

MICHAEL COWAN

## Learning to Love the Movies: Puzzles, Participation, and Cinephilia in Interwar European Film Magazines

**ABSTRACT:** Most scholars would agree that cinephilia results not simply from a spontaneous love of movies but historically has also been inseparable from processes of legitimization, audience training, and formations of taste. Yet we still know little about the deeper history of cinephilia's emergence: how audiences learned to love the movies and why. This article considers one site for thinking about this question during the "first wave" of cinephilia in the 1920s, namely the puzzle contest as it developed and proliferated in the new landscape of popular magazines in England, France, Germany, and other European countries. Culminating in a discussion of the Viennese magazine *Mein Film*, this article examines the media-historical and cultural contexts of photographic puzzles to show how they figured in a broader program of participatory and playful pedagogy by which readers could learn to frame film knowledge, film affect, and film experience in the context of an emerging European star system.

**KEYWORDS:** cinephilia, magazines, puzzles, interactivity, film societies, film culture

*"It is far more likely that the globe has seen multiple and geographically dispersed cinephilias since the invention of cinema, and what's more, those cinephilias have not stood still for over a hundred years but have been constantly transforming and mutating over time, each in its own distinctive fashion."*

GIRISH SHAMBU, *THE NEW CINEPHILIA*

As both individual passion and shared practice, cinephilia is deeply bound up with the media that facilitate and sustain it. This relation is more apparent than ever today in the age of the Internet, when blogs, electronic journals, and other online forums have helped to transform more elitist and centralized models of cinephilia associated with the *Cahiers du cinéma* into a cinephilia of global

mediascapes, in which anyone can participate from anywhere in the world where a laptop can meet a Wi-Fi signal.<sup>1</sup> As the most extensive analysis of the phenomenon to date, Girish Shambu's recent study *The New Cinephilia* (2014) outlines a thoroughgoing mutation of nearly every aspect of cinephilia in the age of participatory media, including not only the global dispersion of cinephilic communities but also the destabilization of traditional art-house canons, the blurring of lines between writers and readers, the emergence of new viewing situations, and the transformation of cinephilic memory.

But Shambu's book also suggests a set of questions for a deeper history of cinephilia and the media that made it possible. Alongside his analysis of contemporary specifics, he also highlights historical continuities, in particular cinephilia's reliance on what might be called *externals*: the ritual forms of conversing, writing, collecting, and exchanging ideas; techniques of memory; tactics for cultivating and sustaining enthusiasm; various nodal points of institutional support; and above all, the physical presence of media, from film magazines to the Internet.<sup>2</sup> What results is a theoretical understanding of cinephilia not so much as a spontaneous love of movies, but as a passion that must be learned and cultivated through mutual interactions, and as a communal undertaking that—in Benedict Anderson's sense—relies on the simultaneous engagement with and through specific media.<sup>3</sup>

Taking up this theoretical impetus, I want to look backward in this article to interwar Europe to examine one of the ways early film magazines facilitated the emergence of a new model of cinephilic engagement. Scholars have often described the school of *photogénie* theorists in interwar France as a "first wave" of cinephilia,<sup>4</sup> and like its latter-day counterpart around the *Cahiers du cinéma*, this first wave was intimately bound up with print media, namely the explosion of new, audience-oriented publications such as *Cinéa—Ciné pour tous* (founded 1921), *Cinémagazine* (founded 1921), *Mon Ciné* (founded 1922), and *Mon film* (founded 1923). But we can also extend this observation to other national contexts in Europe; in the German-speaking world, for instance, prewar trade journals such as *Der Kinematograph* (1907) and *Lichtbild-Bühne* (1908) were joined in the 1920s by a plethora of new cinephilic publications such as *Der Filmfreund* (1924), *Mein Film* (1926), *Film-Magazin* (1928), and *Filmwelt* (1929).<sup>5</sup> *Cinephilia*, of course, might seem like a fraught term with which to regroup both highbrow journals and fan magazines alike, as well the majority of publications that fell somewhere in between. But I use the term expansively here in order to convey what these publications shared; while they may have represented different interests and can be plotted at various points on the continuum from elitist to popular, they all found their mission—as Christophe Gauthier has shown in the French context—in cultivating a particular kind of passion for cinema.<sup>6</sup> As

I explore more fully below, they also shared a project of teaching readers, as it were, *how* to love the movies.

