

From Paris to the World

Pour Vous and French Film Culture, 1928–1940

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The first issue of the weekly film tabloid *Pour Vous* appeared on November 22, 1928, at the beginning of the French cinema's transition to sound. The great star Gaby Morlay was featured on the cover, dressed as a ballet dancer in a scene from Jacques Feyder's newest film, *Les Nouveaux Messieurs* (1929). Without fail, every week, a new *Pour Vous* came out until June 5, 1940, the date of issue number 603. This one had another, lesser Gaby on the cover: Gaby Sylvia, advertised as "one of our young stars" (*nos jeunes vedettes*), who would go on to have a minor film career.¹ *Pour Vous* ceased publication quickly enough after that, with the French surrender to Germany and the Nazi occupation of Paris, but for those twelve years it may well have been the most important of all the country's myriad film journals that flourished during the era. Week after week, *Pour Vous* played a vital part in the very film history that it covered, as a link between French fans and the movies they went to see, between the film industry and French journalism, and between national cinema and the geopolitics of war.

These dozen years of publication were consequential ones for French cinema, and of course for France, beginning with the massive technological shift to recorded sound and ending with the fall of the Third Republic and the fascist takeover of the country. Nevertheless, *Pour Vous* hardly changed. It was always an oversized twelve by seventeen inches, usually with images of stars and sometimes with scenes from films on the front and on the back. Each *Pour Vous*, until the abbreviated, final edition, had sixteen pages, except for the typically expanded issues at Easter and Christmas. Page 15 always included a complete listing of all of the films playing in the French capital, by arrondissement and by cinema, although there seems to have been an international version that eliminated this purely local

information in favor of more news stories about movies. The first issue cost 1.50 francs, and by the last one, the price had only increased to 1.75 francs, holding steady over that period at about the equivalent of five cents in US currency.

At first glance, *Pour Vous* may have seemed like something of a vanity project of newspaper entrepreneur Léon Bailby, who years before had taken control of one of the country's leading far-right dailies, *L'Intransigeant*. At least by the 1920s, however, Bailby seemed determined to expand his empire beyond politics and news, first to sports with the illustrated newspaper *Match L'Intran* in 1926, and then to movies with *Pour Vous* two years later.² Indeed, Bailby's interest in film was serious; he opened a cinema in Paris in 1930, the elegant Les Miracles in the second arrondissement. In spite of this link to France's far right, however, *Pour Vous* concerned itself mostly with aesthetic and industrial issues rather than ideological ones, ran profiles of major stars and reviews of new films, and reported on the international film scene, but always with Paris at the center of film culture.

A who's who of French cinema, arts, and letters made up the original fourteen-member editorial board of *Pour Vous*, all of them announced in the first issue. Screenwriter Alexandre Arnoux served as the editor-in-chief, and others included Pierre Bost, the prolific screenwriter and one of the villains in François Truffaut's *Cahiers du Cinéma* essay from 1954, "Une Certaine tendance du cinéma français";³ writer and critic Blaise Cendrars, whose work would include his notes on the US film industry published in 1936 as *Hollywood, la Mecque du cinéma*; Jean Giraudoux, the novelist, playwright, and screenwriter (including for *Les Anges du péché*, Robert Bresson, 1943); Pierre Mac Orlan, who later wrote the screenplay for Marcel Carné's *Le Quai des brumes* (1938), with Jean Gabin and Michèle Morgan in her first starring vehicle; and René Clair, who even at the time was understood as one of the most important filmmakers in France and whose reputation would only be enhanced with *Sous les toits de Paris*, from 1930. As this list indicates, French cinephilia at the time was resolutely masculinist. Only one woman served on that first board of *Pour Vous* contributors, the avant-garde artist Marie Laurencin.⁴

