was devoted to the different stylistic tools Mann employed in order to create gradation of emphasis in his CinemaScope westerns. The

anamorphic widescreen process drove Mann toward slower cutting rates and more very long shots, which facilitated the subtle placement of details within his compositions. But even in shots that included foreground figures positioned closer to the camera, the director could benefit from the proportions of the CinemaScope frame in order to subtly underscore peripheral details. Moreover, he did not exclude cutting to closer shots altogether, but rather used it as a strategy to urge viewers to look for marginalized details in very long shot compositions, thereby proving Barr's claim about the increased naturalness of cutting in CinemaScope. Although Bordwell correctly argued that the particular stylistic tools filmmakers used to create gradation of emphasis in CinemaScope were all part of the classical schemata as well, Mann's westerns illustrate that the spectatorial experience appeared much less participatory in the pre-widescreen era, as details in the 1.33 frame often look too obviously planted.

By means of this twofold structure, this article has tried to demonstrate the relevance of a style analysis that relies both on detailed measurements of formal parameters and profound examinations of the mechanisms behind particular scenes. The obtained data with regard to ASL and shot scale in Mann's CinemaScope westerns indicate that the systematic analysis of an individual filmmaker's style in a particular genre in a specific historical, technological, and industrial context might offer a valuable addition to the overall view on CinemaScope style produced by data-driven analyses. The meticulous study of the strategies Mann used in order to create gradation of emphasis then illustrate how concrete analyses of specific scenes can rely on measurements of certain formal parameters, but also how they can add nuance to them, exploring the complex choreographies filmmakers developed in order to solve particular problems.

Notes

¹ Originally Twentieth Century-Fox intended to release CinemaScope films in an aspect ratio of 2.55:1. It was possible to achieve this ratio because the stereophonic soundtrack was put on magnetic strips along both edges of the film. However, because many exhibitors did not want to invest in the new sound systems that were needed to play the stereophonic soundtrack, Fox started to distribute CinemaScope films on mono optical sound prints again, which reduced the width of the picture, leading to an aspect ratio of 2.35:1. This remained the standard aspect ratio when, in 1956, the studio agreed to supply “MagOptical” prints, which combined both the optical and the magnetic soundtrack on a single print.

² I have briefly touched upon the final gunfight in *Man of the West* previously in the article ‘You See It or You Don’t: CinemaScope, Panoramic Perception and the Cinephiliac Moment’, which has been published in *LOLA*. This article presents the shootout in Lasso as one of various scenes in which filmmakers challenge their viewers to scan the entire composition and look for ephemeral and contingent details in the CinemaScope frame.

³ All measurements of ASL and shot scale shown in this article have been performed with the digital measuring tool of Cinemetrics, an “open-access interactive website designed to collect, store and process scholarly data about film” (Tsivian, 2009: 93). Analyzing a film with Cinemetrics not only yields data on selected stylistic parameters but also films’ dynamic profiles, reflecting fluctuations of shot lengths within the duration of the film.

⁴ *Men in War* and *God’s Little Acre* were produced by Mann’s own company Security Pictures, and released through United Artists.

⁵ The comparison sample was taken from a population containing a maximum of 355 American CinemaScope films that were released in the United States between September 1953 (when *The Robe*, the first CinemaScope release, premiered) and December 1959. Of these films, a maximum of 277 were available on DVD, Blu-ray, VHS? or via video-on-

demand services in Belgium on January 4, 2015. As no complete and accurate list of all CinemaScope films has been compiled yet, this amount is based on two existing lists: one that was published in *Widescreen Movies* (Carr and Hayes 1988: 91-103) and one that appears on the website *The Widescreen Museum*, curated by Martin Hart. In order to compose the sample while taking into account the diversity of the population, I opted to use stratification, a method that “divides the sample into separate sub-groups and then selects random samples from within each group. These sub-samples are then combined to form the complete issued sample” (Sturgis 2008: 176). The CinemaScope comparison sample has been stratified along two criteria: production company and release date.

⁶ In order to measure the shot scale, the size of the human figure depicted within the frame is determined in relation to the height of the frame. This generates a division into seven possible shot sizes. A big close-up (BCU) includes only the head of the figure, while a close-up (CU) contains at least its head and shoulders. A medium close-up (MCU) shows the body from the waist and elbows upward, a medium shot (MS) displays it from the hips and wrists upward, and a medium long shot (MLS) covers it from the knees upward. A long shot (LS) shows the body of a standing figure in its entirety, whereas a very long shot (VLS) is every shot that contains more than merely the full height of the figure. An eighth category, labeled ‘Other’ (O), is used in order to register all shots that do not contain a human face. These might take the form of empty landscape or interior shots but also insert shots of objects or body parts other than the human face.