This pedagogical impulse could, in many cases, assume forms decidedly more autocratic than the participatory Internet sites described by Shambu; for instance, readers of *Vous avez la parole*, a monthly supplement to *Mon ciné* dedicated to audience letters, encountered a veritable catechism of cinephilic instruction dispersed in bold print among the texts of their own letters—telling them to refrain from singing and talking, to favor subtle aesthetic choices over garish ones, to chastise theater directors who show films at the wrong speed or neglect damaged screens, and so on. “Avoid reading inter-titles aloud!” admonished one commandment; “The cinema is not a school where uneducated people learn to read.”<sup>7</sup>

Such directives fit well within a familiar narrative of spectatorial discipline in the era of institutionalization. But the pedagogical impulse of these journals also involved numerous more playful rubrics that were conceived explicitly for audience participation. This applies particularly to the ubiquitous use of contests, which, as Marsha Orgeron has shown in the American context, sought to give readers a sense that “what they said and did mattered” by allowing them to vote on their favorite films and stars, submit essays to demonstrate their film knowledge, or propose titles and slogans for future films.<sup>8</sup> While this participatory dimension provides an important chapter in the history of fandom, however, it was also integral to a broader cinephilic education, which framed and encouraged the kinds of investments of knowledge and affect that played a critical role in the widespread legitimization of a cinephilic culture in the 1920s. In what follows, I explore this confluence of cinephilia, participation, and pedagogy as it informed a particular type of contest that came to play a key role in interwar European magazines: the film puzzle contest.

## PUZZLE CONTESTS AND THE MODERN MAGAZINE

In his now famous 1924 lecture on “some conditions of photogénie,” Jean Epstein took a moment to praise one such contest for its potential to encourage a certain type of spectatorial vision:

I very much appreciated the competition recently organized by one of the film magazines. The goal was to identify forty actors from the big screen, all more or less well-known, whose photos had been cropped by the magazine to leave only their eyes. Hence the goal was to find forty personalities in the gaze. This was a curious and unconscious attempt to get spectators into the habit of studying and recognizing the striking personality of the fragment eye.<sup>9</sup>

cinea 7

**A QUI  
SONT  
CES  
YEUX ?**



N° 1



N° 2



N° 3



N° 4



N° 5



N° 6



N° 7

**Conditions de notre Concours**

Les neuf photographies de notre concours représentent des yeux qui appartiennent aux artistes suivants :

SIMONE  
JANE MARR  
JOCKEY CATHLIN  
CHARLIE CHAPLIN  
JESSE HAYAKAWA  
SHIRLEY BASSON  
EMILIE FRIEDBERG  
MICHAEL TAYLOR  
MAY MARINOVICH



N° 8

**Première question.**

Les concurrents doivent sélectionner d'affiliement les yeux à qui de droit. Il suffira sur la réponse d'écrire en face de chaque numéro le nom précis de l'artiste à qui les yeux appartiennent.



N° 9

**Conditions générales.**

Le concours sera ouvert du 15 décembre 1922 au 15 janvier 1923. Les réponses à M. l'Administrateur de "Cinea" ont, toutefois, lieu jusqu'au 15 février 1923.

Fig. 1: "A qui sont ces yeux?" Contest series, sixth installment. (*Cinea*, no. 82 [December 29, 1922]: 7)

Though Epstein doesn't name the magazine in question, his description matches a competition launched in November 1922 by the editors of *Cinéa*—the same magazine in which Epstein's lecture would be published before going on to appear as a chapter in his book *Le Cinématographe vu de l'Etna* (1926).<sup>10</sup> (Fig. 1.) For Epstein, the eye puzzle promised to initiate readers into the animistic pleasures of photogenic spectatorship. Cut free from the familiar semiotics of the actor's face, the "fragment eye" gained a life of its own on the page, not unlike all those objects which, isolated through close-up, acquire an optical "personality" on the screen far in excess of a given film's narrative economy.<sup>11</sup> Epstein's reading of the eye puzzles corresponds well with the critical definition of cinephilia set out by Paul Willemen, Mary Ann Doane, and others as an unorthodox attention to detail, whose presence for a given spectator comes to exceed the intentions of directors, performers, and even theorists.<sup>12</sup> But it also represents something of a productive *misreading*—one Epstein himself seems to have recognized with his qualifier "unconscious." After all, the readerly activity solicited by the *Cinéa* puzzle was not to liberate the eyes from their facial context but precisely to *reconstruct* that context by identifying the stars to which the eyes belonged.

