

Errata to Jean-Luc Godard
Introduction to a True History of Cinema and Television

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- p. xlvii Edward Kline *should read* Edward Cline
- pp. 12, 29 Eliminate note 7
- p. 24 I had to see what to cut, yes, but to see if there was a way for it not to be forced *should read* I had to cut something, yes, but I also had to see if something could come out of being forced.
- p. 121 who arrives from somewhere *should read* who arrives somewhere
- p. 122 *They Drive by Night* *should read* *They Live by Night*
- pp. 203, 445 Laurentis *should read* Laurentiis
- p. 239 10. For Godard, cinema invented an aesthetic of *montage* (mounting, assembling or connecting). Cinema's 'difference' thus lies in the ability of *montage* to create 'connections between things', a meaning not conveyed by the English terms editing or cutting. (*Montage* in English has a specialised, restricted meaning; its use here to translate *montage* would contradict Godard's claim that *all* of cinema has a *montage* aesthetic.) A dilemma thus presents itself when translating *montage* in French criticism—for the problem extends well beyond Godard. The present translator, in the volume *The André Bazin Reader* (Montreal: caboose, 2022, 507ff), suggests that *montage* be translated as assembly, opening the term up beyond the sense conveyed by editing. Godard remarks that 'in its technical form' this cinematic practice of assembling or connecting came to be known as *montage*, but in translating this sentence it would be hard to state that it came to be known in English as assembly (although commercial film production uses the term assembly print—more commonly a rough cut, which again substitutes cutting for assembling). *Montage* is thus rendered here editing, a term Godard himself employs in the present volume when conversing in English, although its true sense, which gives Godard's claim its meaning, is connecting or assembling.
- p. 239 13. Godard made the comments referred to here in an interview published three years earlier. See Jean-Luc Godard, 'L'Important c'est les producteurs', interview with Monique Annaud, *Le Film français* 1571 (14 March 1975): 13.
- p. 296 body, which is bigger *should read* body something bigger
- p. 418 2. This epigraph is taken from an interview with Borges by Madeleine Chapsal appearing in the French newspaper *L'Express* on 21 February 1963. This interview was reprinted in two of Chapsal's books, *Quinze écrivains* (1963) and, in its 1973 reprinting, *Les Écrivains en personne* (Paris: Union Générale d'Éditions), 59.
- p. 466 *They Drive by Night* 122 Raoul Walsh, U.S.A., 1940 *should read* *They Live by Night* 122 Nicholas Ray, U.S.A., 1948