⁷ Nicholas Ray’s *The Savage Innocents* was in fact released in Super Technirama 70, instead of CinemaScope. Films in Super Technirama 70, which was launched by Technicolor in 1959, were photographed on 35mm and then optically enlarged to 70mm prints.

⁸ The only of Mann's 1950s films that contains more close-ups and medium close-ups than the 181 in *Man of the West* is *Men in War* (with 208 close-ups and medium close-ups, and even seven big close-ups), shot in spherical widescreen and in black and white.

⁹ In the article, which is composed as an open letter to the editorial board of *The Velvet Light Trap*, Barr reconstructed the historical and theoretical context in which he wrote 'CinemaScope: Before and After'. Although he acknowledged that the 1963 article is "a work of some substance and historical importance" (1985: 5), he mostly downplayed its importance. He wrote, for instance, that "other contributors are covering this ground with more inwardness than I could" (1985: 5) and that "the article has dated in the light of more recent and more rigorous historical and theoretical work" (1985: 7), suggesting "the kind of rigorous empirical research on the history of film style that has been done by Barry Salt" (1985: 7).

¹⁰ In *Figures Traced in Light* (2005), Bordwell defined gradation of emphasis as "the possibility that secondary aspects of the image can reinforce or play off the major action".

¹¹ The way Mann employs the soldier in red is an example of what David Bordwell (1988: 59) has called "priming": the inclusion of an initially secondary element in a composition that will later take on a more important role.

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Callouts

1. The impact of CinemaScope on Mann's cutting rates becomes easily noticeable when one compares the ASL of the three CinemaScope westerns he directed in the 1950s to

that of the other westerns he made between 1953 (the year CinemaScope appeared) and the end of the decade.

2. It is remarkable that the increase in the use of the very long shot in Mann's CinemaScope films does not necessarily imply a decrease in closer shots.
3. Barr praised filmmakers for including details in the CinemaScope composition in more subtle ways, while at the same time emphasizing their appearance just enough for "alert" viewers to notice them.
4. A close shot in CinemaScope does not isolate a character from the surrounding landscape. This seems to have been a valuable condition for Mann, whose characters are always heavily influenced by the space they occupy.
5. If we encounter planted details in the 1.33 frame, we do not so much discover them qua casual detail, but their presence is rather imposed upon us.

Tables

Year	Film	Genre	Aspect ratio	ASL
1950	<i>Winchester '73</i>	Western	1.37:1	8.6
1950	<i>The Furies</i>	Western	1.37:1	10.2
1950	<i>Devil's Doorway</i>	Western	1.37:1	9.7
1951	<i>The Tall Target</i>	Crime/Noir	1.37:1	9.0
1952	<i>Bend of the River</i>	Western	1.37:1	8.5
1953	<i>The Naked Spur</i>	Western	1.37:1	7.8
1953	<i>Thunder Bay</i>	Adventure/Melodrama	1.37:1	8.9
1954	<i>The Glenn Miller Story</i>	Biopic/Music	1.85:1 (spherical)	11.4
1954	<i>The Far Country</i>	Western	1.75:1 (spherical)	7.6
1955	<i>Strategic Air Command</i>	Melodrama/War	1.85:1 (VistaVision)	10.0
1955	<i>The Man from Laramie</i>	Western	2.55:1 (CinemaScope)	11.3
1955	<i>The Last Frontier</i>	Western	2.55:1 (CinemaScope)	10.3
1956	<i>Serenade</i>	Music	1.66:1 (spherical)	11.7
1957	<i>Men in War</i>	War	1.85:1 (spherical)	7.6
1957	<i>The Tin Star</i>	Western	1.85:1 (VistaVision)	8.2
1958	<i>God's Little Acre</i>	Comedy/Melodrama	1.85:1 (spherical)	17.9
1958	<i>Man of the West</i>	Western	2.35:1 (CinemaScope)	10.4