In this, moreover, the contest was hardly alone. *Cinéa* ran other puzzles enjoining readers to name actors shown, for example, with their backs turned to the camera<sup>13</sup> (fig. 2) or in disguise (one such contest, entitled the "Concours des incognitos," appeared next to Epstein's article in August 1924).<sup>14</sup> Similar contests abound in other magazines that proliferated in Europe during the same period, such as the British *Pictures and the Picturegoer* (founded 1913), the Italian *Cinema illustrazione* (1926), and the Austrian *Mein Film* (1926). The cropped-eye game was perhaps the most familiar form these film puzzles took (fig. 3),<sup>15</sup> but the possibilities were endless. In other variants, readers were asked to identify stars with parts of their faces blotted out or transformed (fig. 4),<sup>16</sup> star profiles shown in silhouette,<sup>17</sup> stars reduced to their noses,<sup>18</sup> childhood pictures of stars,<sup>19</sup> or star photographs that had been cut apart and jumbled in a kind of photographic jigsaw puzzle (fig. 5).<sup>20</sup> Though they ranged from the simple to the highly complex, nearly all of these puzzles operated on the same basic principle, challenging readers to identify well-known performers and scenes from recent films they ought to have seen.<sup>21</sup>

If visual identification puzzles enjoyed such a widespread appeal and familiarity to European readers in the 1920s, this is, not least of all, a sign of the increasing self-evidence of the star system. In order to play the game, readers had to recognize national stars such as Ève Francis (France) and Paul Richter (Germany), as well as international stars such as Ramon Novarro and Bebe Daniels. Turning this observation around, one could say that puzzle contests

Les Concours de CINÉA

## A QUI SONT CES DOS ?

(2<sup>e</sup> SÉRIE)



?

?

?

*Dans notre numéro 86 nous présentions trois questions dessinées.*

Nous présentons aujourd'hui à la sagacité de nos Lecteurs ces trois questions nouvelles. Dans un de nos prochains numéros, nous en poserons trois autres. Ce concours est ouvert à nos fidèles Lecteurs au numéro comme à nos Abonnés. Rédigez votre réponse comme suit :

*Le dos n° 1 appartient à      Le dos n° 2 appartient à      Le dos n° 3 appartient à*

500 francs de prix en nature seront distribués aux réponses justes, selon la classification de la question subsidiaire suivante : *Combien recevrons-nous de réponses exactes ?* N'oubliez pas de répondre à cette deuxième question. Toutes les réponses exactes seront récompensées.

Fig. 2: "A qui sont ces dos?" Contest series, second installment (*Cinéa*, no. 89 [April 3, 1923]: 5)

MARCH 1926

The Picturegoer

39

# MASKS & FACES

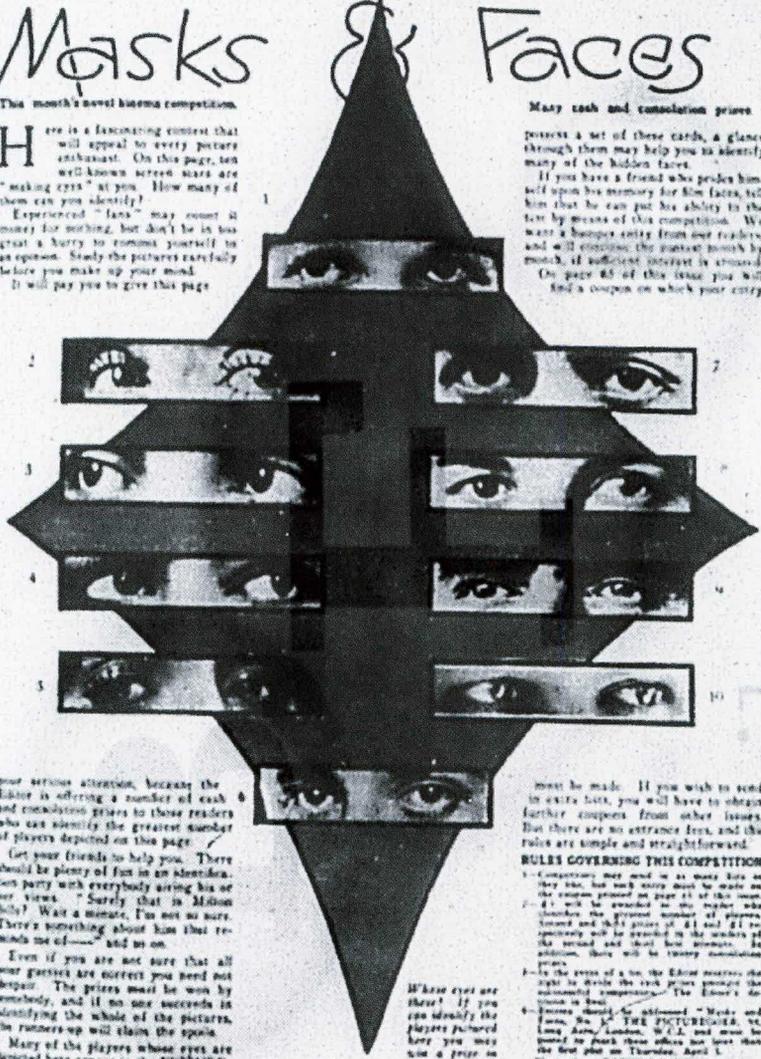
The month's novel cinema competition.

