

Index

- 300, 305*
- Aarseth, Espen, 141, 226, 227 n. 61, 230 n. 66
- Abell, Catherine, 72 n. 28
- actors, 135
 - film compared to theatre, 125–128, 297
 - relation to animators, 138–140
 - relation to constructed author, 117
 - relation to directors, 106, 112, 130–132
 - voice, 107
- aesthetic transformation, 25, 32
- Aiello, Danny, 130, 154, 156
- Akerman, Chantal, 40, 43
- Alice in Cartoonland*, 306 n. 22
- Aliens*, 130, 154
- All about Eve*, 61, 183, 210–211
- All about My Mother*, 183
- Allen, Richard, 3 n. 2, 62 n. 13
- Allen, Woody, 128, 129
- analogue image, 9, 10, 17, 47, 57, 290, 305
- Andersson, Harriet, 121, 122
- animation, 7, 18, 106, 138–140, 294, 305–306
 - procedural, 16
 - traditional, 17, 50, 58, 62, 67, 140, 305
 - see also* realism: photorealism
- Antonioni, Michelangelo, 59
- Apollo and Daphne*, 293
- Archituv, Romy, 12
- Aristotle, 96, 236
- Arnheim, Rudolf, 3, 21, 22, 23, 25, 246, 304 n. 21
 - on medium-specificity, 285, 287, 300
 - and reproduction challenge, 34–42
- art as a cluster concept, 33
- artist; *see* author
- Ascott, Roy, 140, 144
- assisted performances, 146
- Atkins, Barry, 140, 144
- author
 - actual, 200–201
 - concept of, 101, 102–104
 - co-ordinating, 124
 - implied, constructed or postulated, 101, 114–116, 200–201
 - see also* intentionalism: hypothetical (implied author)
- authorship
 - and construction strategy, 114–118, 136, 149
 - in digital cinema, 133–140
 - in interactive cinema, 144–150
 - and key production roles (listed), 106
 - Livingston on, 118–124
 - and mainstream film (defined), 106
 - minimal claims, 104–105
 - multiple, 99, 101, 106–108, 128–133, 297–298
 - and ontology, 125–128, 148–149
 - and restriction strategy, 108–110, 136, 149
 - and sufficient control strategy, 110–114, 136, 149
 - automated compliance, 146
 - axis of action, 52, 55–56
- Badham, John, 132 n. 56, 155 n. 4
- Baird, John Logie, 9
- Balázs, Béla, 249
- Batteux, Charles, 283
- Battleship Potemkin*, 26 n. 17
- Baudry, Jean-Louis, 253
- Bazin, André, 4, 51, 286
 - on cinematic styles, 74–77
- Beardsley, Monroe, 180 n. 68, 287
- Beowulf*, 16, 134
- Bergman, Ingmar, 118, 119, 122, 124, 128, 129, 266
- Bernini, Lorenzo, 293
- Big Sleep, The*, 297
- Binkley, Timothy, 289 n. 10
- Bioshock*, 14, 145, 227, 242, 280
- Birth of a Nation*, 21
- bitmaps; *see* digital images
- Blade Runner*, 129
- Bloom, Harold, 184 n. 75
- Blow-Up*, 59
- Boal, Augusto, 143, 228, 229
- Bolter, Jay David, 13 n. 26, 141

Index

319

- Booth, Wayne, 114 n. 25
 Bordwell, David, 3 n. 2, 4 n. 22, 18 n. 30,
 133 n. 57, 134 n. 60, 199, 200
 on constructivism, 297, 164–177
 Brakhage, Stan, 106
 Bratman, Michael, 122 n. 41, 153–155
 Braudy, Leo, 3 n. 3
Bringing Up Baby, 184
 Brooks, Virginia, 53
 Bullough, Edward, 236 n. 72
 Buñuel, Luis, 77, 187