Table 1: Average shot lengths of Anthony Mann's 1950s films

Year	Film	Director	Genre	ASL
1954	<i>New Faces</i>	Harry Horner & John Beal	Musical	34.7
1954	<i>There's No Business Like Show Business</i>	Walter Lang	Musical	25.1
1958	<i>Bonjour Tristesse</i>	Otto Preminger	Melodrama	22.1
1955	<i>Hit the Deck</i>	Roy Rowland	Musical	20.2
1954	<i>Black Widow</i>	Nunnally Johnson	Crime	20.0
1958	<i>Some Came Running</i>	Vincente Minnelli	Melodrama	16.0
1957	<i>Kiss Them for Me</i>	Stanley Donen	Comedy	15.9
1957	<i>Jailhouse Rock</i>	Richard Thorpe	Musical	14.1
1955	<i>House of Bamboo</i>	Samuel Fuller	Crime	14.0
1956	<i>D-Day the Sixth of June</i>	Henry Koster	Melodrama/War	13.9
1955	<i>My Sister Eileen</i>	Richard Quine	Musical	13.7
1959	<i>The Gunfight at Dodge City</i>	Joseph Newman	Western	12.1
1956	<i>The King and Four Queens</i>	Raoul Walsh	Melodrama/Western	11.4
1956	<i>The First Texan</i>	Byron Haskin	Western	11.4
1955	<i>The Man from Laramie</i>	Anthony Mann	Western	11.3
1954	<i>The High and the Mighty</i>	William A. Wellman	Action/Adventure	11.0
1958	<i>Rally 'Round the Flag Boys!</i>	Leo McCarey	Comedy/Melodrama	10.5
1958	<i>Man of the West</i>	Anthony Mann	Western	10.4
1955	<i>The Last Frontier</i>	Anthony Mann	Western	10.3
1956	<i>Pillars of the Sky</i>	George Marshall	Western	10.3
1957	<i>Until They Sail</i>	Robert Wise	Melodrama/War	10.2
1959	<i>Pillow Talk</i>	Michael Gordon	Comedy	9.9
1958	<i>The Young Lions</i>	Edward Dmytryk	War	9.4
1954	<i>The Black Shield of Falworth</i>	Rudolph Maté	Action/Adventure	9.0
1957	<i>Heaven Knows, Mr. Allison</i>	John Huston	Melodrama/War	9.0
1955	<i>The Scarlet Coat</i>	John Sturges	Action/Adventure	8.9
1959	<i>These Thousand Hills</i>	Richard Fleischer	Western	8.4
1957	<i>The True Story of Jesse James</i>	Nicholas Ray	Western	8.3
1958	<i>Ride a Crooked Trail</i>	Jesse Hibbs	Western	8.1
1956	<i>Jubal</i>	Delmer Daves	Western	8.0
1955	<i>The Kentuckian</i>	Burt Lancaster	Western	7.7
1958	<i>The Fly</i>	Kurt Neumann	Horror/Sci-Fi	7.4
1956	<i>Alexander the Great</i>	Robert Rossen	Adventure/Epic	7.3
1957	<i>The Land Unknown</i>	Virgil W. Vogel	Adventure/Sci-Fi	5.5

Table 2: Average shot lengths of films in CinemaScope comparison sample and **Anthony Mann's 1950s CinemaScope westerns** (ranked from highest to lowest)

Table 3: Scale of shot per 500 shots in Anthony Mann's 1950s films

Year	Film	Director	Genre	VLSs
1956	<i>Pillars of the Sky</i>	George Marshall	Western	122
1955	<i>House of Bamboo</i>	Samuel Fuller	Crime	114
1955	<i>The Last Frontier</i>	Anthony Mann	Western	84
1957	<i>The True Story of Jesse James</i>	Nicholas Ray	Western	78
1958	<i>Bonjour Tristesse</i>	Otto Preminger	Melodrama	78
1956	<i>D-Day the Sixth of June</i>	Henry Koster	Melodrama/War	73
1955	<i>The Man from Laramie</i>	Anthony Mann	Western	72
1956	<i>The King and Four Queens</i>	Raoul Walsh	Melodrama/Western	71
1956	<i>Jubal</i>	Delmer Daves	Western	70
1956	<i>Alexander the Great</i>	Robert Rossen	Adventure/Epic	67
1957	<i>The Land Unknown</i>	Virgil W. Vogel	Adventure/Sci-Fi	67
1958	<i>Man of the West</i>	Anthony Mann	Western	67
1956	<i>The First Texan</i>	Byron Haskin	Western	64
1959	<i>These Thousand Hills</i>	Richard Fleischer	Western	60
1955	<i>The Scarlet Coat</i>	John Sturges	Action/Adventure	52
1958	<i>The Young Lions</i>	Edward Dmytryk	War	52
1958	<i>Ride a Crooked Trail</i>	Jesse Hibbs	Western	47
1954	<i>The Black Shield of Falworth</i>	Rudolph Maté	Action/Adventure	44
1955	<i>Hit the Deck</i>	Roy Rowland	Musical	43
1959	<i>The Gunfight at Dodge City</i>	Joseph Newman	Western	43
1957	<i>Heaven Knows, Mr. Allison</i>	John Huston	Melodrama/War	42
1955	<i>The Kentuckian</i>	Burt Lancaster	Western	40
1954	<i>There's No Business Like Show Business</i>	Walter Lang	Musical	40
1957	<i>Jailhouse Rock</i>	Richard Thorpe	Musical	30
1958	<i>Rally 'Round the Flag Boys!</i>	Leo McCarey	Comedy/Melodrama	28
1954	<i>New Faces</i>	Harry Horner & John Beal	Musical	24
1955	<i>My Sister Eileen</i>	Richard Quine	Musical	24
1954	<i>Black Widow</i>	Nunnally Johnson	Crime	21
1958	<i>Some Came Running</i>	Vincente Minnelli	Melodrama	20
1959	<i>Pillow Talk</i>	Michael Gordon	Comedy	20
1957	<i>Kiss Them for Me</i>	Stanley Donen	Comedy	17
1957	<i>Until They Sail</i>	Robert Wise	Melodrama/War	17
1954	<i>The High and the Mighty</i>	William A. Wellman	Action/Adventure	12
1958	<i>The Fly</i>	Kurt Neumann	Horror/Sci-Fi	11