To open the first edition, the board issued a direct statement to their readers, using the title itself—*Pour Vous* (For You)—to assert the audience they hoped to reach. "For you, who love cinema. . . . For you, who want honest criticism, lively reporting, authoritative information, beautiful photos of films and performers, and amusing gossip." Then, in an official statement of principles, they claimed that they would never run a single line of publicity, either obvious or disguised (a promise they kept), that *Pour Vous* would remain independent, and that it would speak freely about the cinema, its producers, actors, and financiers, especially about everything that might serve France and the film industry, without attachment or obligation.⁵ Arnoux wrote the first article for *Pour Vous*, in which he told readers, "Finally, in London, I saw a talking film," *The Terror*, a 1928 Warner Bros. movie directed by Roy Del Ruth and starring May McAvoy. Arnoux found the effect of sound disconcerting, because, with the speaker in back of the screen, the voice

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TOUS LES JEUDIS

Pour Vous **POUR VOUS**

L'HEBDOMADAIRE DU CINÉMA



Un metteur en scène n'est-il pas aussi maître de ballet ?
Jacques Feyder et son étoile de la danse, Gaby Morlay

FIGURE 1.1. The first issue of *Pour Vous*, from November 22, 1928, with director Jacques Feyder and star Gaby Morlay on the cover.

always came from the same place, regardless of where the actor might be on the screen. After that, the next articles, under the headline, "Always, Talking Films," acquainted readers with how these new movies were filmed and how the sound processes worked. As Arnoux wrote in his piece, "we are present either at a death or a birth," the end of cinema or the beginning of an important new art form.⁶

Pour Vous began, then, in its first edition by underscoring a decisive moment in film history. Twelve years later, in its last issue, a different, much more significant historical instance seems legible in *Pour Vous* mostly by its apparent absence. There is a brief update about current newsreels (*actualités*), showing the devastation of the war in Belgium, detailing a speech about the conflict by President Roosevelt, and discussing how images of war have become "etched" (*eaux-fortes*) for everyone in France. Then there is a review of an Italian film, *La Conquête de l'air* (*La conquista dell'aria*, Romolo Marcellini, 1939) that necessarily touches upon the military and airpower.⁷ But otherwise, the stories might have appeared anytime during the run of *Pour Vous*. The tabloid told readers that "Joan Crawford Has Found a New Reason to Live," her six-year-old niece; that the French star June Preisser, newly arrived in Hollywood, had undertaken a rigorous physical fitness program, with photos of the star working out; that another actress, Annie Vernay, had learned to tap dance; featured a picture of Mickey Rooney attending a premiere with Diana Lewis, who recently had married the actor William Powell; and ran a photomontage of William Dieterle's newest film, *Quasimodo* (*The Hunchback of Notre Dame*, 1939).⁸

Really, though, the war might be seen everywhere in that issue of *Pour Vous*. The tabloid itself consisted of only nine pages, rather than the more typical sixteen, a result of the various and crushing shortages in Paris at the time, including the electricity required to run printing presses as well as the mobilization of thousands of professionals after the September 1939 beginning of the war. The listing of cinemas in Paris and the movies they showed required little more than a single column rather than an entire page, and there were just fewer than sixty cinemas open that week instead of the two hundred or so from twelve years earlier.⁹ They showed a few new French films, such as *Le Café du port* (Jean Choux, 1940), but mostly there were US reissues, almost certainly because of a wartime decline in French production and distribution. These include Frank Capra's *L'Extravagant Monsieur Deeds* (*Mr. Deeds Goes to Town*, 1936) and *Vous ne l'emporterez pas avec vous* (*You Can't Take It with You*, 1938), as well as *Miss Catastrophe* (*There's Always a Woman*, Alexander Hall, 1938) and *Le Flambeau de la liberté* (*Let Freedom Ring*, Jack Conway, 1939). Much of the potential audience had already fled Paris, but those who remained fully understood that these diminished lists reflected the closing of so many businesses in Paris, including the cinema, because of the approach of the German army on the city.

