

## Quick Guide to the Collection

The Evan Wm. Cameron Collection is a work in progress. Additional lectures, essays, reviews and supplementary materials, when rendered readable, will be placed with the others within one or more of the 'Collections in this Community'.

The 'Early Essays' are papers or theses written by the author as a student to satisfy course or degree requirements of graduate programmes within which he was enrolled. Though many were published, few were of use to him later (Chapter II of the Dissertation excepted), for he had yet to learn when writing them that truths must be weighed historically to be significant.

The seven 'Screenwriting ...' collections, on the other hand, encompass the lectures upon which for over forty years the author centred his courses in film design as he unpacked for students the structures of movies acknowledged by filmmakers as pivotal to their growing understanding of how to make them better, concentrating upon how writers, newly come to screenwriting after working within the literary and dramatic arts, learned to distinguish the constraints of the 'new art' from others.

Three of them differ from the others, however, for the works within them address broad questions of how we perceive movies rather than narrower aspects of film design. Works within the '... Prelude ...' and the '... Interlude ...' collections correct two misconstruals that have long befuddled nonfilmmakers by reaffirming (1) that viewers can see by means of movies the objects and events that occurred before the camera as its 'shots' were being taken (the reason why directors must train themselves to attend so exactly to them while making the movie), and (2) that filmmaking is at root an aural (and thus tactile) rather than visual art, as Louis Lumière understood before the first movie was screened in 1895(!), for the sounds that we are hearing within our own time and place as a movie unfolds – its music in particular – determine how we are feeling and thus how we construe the events within other times and places that we are seeing (Lawrence of Arabia crossing a desert, for example, or Bambi pausing on the edge of a forest). The items within the '... Postlude ...' section then suggest, however, that the art of making memorable movies, open only to filmmakers trained to attend with informed discrimination to how events sound and look, may soon disappear along with much of the rest of the world within which it originated and once wondrously flourished.

Readers new to the Collection, wishing to test the waters before plunging in, might well begin by sampling in historical order: "Misusing Sights as Sounds: The Infringements of Radio Drama on the Making of CITIZEN KANE" [1972]; "Kant at the La Ciotat Station: the Arrival of the Lumière's Train" (1981), "Pudovkin's Precept [Summary]: Pudovkin, Kant and the Transcendental Unity of Apperception" [1990]; "Filmmaking, Logic and the Historical Reconstruction of the World" [1995]; "Michelson, Morley and Me: How We See, Hear and Hear Movies [2002]; and "From Plato to Socrates: Wittgenstein's Journey on Collingwood's Map (2003).