Here is a fascinating contest that will appeal to every picture enthusiast. On this page, ten well-known screen stars are "masking eyes" at you. How many of them can you identify? Experienced "fans" may count it money for nothing, but don't be in too great a hurry to condemn yourself to an epinon. Study the pictures carefully before you make up your mind. It will pay you to give this page

Many cash and consolation prizes

possess a set of these cards, a glance through them may help you to identify many of the hidden faces.

If you have a friend who prefers himself upon his memory for film faces, tell him that he can put his ability to the test by means of this competition. We want a bumper entry from our readers, and will continue the contest month by month, if sufficient interest is aroused. On page 45 of this issue you will find a coupon on which your entry



your serious attention, because the Editor is offering a number of cash and consolation prizes to those readers who can identify the greatest number of players depicted on this page.

Get your friends to help you. There should be plenty of fun in an identification party with everybody airing his or her views. "Surely that is Milton Sully? Wait a minute, I'm not so sure. There's something about him that reminds me of—" and so on.

Even if you are not sure that all your guesses are correct you need not despair. The prizes need not be won by somebody, and if no one succeeds in identifying the whole of the pictures, the runners-up will claim the spoils.

Many of the players whose eyes are depicted here appear in the PICTUREGOER series of postcards, and if you

must be made. If you wish to send in extra lists, you will have to obtain further coupons from other issues. But there are no entrance fees, and the rules are simple and straightforward.

### RULES GOVERNING THIS COMPETITION

- 1—Competitors may send in as many lists as they like, but each entry must be made on the coupon printed on page 45 of this issue.
  - 2—It will be awarded to the reader who identifies the greatest number of pictures (shown and not shown) on 21 and 22 respectively will be awarded the number of the second and third best attempts. In addition, there will be money consolation prizes.
  - 3—In the event of a tie, the Editor reserves the right to divide the cash prizes amongst the unsuccessful competitors. The Editor's decision is final.
  - 4—Prizes should be addressed "Masks and Faces, The PICTUREGOER, c/o Lums, Lane, London, W.C.1, and must be posted to reach these offices not later than the first post on Thursday, April 1st.
- Now then, PICTUREGOER readers, let us see how clever you are.

When eyes are there! If you can identify the players pictured here you may win a prize in this month's competition.

Fig. 3: "Masks & Faces." Contest. (Picturegoer 11, no. 63 [March 1926]: 37)

# Wer erkennt sie?

## Eine lustige Preisfrage



Wem gehört die Stirne?



Wem gehören die Augen?



Wem gehört die Nase?



Wem gehört der Mund?



Wem gehört das Auge?



Wem gehört die Nase?



Wem gehört der Mund?

den beliebtesten und ein richtiger Filmfreund wird sich ihre charakteristischen, so oft bewundernswürdigen Züge gewiß bei geschlossenen Augen haargenau vorstellen können. Sollte es da mit offenen Augen nicht ein Kinderspiel sein?

Die richtige Lösung wird den Ratsenden sicherlich eine Überraschung bringen. Und außerdem, wenn das Los für sie entscheidet, auch folgende hübsche Gewinne:

- 1. Preis: Ein großes, gerahmtes Harry-Liedtke-Photo.
- 2. Preis: Ein „Mein Film-Buch“, Jahrgang 1928.
- 3. Preis: 20 Künstlerpostkarten.

Die Lösungen sind bis spätestens 20. Juli unter dem Kennwort „Wer erkennt sie?“ an unsere Redaktion zu richten.