During the twelve-year existence of *Pour Vous*, there were too many film journals, newspapers, and magazines in Paris to count with any accuracy. There

were *Ciné Pour Tous*, *Ciné Revue*, *Ciné Miroir*, and *Ciné France*, among so many others. Some of them had fairly specialized interests, industrial or technological or simply telling the stories of new films. Paramount Pictures, the US movie studio, distributed its own journal in France, *Mon Film*, to advertise the movies that the company made in France—and in French—in the first years of the conversion to sound. But almost certainly, none of them was devoted to such an extraordinarily wide-ranging coverage of cinema, in Paris, in France, and in the rest of the world, as *Pour Vous*. In fact, this seems only fitting, given the similar, astonishing breadth of film culture at the time, in France generally and in the French capital in particular.

Throughout the 1930s, of course, films from all over the world played in Paris. Avant-garde films shared double bills with standard Hollywood movies, and films that blurred the lines between art cinema and commercial movies—the first Josef von Sternberg–Marlene Dietrich collaboration, *L'Ange bleu* (*The Blue Angel*, 1930), comes immediately to mind—had sensational runs at exclusive cinemas.¹⁰ A vast ciné-club movement presented cinephiles as well as ordinary viewers with an incredible repertory of films, from the earliest Lumière films to German expressionism to British documentaries to Hollywood studio films and contemporary experimental movies (indeed, by 1940, the journal had formed its own ciné-club, *Des Amis de Pour Vous*).¹¹ No source typified these varied interests more than *Pour Vous*, and none of them added a more compelling context of film criticism and theory.

Over the decade, the writers there engaged in an ongoing debate about what constituted authorship in cinema, an argument that many film historians might think only began in the 1950s and '60s with the popularization of what came to be called the “auteur theory.” In fact, *Pour Vous* insisted in December 1928 that *auteur* was indeed the correct term for a director, rather than the more technical *metteur-en-scène*.¹² The discussion continued a little more than a year later, in 1931, with “In Search of the Author” (“À la recherche de l’auteur”) and then with an ongoing, multi-issue series in 1935, “Who Is the ‘Author’ of a Film?” (“Qui est ‘l’auteur’ d’un film?”), with various directors and screenwriters—Jacques Feyder, Abel Gance, Charles Spaak, and others—weighing in.¹³

During the same period, *Pour Vous* consistently took film aesthetics very seriously and always devoted ample space to discussions of art cinema. At the beginning of the sound era, for instance, in December 1928, editors asked the composer Georges Auric, known for his work with Jean Cocteau and Erik Satie, among other experimental artists, for his opinion on “The Future of Music in the Sound Film.” The same issue featured a review of a cinema rather than a film, this one the Filmarte in Hollywood, which specialized in avant-garde movies.¹⁴ But *Pour Vous* did not simply take an art-for-art’s-sake view of motion pictures and understood, instead, the political implications of both cinema and national cinema industries. With the development of fascism in Germany, *Pour Vous* kept close tabs on the cinema there, running a piece by film critic Nino Frank “On Avant-Garde Cinema

in Germany” in June 1937, for example, and then, that same year, asking Belgian journalist Denis Marion to report on the state of German cinema “After Three Years of National Socialism.”¹⁵

Marion’s analysis of Nazism’s impact on film appeared in the same issue of *Pour Vous* as a brief article on “Masculine Sex Appeal” that included a two-page photo montage of such stars as Clark Gable, Maurice Chevalier, Gary Cooper, Charles Boyer, and Jean-Pierre Aumont, among others. There were also beauty tips, including tutorials on “How to Fight Against a Double-Chin” and “the importance of the proper application of eyebrow pencil,” as well as a showcase of the décor in Claudette Colbert’s Hollywood home.¹⁶ Reports like these would have been absolutely familiar to readers of *Pour Vous*. The periodical always emphasized fashion and beauty advice, along with further inquiries into male sex appeal—for instance, 1935’s “How Do You Prefer Them? Shaven, or with Beards and Mustaches?” featured two photos each of James Cagney, Cary Grant, Fernand Gravey, and other actors, without any facial hair and also with Van Dyke beards or pencil mustaches.¹⁷