Cabinet of Dr Caligari, The, 74, 124, 132, 154,
 156, 158, 160
 Cage, John, 143
 camera movement, 39, 249, 303
 Cameron, James, 130, 154
 Carroll, Noël, 3, 5 n. 19, 21 n. 3, 41 n. 45, 53 n. 6, 74
 n. 31, 78 n. 33, 218, 247
 on contemporary film theory, 4 n. 15,
 253 n. 10
 on identification, 253, 254 n. 12, 261–262
 on medium-specificity, 1, 246, 286–292, 295, 301
 on piecemeal theories, 5, 286 n. 6
 Casebier, Allan, 5 n. 19
 causal vs. intentional relation, 24
 Cavell, Stanley, 3, 127 n. 50, 184
 CDs, argument from, 22, 301
Celebration, The, 10, 135
 Chaplin, Charlie, 37, 116, 304 n. 21
 charge-coupled device (CCD), 9, 10, 16,
 48, 59
 Chatman, Seymour, 198, 199, 223
Chien andalou, Un, 77, 187, 191
 Choi, Jinhee, 264
 cinema
 definition of, 1
 handmade, 6–7, 19, 290
 object-generated, 6
 traditional (technical aspects of), 2, 7–9, 11,
 26, 77; *see also* traditional photographs
 see also cinema as an art, digital cinema,
 interactive cinema, videogames
 cinema as an art
 as abstract art, 33
 causal challenge to, 22–34
 and classical film theory, 3, 21
 as distinctive, 300–306
 reproduction challenge to, 34–42
Citizen Kane, 22, 40, 41, 176, 191, 202, 265
 Cohen, Jonathan, 69 n. 25
 Cohen, Marshall, 3 n. 3
 Collingwood, R. G., 184 n. 76
 colour film, 8, 14, 41
 communication, 21, 24, 42–43, 56, 296
 complete film, 25, 35, 36, 41, 49
 computer graphics, 14–15
 constructivism
 Bordwell on, 164–177
 conceptual, 167–171
 critical school, 174–177
 vs. detectivism, 165–166, 171, 176, 179
 discretionary, 177–179, 189–191,
 194–196, 298
 feature, 179 n. 67, 193–196, 278, 298
 normative, 172–174, 191
 Cook, David, 186 n. 80
 Corliss, Richard, 101
 Crawford, Chris, 226, 227 n. 61, 238
Crying Game, The, 267, 269
 Currie, Gregory, 3, 4 n. 15, 5, 53 n. 6, 62 n. 13,
 63 n. 14, 64, 73 n. 29, 74 n. 31, 78 n. 33,
 114 n. 25, 155 n. 7, 257 n. 16
 on cinematic motion, 64–65
 on identification, 254, 257
 on implied author intentionalism, 159–164
 on narration, 199, 202 n. 15, 208, 222
 on transparency, 82, 89 n. 54, 91–92
 on visual imagination, 204–205,
 207, 217
 Dalí, Salvador, 77, 187
 Danto, Arthur, 3, 127 n. 50
 darkroom techniques, 47
 Davies, David, 23 n. 4, 219, 289
 Davies, Stephen, 180 n. 69
 de Sousa, Ronald, 245 n. 1
 deep focus style, compared to montage style,
 74–77
 Deleuze, Gilles, 3
Demoiselles d'Avignon, Les, 284
 Derakhshani, Dariush, 18 n. 30
 Deren, Maya, 157
Deus Ex, 192
 Dickson, W. K. L., 7
 digital cinema
 as an art, 43–50, 305–306
 and authorship, 133–140
 definition of, 14
 and emotion, 272
 history of, 10–12
 illusions in, 63
 and interpretation, 192
 as a language, 56–60
 and narration, 224–225
 and perceptual realism, 77
 and photorealism, 66–67
 styles, 305–306
 see also digital images, digital photographs
 digital doubles, 64