Table 4: Amount of very long shots per 500 shots in CinemaScope comparison sample and **Anthony Mann's 1950s CinemaScope westerns** (ranked from highest to lowest)

Year	Film	Director	Genre	(B)CUs
1957	<i>The Land Unknown</i>	Virgil W. Vogel	Adventure/Sci-Fi	61
1958	<i>Bonjour Tristesse</i>	Otto Preminger	Melodrama	54
1956	<i>The First Texan</i>	Byron Haskin	Western	40
1959	<i>The Gunfight at Dodge City</i>	Joseph Newman	Western	27
1959	<i>Pillow Talk</i>	Michael Gordon	Comedy	21
1958	<i>Man of the West</i>	Anthony Mann	Western	18
1958	<i>The Fly</i>	Kurt Neumann	Horror/Sci-Fi	14
1955	<i>The Man from Laramie</i>	Anthony Mann	Western	13
1955	<i>The Last Frontier</i>	Anthony Mann	Western	13
1958	<i>Rally 'Round the Flag Boys!</i>	Leo McCarey	Comedy/Melodrama	13
1958	<i>Some Came Running</i>	Vincente Minnelli	Melodrama	13
1957	<i>Jailhouse Rock</i>	Richard Thorpe	Musical	11
1954	<i>The High and the Mighty</i>	William A. Wellman	Action/Adventure	10
1956	<i>Jubal</i>	Delmer Daves	Western	10
1957	<i>Until They Sail</i>	Robert Wise	Melodrama/War	10
1955	<i>House of Bamboo</i>	Samuel Fuller	Crime	9
1958	<i>The Young Lions</i>	Edward Dmytryk	War	8
1959	<i>These Thousand Hills</i>	Richard Fleischer	Western	8
1956	<i>Alexander the Great</i>	Robert Rossen	Adventure/Epic	7
1957	<i>Heaven Knows, Mr. Allison</i>	John Huston	Melodrama/War	7
1957	<i>The True Story of Jesse James</i>	Nicholas Ray	Western	5
1955	<i>The Kentuckian</i>	Burt Lancaster	Western	4
1957	<i>Kiss Them for Me</i>	Stanley Donen	Comedy	3
1956	<i>D-Day the Sixth of June</i>	Henry Koster	Melodrama/War	1
1954	<i>Black Widow</i>	Nunnally Johnson	Crime	0
1954	<i>There's No Business Like Show Business</i>	Walter Lang	Musical	0
1954	<i>New Faces</i>	Harry Horner & John Beal	Musical	0
1954	<i>The Black Shield of Falworth</i>	Rudolph Maté	Action/Adventure	0
1955	<i>Hit the Deck</i>	Roy Rowland	Musical	0
1955	<i>My Sister Eileen</i>	Richard Quine	Musical	0
1955	<i>The Scarlet Coat</i>	John Sturges	Action/Adventure	0
1956	<i>The King and Four Queens</i>	Raoul Walsh	Melodrama/Western	0
1956	<i>Pillars of the Sky</i>	George Marshall	Western	0
1958	<i>Ride a Crooked Trail</i>	Jesse Hibbs	Western	0

Table 5: Amount of (big) close-ups per 500 shots in CinemaScope comparison sample and *Anthony Mann's 1950s CinemaScope westerns* (ranked from highest to lowest)

Figures