There seem to be no circulation statistics available, but at the very least *Pour Vous* clearly imagined its readership in the widest possible terms. Issues provided subscription prices, which might vary by location, with standard fees for “France and the colonies,” and reduced fees elsewhere, with such countries and regions listed as South Africa, Central America, Albania, Bulgaria, Canada, the Belgian Congo, Turkey, and the USSR.¹⁸ In addition to this apparent global audience, *Pour Vous* seemed broadly to understand a readership that ranged from cinephiles, probably male to match the editorial board, with an interest in film authorship and the avant-garde, to Siegfried Kracauer’s disparaged category of little shop-girls who only wanted to gaze at pictures of actors and aspire to the beauty of famous actresses.¹⁹ In this, *Pour Vous* occupied a particular place among the film periodicals of the era. There were some, like *Ciné-Liberté*, with exclusively high-minded concerns about film, politics, and art. Still others took film very seriously but tended not to pose abstract questions about such topics as the status of the director as author. In 1937, for instance, in one example among many, *Ciné-France* referred to director Marc Allégret as merely the “cinematic” author of the film *Gri-bouille* (1937), and assured readers that “the real author” was Marcel Achard, who had written the story on which the film was based, as well as the screenplay. Still other periodicals avoided these discussions altogether and catered their content to the “average” viewer, as with the prominent contests in *Mon Film* that asked fans to vote on the “king” and “queen” of movies.²⁰

Pour Vous reported extensively on French film but always also provided readers an expansive sense of film culture. There was, of course, a great deal of coverage of the Hollywood films that played so frequently in France, but *Pour Vous* also understood the cinema as a global phenomenon, whether or not films from different countries might have an international reach. Various issues included the column “From around the world . . .” (*Du monde entier . . .*), in which readers might learn

about the films being made in Russia, Poland, Austria, or Egypt.²¹ That column gave just brief snippets of information, but there were also more extended articles about filmmaking in other countries, as when one of the final issues (May 15, 1940) asked, "Where Is Italian Cinema?," providing precise information for the numbers of films produced in Italy, from twelve in 1930–31 to eighty-five just eight years later, and the progress of the industry.²² Lo Duca, one of the women who wrote frequently for *Pour Vous*, planned this as the first in a series of articles covering not just Italy but Sweden, Finland, Latvia, and other countries, necessarily cut short by the surrender to Germany the following month. These proposed pieces, however, would have followed in a long tradition in *Pour Vous* of documenting foreign practices, as well as examining US and European attempts to depict other cultures.

In 1937, for instance, *Pour Vous* highlighted "China and Japan in the Cinema," with stories about the movies being made there and also those from Hollywood, France, and Russia that attempted to represent the people from those countries. *Pour Vous* began by celebrating the accomplishment of Cecil B. DeMille's *Forfaiture* (*The Cheat*, 1915), which had an astonishing success in France and made Japanese actor Sessue Hayakawa an international star. But the article also understood some far more recent films precisely as damaging cultural appropriations, complaining that Sidney Franklin's *Visages d'Orient* (*The Good Earth*, 1937) "had nothing Chinese" in its characterizations, while Max Ophüls's *Yoshiwara* (1937) seemed "miserable" as a movie about Japan, with the filmmakers not taking the time to "bother to verify the accuracy of the most elementary facts."²³

An article like this one, in fact, magnifies all of the complexities of *Pour Vous*, a journal so different from most of the others while still, often despite its best efforts, connected to the ideological issues of the period. "China and Japan in the Cinema" was written by Titaïna, the pseudonym for the French journalist, filmmaker, and travel writer Élisabeth Sauvy. While we might admire her efforts to deconstruct the racism of Western cinema, we need also to keep in mind that Titaïna herself made travel films that engaged in the same practices, for instance *Chez les mangeurs d'hommes* (1931), an apparent documentary, later revealed to be a hoax, about cannibals on the Pacific island of Malakula.²⁴