- digital images, 14, 56–60
 - implications for philosophy of cinema, 17–18
 - as mélange images, 45, 48, 70, 140, 305–306
 - ways of making, 16, 44–46
- Digital Intermediate, 11 n. 24, 71
- digital photographs, 17, 45, 46
 - compared to traditional photographs, 57, 58–59
 - denial of their existence, 47–49
 - and epistemic authority, 70–71
 - see also* digital images
- direct participation, 278–281
- divergences between film and reality, 36–42
- Do the Right Thing*, 130, 154, 158
- Doherty, Thomas, 130 n. 54
- Duel in the Sun*, 202
- Dyer, Richard, 102, 131
- Edison, Thomas, 7
- editing *see* montage (editing)
- Eisenstein, Sergei, 4, 9, 51, 74
- Elgin, Catherine, 182 n. 74
- emergent gameplay, 192
- emotion
 - cognitive-evaluative theory of, 244–245
 - and digital cinema, 272
 - and interactive cinema, 272–277
 - and medium, 245–247, 299
 - and music, 251–252
 - and pictures, 247–250
 - possibility and rationality of, 245
 - and time, 250–251
 - see also* direct participation, identification
- Eskelinen, Markku, 229 n. 65
- Eternal Sunshine of the Spotless Mind*, 224
- expressive content, direct creation of, 50
- Façade*, 12, 13 n. 26, 144–146, 226, 227, 240–242, 275, 276, 279, 280
- Fading Away*, 69
- Figgis, Mike, 11
- film as a language, 51–60, 296
 - and digital cinema, 56–60
- film theory
 - classical, 1, 3, 21, 307
 - cognitive, 4
 - contemporary, 1, 4, 62
- films d'art*, 304
- Finelli, Giuliano, 293 n. 15
- Finnegan's Wake*, 284
- Fish, Stanley, 166, 175
- formalism, 165, 166, 180
- Forrest Gump*, 10, 134, 258
- Frasca, Gonzalo, 226, 228–229
- Freeland, Cynthia, 3
- Friday, Jonathan, 78 n. 33
- generational loss, 9, 17
- Gentlemen Prefer Blondes*, 131
- Gollum, 44, 134, 136, 138–139
- Gombrich, E. H., 166, 189 n. 83
- Goodman, Nelson, 53 n. 5, 71–72
- Gould, Glenn, 301
- Grand Theft Auto III*, 13, 273
- Grand Theft Auto IV*, 145, 147, 149, 227
- Grau, Oliver, 49 n. 53
- Greenberg, Clement, 285
- Greenspan, Patricia, 245 n. 1
- Grice, Paul, 181
- Griffith, D. W., 21, 55, 150, 249, 304
- Grodal, Torben, 4, 275 n. 37
- Gromala, Diane, 13 n. 26, 141
- Groundhog Day*, 61, 237, 266
- Guernica*, 294
- Gulliver's Travels*, 200, 201
- Hammel, Michael, 140, 144
- Harman, Gilbert, 56 n. 9
- Heath, Stephen, 101
- Heim, Michael, 49 n. 53
- Hemingway, Ernest, 285
- Hirsch, E. D., 155 n. 6, 158
- Hitchcock, Alfred, 41, 108, 111, 116, 267
- Hochberg, Julian, 53
- Homer, 285
- Horsfield, Gray, 16
- Hour of the Wolf*, 266
- I'm Your Man*, 12, 147
- Ivo*, 14
- identification
 - Carroll's objections to, 253, 261–262
 - connections between aspects of, 266–268
 - as empathy, 260–261
 - imaginative, 255–260
 - and interactive cinema, 277–278
 - and learning, 268–272
 - and point-of-view shot, 257–258, 263–266
 - psychoanalytic theories of, 253, 255
 - and reaction shot, 264–265
 - and sympathy, 261
 - Wollheim on, 256–257
- Idiots, The*, 10, 135
- illusions
 - cognitive, 64
 - perceptual, 64–65
 - see also* realism: *illusionism*
- immersion, 49, 277, 278
- Ingres, Jean-Auguste-Dominique, 30–32
- intentionalism
 - actual, 155, 159, 160
 - and defeaters of intention, 155–157, 192, 298