Despite the apparent attempts of *Pour Vous* to separate itself from the far-right politics of *L'Intransigeant*, the editorial board seemingly had no problem working with Titaïna, herself a fascist who became an active collaborator during World War II, shifting from critiques of US and European cinema to anti-Semitic articles for the Nazis occupying Paris.²⁵ *Pour Vous* frequently featured Titaïna during the 1930s until the beginning of the war, at least as late as February 1940, acknowledging her activities at Parisian ciné-clubs, interviewing her for her thoughts about documentary films, or publishing her articles, which might range from fairly conventional film reviews to pieces that perhaps hint at her future activities. In December 1931, she wrote, "Do French Actors Have the Right to Act in Anti-French Films?" Titaïna even questioned the nationality of those apparently French performers

who worked in Hollywood in movies that made the French seem ridiculous. Fifi D'Orsay, for instance, a Canadian, was not French at all, and had never set foot in France, while Lily Damita was only "half French."²⁶ These apparently benign assertions of nationality and measurements of national belonging would become much more ominous in just a few years, given Titařna's admiration of Nazism. Looking backwards, then, just as World War II might best be "seen" in that last issue of *Pour Vous* through its apparent absence, so too might the politics of founder Léon Bailby, given voice by such writers as Titařna, appear just in traces throughout the existence of the journal.

The final issues of *Pour Vous* invoke the cinematic losses of the war years, themselves indicative of the devastation of the surrender to Germany in June 1940 and the subsequent violence of the occupation of France. *Pour Vous* occasionally mentioned the war directly. In the issue of May 8, 1940, for example, the correspondent Gaston Bénac wrote from Amsterdam about French films in Scandinavia, shown "under German bombs."²⁷ Over a map of Denmark, Norway, and Sweden, the article detailed the comforts of French cinema and French stars for those countries under aerial assault. In many of these final editions, however, there are articles that indicate the war that had begun a few months before, but only when viewed retrospectively, knowing what we now know about the last few weeks before the surrender and the three years of German occupation.

In early May 1940, anticipating the Hollywood films coming to France, the journal offered articles about *Autant en emporte le vent* (*Gone with the Wind*, 1939) concerning Margaret Mitchell, the author of the novel, and Olivia de Havilland (Melanie in the movie) and her increasingly serious relationship with James Stewart. *Pour Vous* also typically ran a column called "A Film in Twelve Images," with photos from movies about to be released in Paris. In the issue of May 1, 1940, that film was Ernst Lubitsch's *Ninotchka* (1939). For May 22, it was *Hollywood Cavalcade* (Irving Cummings, 1939), with Alice Faye and Don Ameche. For May 29, *Pour Vous* featured *Il épouse sa femme* (*He Married His Wife*, Roy Del Ruth, 1940), with Joel McCrea, and then, as noted above, the film for June 5 was *Quasimodo*.²⁸

None of those movies were shown in Paris, or in the rest of occupied France, until well after the August 1944 liberation, because the Germans quickly banned US films after taking control of the city. These articles and photos stand not so much as the buildup to premieres of popular films, as *Pour Vous* may have meant them, but as tangible evidence of the losses and disruptions of war. *Pour Vous* would also be one of those casualties, ceasing publication around the time of the surrender, as did a number of other film periodicals. The Germans published their own film magazines to take their place, most notably the weekly *Ciné-Mondial*, a title—*Film World*—that perhaps indicated a view quite different from that of *Pour Vous*. Even a film magazine, then, seemed to signify fascism's global desires, as opposed to the more intimate aspirations of *Pour Vous*, a periodical with an international scope but the very title of which seemed directed at the individual reader, the film fan



FIGURE 1.2. A victim of the Nazi occupation of Paris, *Pour Vous* ceased publication with the issue of June 5, 1940.

or serious cineaste, rather than a global audience. The Nazis, of course, seized all aspects of cinema in France, not just film journalism but also production and exhibition, the demise of *Pour Vous* serving as just one more sign of the absolute shift in Parisian and French film culture marked by the German invasion.

NOTES

1. "Notre couverture: Gaby Sylvia," *Pour Vous*, June 5, 1940, 2.
2. The website for the Bibliothèque nationale, *Gallica*, provides a nearly complete run of *Match L'Intran*, from 1926 to 1938, at <https://gallica.bnf.fr/ark:/12148/cb32812178x/date&rk=21459;2> (accessed March 19, 2021).
3. Truffaut wrote of Bost and his writing partner Jean Aurenche that "they are the authors of *frankly* anti-clerical films" (emphasis in original). Of their adaptations, he wrote, "Talent, to be sure, is not a function of fidelity, but I consider an adaptation of value only when written by a *man of the cinema* [emphasis in original]. Aurenche and Bost are essentially literary men and I reproach them here for being contemptuous of the cinema by underestimating it." See "A Certain Tendency of the French Cinema," uncredited translator, in *Movies and Methods: An Anthology*, ed. Bill Nichols (Berkeley: University of California Press, 1976), 224–37. Quotations come from pages 226–27, although criticism of Aurenche and Bost can be found throughout the essay.
4. *Pour Vous*, November 22, 1928, 3.
5. The first statement is on page 2 of the first issue of *Pour Vous*, November 22, 1928; the more official statement of principles is on page 3.
6. Alexandre Arnoux, "J'ai vu, enfin, à Londres un film parlant," *Pour Vous*, November 22, 1928, 3; Edmond Gréville, "Toujours les films parlants . . . Comment on les tourne," and G. Clairière, "Comment on les fabrique," *Pour Vous*, November 22, 1928, 4.
7. Jean Laury, "Actualités," and R.R., "*Vaincre*: Un film de Service Cinématographique de l'Armée"; Lo Duca, "Un film français, un film anglaise, un film italien: *La Conquête de l'air*," *Pour Vous*, June 5, 1940, 2, 3.
8. In the issue of June 5, 1940, see "Joan Crawford a trouvé une nouvelle raison de vivre," 4–5; "June Preisser fait sa culture physique," 6; "Anne Vernay fait des claquettes," 7; "Mickey Rooney avant et après . . .," 4; "Un film en douze images: *Quasimodo*, film de William Dieterle," 8.
9. "Programmes des salles Parisiennes," *Pour Vous*, June 5, 1940, 2.
10. *L'Ange bleu* ran at the Ursulines cinema in Paris for practically all of 1931. See Eric Smoodin, *Paris in the Dark: Going to the Movies in the City of Light, 1930–1950* (Durham, NC: Duke University Press, 2020), 66.
11. For information about the club Des Amis de *Pour Vous*, see, for example, the film listings in *Pour Vous*, May 22, 1940, 15.
12. "Ne dites plus 'metteur en scène,' dites 'auteur,'" *Pour Vous*, December 6, 1928, 3.
13. Lucien Wahl, "À la recherche de l'auteur: il n'y a que des cas d'espèce," *Pour Vous*, June 11, 1931, 2; "Qui est l'auteur d'un film?," *Pour Vous*, August 29, 1935, 2; September 5, 1935, 2; September 12, 1935, 2.
14. In the issue of *Pour Vous* from December 6, 1928, see Georges Auric, "L'Avenir musical du film sonore," 3; JVB, "Il y eut, à Hollywood, une salle d'avant-garde," 10.
15. Nino Frank, "Sur le cinéma d'avant-garde allemand," *Pour Vous*, June 3, 1937, 11; Denis Marion, "Où en est le film allemand après trois ans de national-socialisme," *Pour Vous*, January 21, 1937, 12.
16. See the issue of *Pour Vous* from January 21, 1937: Natalie Pilenko, "Sex-appel masculine," 9–10; Gisèle de Biezville, "Sourgils et double menton," 13; MB, "Claudette Colbert et son décor," 15.
17. Doringe, "Comment les préférez-vous? Rasés? Ou avec la barbe et les moustaches?," *Pour Vous*, September 5, 1935, 8–9.