Index

321

- defined, 155
- and happy accidents, 156, 157–158, 192
- hypothetical (implied author), 159–164
- partial, 164 n. 25
- and shared co-operative activity (SCA), 153–155
- interactive cinema, 12–13, 60
 - as an art, 306
 - and audience as performers, 142–144, 145–146
 - and authorship, 144–150
 - and direct participation, 278–281
 - and emotion, 272–277
 - and feature construction, 193–196
 - and identification, 277–278
 - and narrators, 229
 - ontology of, 148–149
 - and player characters, 273, 277–279
 - and programs, 18, 57
- see also* videogames
- interactive narration
 - and aesthetic distance, 236
 - arguments against possibility of, 226–230
 - arguments against value of, 236–240
 - and branching problem, 238–240
 - and exploration, 225, 242–243
 - and irreversibility, 236–237
 - meaning of, 232–236
 - and narrators, 225
- see also* narration, narrators
- interactivity, notion of, 141–144
- interpretation; *see* constructivism, formalism, intentionalism, patchwork theory
- Intolerance*, 21, 55, 150
- Italian Neorealism, 8, 71
- Jackson, Peter, 61, 113, 305
- James, Henry, 157, 164, 285
- Jarvie, Ian, 6 n. 21
- jazz, 132
- Jeanne Dielman*, 40, 303
- Jetée, La*, 249 n. 5
- Jezebel*, 127
- Joyce, James, 284
- Jurassic Park*, 10
- Juul, Jesper, 148 n. 76, 192 n. 85, 226
- Kania, Andrew, 65 n. 22, 217 n. 44
- Kant, Immanuel, 259
- Kawin, Bruce, 199
- Kennedy, Lisa, 130 n. 53
- Kerlow, Isaac, 18 n. 30
- Kieran, Matthew, 269 n. 31
- Kind Hearts and Coronets*, 178, 179, 195
- King Kong*, 44, 61, 62, 64, 66, 113, 134, 294
- King, William, 23 n. 4, 33 n. 26
- Kivy, Peter, 5 n. 19, 283
- Knox, Donald, 129 n. 51
- Kojima, Hideo, 147, 280
- Kozloff, Sarah, 203, 211
- Kracauer, Siegfried, 4, 154 n. 3
- Kristeller, Paul, 283
- Kuleshov, Lev, 9, 51, 150
 - effect, 76, 123, 137, 303
- Kulwicki, John, 53 n. 5
- Kurosawa, Akira, 157, 164, 184, 188, 205
- Lacan, Jacques, 4, 253
- Lady in the Lake*, 279
- Lang, Fritz, 154, 156, 158, 178
- Lara Croft Tomb Raider* (film), 278, 280
- Lasseter, John, 66
- Last Year at Marienbad*, 186, 187
- Le Prince, Louis, 7
- Lee, Spike, 130, 154, 156
- lenses, 39, 303
- Leonardo da Vinci, 189–190, 211
- Lessing, Gotthold, 283, 285, 286–287, 291
- Letter from an Unknown Woman*, 115, 117, 269–272
- Levine, Ken, 147
- Levinson, Jerrold, 3, 5 n. 19, 126 n. 46, 155 n. 7
 - on narration, 199, 206–207, 213
- Lewis, David, 55 n. 8, 95 n. 61
- Livingston, Paisley, 3 n. 2, 153 n. 1, 164 n. 25, 202 n. 14, 233 n. 70
 - on authorship, 118–124
- logical ontology, 28
- Lopes, Dominic McIver, 18 n. 30, 23 n. 4, 53 n. 6, 72 n. 28, 284 n. 2
 - on interactivity, 141–143, 144 n. 72, 148 n. 76, 150 n. 78
 - on medium, 289
 - on perceptual illusions, 64
 - on transparency, 78–79, 80–88
- Lord of the Rings, The*, 16, 44, 64, 113, 134, 140, 251, 305
- Lucas, George, 10, 12, 133, 134, 137
- Lumière brothers, 7, 39, 43, 63
- M*, 178, 191
- Macaulay, Sean, 131 n. 55
- machinima, 146 n. 74
- Madame Moitessier*, 30–32
- Magnificent Ambersons, The*, 154
- Magritte, René, 295
- make-believe seeing, 204–206, 207, 217, 225, 278–280
- Manovich, Lev, 141
- Mateas, Michael, 144, 226, 240–242
- Maynard, Patrick, 38 n. 42
- McDowell, John, 86 n. 51
- McKee, Robert, 242

322

Index

- McKernan, Brian, 18 n. 30, 134 n. 58
 medium
 and art form, 289, 300–306
 and authorship, 297–298
 concept of, 287–290
 differential properties of, 224, 246–247,
 291–292, 299–300
 and emotion, 247–252, 299
 and fictional incompetence, 296
 and interpretation, 298
 and language of film, 296
 and material, 288–289
 and narration, 220–224, 298–299
 nesting, 19, 290, 291
 and realism, 297
 medium-specificity, 284–286
 concept of, 287–290
 MSF, 287, 300–306
 MSV, 286, 292–295
 MSX, 287, 296–300
see also medium
Memento, 151
 Meskin, Aaron, 69 n. 25
Metal Gear Solid, 280
 Metz, Christian, 4, 51, 54–55, 207
 Michelangelo, 293
Middlemarch, 214, 216
 Miller, Frank, 305
 Mitchell, W. J. T., 18 n. 30, 47–48, 59 n. 10
 Miyamoto, Shigeru, 147, 301
 modal scope fallacy, 29
 Modderno, Craig, 132 n. 56, 155 n. 4
Mona Lisa, 189–190, 195
 Monaco, James, 18 n. 30, 52 n. 2
 montage (editing), 24, 26, 37, 249, 302
 and authorship, 112, 113
 and film language, 54–55
 montage style, compared to deep focus style,
 74–77
 Moran, Richard, 181 n. 71
 Morrison, Michael, 18 n. 30
Mothlight, 106
 motion blur, 67
 motion capture, 16, 44, 134, 147, 298
 Müller-Lyer illusion, 64
 Munsterberg, Hugo, 3, 21
Murder, My Sweet, 202
 Murphy, Eddie, 107
 Murray, Janet, 226, 232 n. 68
Musical Joke, A, 162
My Dinner with André, 295
- narration
 actual vs. fictional, 201–202
 and illocutionary force, 218–220
- and medium, 220–224, 298–299
 and silly questions, 211–217
see also interactive narration, narrators,
 make-believe seeing
 narrators
 a priori argument for, 199–202
 definition of, 200
 explicit, 202, 210–211
 as guide, 206–207
 as image-maker, 207–209
 as invisible observer, 203–206
 literary, 218–221
 and make-believe seeing, 204–206
 symmetry vs. asymmetry, 198–199
see also author, narration, make-believe seeing
 natural generativity, 53, 58, 72, 247
 Nehamas, Alexander, 114 n. 25, 115
 Neill, Alex, 260 n. 21
 neoformalism; *see* constructivism
 Newman, James, 12 n. 25, 280 n. 40
 Nipkow, Paul, 9
North by Northwest, 220, 298
Nosferatu, 126
 Nowell-Smith, Geoffrey, 101 n. 6, 114 n. 26
 Nykvist, Sven, 129
- Oblivion*, 281
October, 74
 opacity
 defence of, 91–92
 objections to, 93–97
 see also transparency
Ordet, 175
 Oudart, Jean-Pierre, 203
- Panofsky, Erwin, 127 n. 50
 participation theory; *see* make-believe seeing
Partie de campagne, Une, 223
 patchwork theory, 164 n. 25, 181–192
 Peckinpah, Sam, 154
 Peirce, Charles Sanders, 52 n. 3, 68
 Perkins, Maxwell, 110
 Perkins, Victor, 4, 7 n. 22, 178
 on authorship, 100 n. 2, 101, 107,
 108–112
 phenomenology, 5
 philosophy of art, globalising vs. localising,
 282–285
 philosophy of film, 3, 5–6
 photographs
 natural, 28, 182
 as representations, 24–32
 see also digital photographs, traditional
 photographs
 Picasso, Pablo, 284, 294