18. See, for example, the subscription notice in the issue from September 5, 1935, 2.
19. Kracauer originally wrote about shopgirls at the movies in 1927 in articles for the *Frankfurter Zeitung*. They would be reprinted as “The Little Shopgirls Go to the Movies,” in *The Mass Ornament*, trans. Thomas Y. Levin (Cambridge, MA: Harvard University Press, 1995), 291–306.
20. “*La Dame de Malacca*, de Marc Allégret,” *Ciné-France*, October 8, 1937, 6. See the issue of *Mon Film* from July 11, 1930, that announced the two winners of a poll of movie fans: “Maurice Chevalier et Marie Bell sont élus Roi et Reine de cinéma français 1930,” 9.
21. These were precisely the countries covered in “Du monde entier . . .” in the issue of *Pour Vous* from December 5, 1929, 10.
22. Lo Duca, “Où en est le cinéma italien,” *Pour Vous*, May 15, 1940, 12. For other analyses of foreign cinemas, see J.V-B and Philippe Vloelberghs, “Du monde entier: l’activité du cinéma belge,” February 25, 1932, 10; and Émile Vuillemoz, “Le cinéma en URSS,” *Pour Vous*, October 29, 1936, 2.
23. Titařna, “Chine et Japon au cinéma,” *Pour Vous*, September 9, 1937, 8–9.
24. For a discussion of *Chez les mangeurs d’hommes*, see Emilie de Brigard, “The History of Ethnographic Film,” in *Toward a Science of Man: Essays in the History of Anthropology*, ed. Timothy H. Thoreson (Paris: Mouton, 1975), 42.
25. For Titařna’s various activities, see Benoît Heimermann’s biography, *Titařna: L’aventurière des années folles* (Paris: Flammarion, 1994). See also Hugo DeBlock, *Artifak: Cultural Revival, Tourism, and the Recrafting of History in Vanuatu* (New York: Berghahn Books, 2019), 164–94; Mary Lynn Stewart, *Gender, Generation, and Journalism in France, 1910–1940* (Montreal: McGill-Queen’s University Press, 2018), 97–120.
26. L’Opérateur, “Sept tours de manivelle,” *Pour Vous*, February 13, 1940, 2; Doringe, “*Pour Vous* au micro,” *Pour Vous*, February 22, 1930, 13; R-E.-Bré, “Si vous aimez le documentaire, dites-nous . . .,” *Pour Vous*, May 28, 1931, 3; Titařna and Lucien Wahl, “Murnau évoque dans *Tabou* . . . la poésie des îles du Sud,” *Pour Vous*, June 18, 1931, 8–9; Titařna, “Les acteurs français ont-ils le droit d’interpréter des films antifranc̃ais?,” *Pour Vous*, December 17, 1931, 3.
27. Gaston Bénac, “Sous les bombes Allemandes: Les films français dans les pays du nord,” *Pour Vous*, May 8, 1940, 3.
28. G. Charensol, “Margaret Mitchell et les périls de la gloire,” *Pour Vous*, May 1, 1940, 7; E.D., “Jim Stewart épousera-t-il Mélanie—Olivia DeHavilland?,” *Pour Vous*, May 1, 1940, 7; “Un film en douze images: *Ninotchka*, film de Ernst Lubitsch,” *Pour Vous*, May 1, 1940, 14; “Un film en douze images: *Hollywood Cavalcade*, film de Irving Cummings,” *Pour Vous*, May 22, 1940, 14; “Un film en douze images: *Il épouse sa femme*, film de Roy Del Ruth,” *Pour Vous*, May 29, 1949, 14.

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