Index

323

- Plantinga, Carl, 3 n. 2
 plasticity of recording capacities, 42–43, 45, 301,
 302, 304, 306
 Plato, 6 n. 21
Polar Express, The, 16, 134
Pong, 13
 Poole, Steven, 226, 227 n. 61, 227 n. 62, 237 n. 73,
 238, 240, 241, 301 n. 19
 Prince, Stephen, 53 n. 6, 68 n. 23, 134 n. 61
 Pudovkin, Vsevolod, 9, 27, 51, 203
Pulp Fiction, 104
- Rafferty, Terrence, 150
 rap music, 147 n. 75
Rashomon, 22, 104, 157, 158, 164, 176, 184–188
Ratatouille, 306
 Rauch, Jonathan, 241 n. 82
 realism
 content, 61–62
 epistemic, 68–71
 illusionism, 62–65, 255
 ontological, 67–68
 perceptual, 71–77
 photorealism, 66–67, 294, 297, 305, 306
Rebel Without A Cause, 38
 Renoir, Jean, 74, 223, 286
 Resnais, Alain, 186
 Reynaud, Émile, 6–7, 290
 Roberts, Robert C., 245 n. 1
 Robinson, David, 154 n. 3
 Robinson, Henry Peach, 69
 Rodriguez, Robert, 12, 134
 Rothman, William, 56 n. 9
Rules of the Game, 22, 74, 104, 249, 286
Russian Ark, 77
 Ryan, Marie-Laure, 13 n. 26, 226, 228 n. 63, 238
- Sarris, Andrew, 4, 98, 100 n. 5, 101, 107
 Sartwell, Crispin, 73 n. 29
 Savedoff, Barbara, 23 n. 4, 70
 Schama, Simon, 202, 293 n. 15
 Schatz, Thomas, 101
 Scheffler, Israel, 182 n. 74
 Schier, Flint, 53
 Scott, Ridley, 129
 Scruton, Roger, 47, 296
 arguments applied to digital cinema,
 44–49
 and causal challenge, 23–35
 Searle, John, 181 n. 72
Second Life, 12
 Sellors, C. Paul, 102
 Selznick, David, 128
 Serkis, Andy, 44, 134, 136, 138–139, 140
 Sesonske, Alexander, 3, 5 n. 19
- Sgt. Pepper's Lonely Hearts Club Band*, 301
Shadow of Memories, 227
 shadow plays, 6, 65, 307
Shrek, 107
 Sibley, Brian, 62 n. 12, 114 n. 24
Silence of the Lambs, The, 263, 264–265
Sims, The, 12
Sin City, 305
 Smith, Greg M., 3 n. 2
 Smith, Murray, 3 n. 2, 5, 254, 258, 260 n. 20,
 264 n. 27, 265 n. 29, 295
 sound film, 36, 41
Spacewar, 13
 Sparshott, Francis, 3
 Spellerberg, James, 4 n. 14
Spore, 281
 Staiger, Janet, 167 n. 34
Star Wars, 11, 134
 Stecker, Robert, 164 n. 24, 180 n. 69
 Stern, Andrew, 144, 226, 240–242
 Stillinger, Jack, 111 n. 23
 Sturges, Preston, 128, 129
Summer with Monika, 121, 122
- Tarantino, Quentin, 128, 295
tatami shots, 40, 176
 Tavivnor, Grant, 13 n. 27, 193, 273–275
TEXT RAIN, 12, 141
 theatre, 23, 125–128, 304
Thelma and Louise, 129
 Thompson, Kristin, 7 n. 22, 18 n. 30, 133 n. 57,
 134 n. 60, 164–167
Time Code, 11, 77, 135, 205
Tokyo Story, 22
 Toland, Gregg, 130
Tomb Raider, 228, 277, 281
Toy Story, 10, 14
 traditional photographs, 7–9, 17, 45, 47, 57, 58–59,
 67, 69–70, 248
 transfer fallacy, 23
 transparency, 78–79
 Currie on, 82, 89 n. 54, 91–92
 Lopes' arguments for, 80–88
 Walton's arguments for, 78–80,
 88–91
 see also opacity
TRON, 10
 Truffaut, François, 98, 104, 265 n. 29
Turn of the Screw, The, 157, 158, 164
 Turner, Joseph Mallord William, 294
Twelve Angry Men, 39
 Tyler, Parker, 157 n. 9, 187
- Unforgiven*, 129
 Utterback, Camille, 12

324

Index

- Vertigo*, 41, 267–268, 303
videogames, 3 n. 7, 192
 and game theory, 226–230
 history of, 13–14
 see also interactive cinema, interactive narration
virtual reality, 49–50, 73 n. 30, 77, 95, 307
- Walton, Kendall, 60, 83 n. 42, 162, 180, 199,
 204 n. 18, 232 n. 67, 283, 294
on narration, 200 n. 11, 201 n. 12, 215 n. 37, 218
on silly questions, 211–212
on transparency, 78–80, 88–91
Warburton, Nigel, 23 n. 4, 78 n. 33
Wartenberg, Thomas, 5 n. 18, 216 n. 39
Waters, Richard, 134 n. 59
Waterworld, 158
waxworks, 35, 41
Weaver, Sigourney, 130, 154
Welles, Orson, 130, 154, 202
Wicks, Robert, 23 n. 4
- Wilson, George, 3, 5, 38 n. 41, 56 n. 9, 204 n. 20,
 271 n. 32, 279
and implied filmmaker, 115, 117
on narration, 199, 202 n. 13, 206 n. 22,
 207–209, 214–220
Winter Light, 118, 119
Wizard of Oz, The, 41, 167
Wolfe, Thomas, 110
Wollen, Peter, 52 n. 3, 100 n. 5, 110
Wollheim, Richard
 on identification, 256–257
 on interpretation, 155 n. 6, 159
 on medium, 288
Woman Under the Influence, A, 265
Wood, Robin, 108
World of Warcraft, 12
Wright, Will, 147
Wyler, William, 130
- Zemeckis, Robert, 134