Obwohl es sicherlich nicht leicht ist, unsere heutige Preisfrage zu beantworten und aus den winstigen Bildausschnitten auf ein bestimmtes Antlitz zu schließen, glauben wir doch, daß viele unsere Leserinnen und Leser ihre Filmheldlinge so genau kennen, daß ihnen Stirn, Augen, Nase, Mund und Kinn als Anhaltspunkte genügen, um sich das ganze Gesicht zu vergegenwärtigen. Die Filmstars, deren Köpfe wir so grausam zersüßelt haben, gehören jedenfalls zu

lich, die Tatsache ist aber nicht abzuleugnen. Robert Z. Leonard, der Regisseur der Metro-Gulwyn-Mayer, welcher dem Kinopublikum aus zahlreichen prächtigen Lustspielen bekannt ist, trägt bei der Aufnahme einen weißen Sweater, auf dessen Rückseite eine große Karte genäht ist. Ohne diesen Entenwaster ist Leonard, auch nicht gegen das höchste Honorar, zu einer Aufnahme zu bewegen. Ford Brownling, der bekannte Regisseur von Lon Chaney, kauft bei Beginn der Aufnahmen eines jeden Films einen neuen Leinwand, den er, sobald die letzte Kurbelumdrehung gemacht wurde, feierlich verbrennt. Er ist besonders abergläubisch und hat es sich zum Prinzip gemacht, die erste und die letzte Szene eines jeden Films nicht zu proben. Er ist einer der gewissenhaftesten Regisseure und probt natürlich jede Szene fünf- oder sechs- oder gar zehnmal, bevor sie gedreht wird; die erste und letzte Szene eines jeden Films aber wird ohne Probe, auch ganz kurzen Replique mit den Darstellern, herantgerückt. Einen ähnlichen Aberglauben hat Victor Seastrom, von dem gegenwärtig der Film „Der große Stern“ mit Greta Garbo läuft. Seastrom sieht, wenn die erste Szene gedreht wird, über die linke Schulter zu, und bei der zweiten Szene tut er dasselbe über die rechte Schulter. George Hill, der bei dem Film „Der Brand im Ozean“ mit Lon Chaney die Regie geführt hat, gibt sich die größte Mühe, bei jedem seiner Filme eine Szene anzudeuten zu machen, in der eine möglichst kotige Landstraße vorkommt, über welche die Schauspieler stapfen müssen; daß Kot Glück bringt, ist ein alter Aberglaube, den der brave Hill anscheinend übernommen hat. Edward Sedgwick, der bekannte Buster Keaton-Regisseur, trägt seit zehn Jahren bei allen Aufnahmen, eine graue, sagen wir lieber vormals graue, Kappe; Eingeweihte behaupten, daß eine fünfköpfige Familie für Monate mit Peti versorgt wäre, wenn man diese Kopfbedeckung ausziehen würde. Sogar der große Ernst Lubitsch ist vom Aberglauben nicht frei. Er drehte bekanntlich für die Metro-Gulwyn-Mayer den Großfilm „Alt-Haidelberg“, der im Herbst in Wien zu sehen sein wird. Lubitsch, der ohne seine Zigarre nicht denkbar ist, die er am liebsten aus einem langen, weißen Papierspitze raucht, wechselt bei jeder Szene den Spitz und sieht ängstlich darauf, daß derselbe Spitz um Gottes willen nicht auch bei der nächsten Szene in Verwendung steht. Für Alt-Haidelberg soll sich Lubitsch nicht schachtelweise, sondern kistenweise mit Zigarrenspitzen eingedeckt haben.

## Abergläubische Filmregisseure

Es ist eine bekannte Tatsache, daß die Künstler des Films und der Bühne überaus abergläubisch sind. Dieser Aberglaube nimmt oft sehr komische Formen an; es gibt Künstler, die nicht auftreten, bevor sie dreimal ausgespuckt haben, andere wieder drehen sich ein paarmal um ihre eigene Achse, wieder andere führen einen formlichen Tanz auf, der aus abgezählten Schritten in verschiedener Länge und Richtung besteht. Auch der Talisman spielt eine große Rolle. Puppen, Tiere, Armabänder, Uhren sind nur wenige Beispiele aus der Zahl der verschiedenen Gegenstände, die der abergläubische

Künstler als Talisman verehrt. Eine bekannte Pariser Tänzerin besitzt sogar ein ziemlich ausgewachsenes Krokodil, das sie in jedes Engagement mitnimmt und in einer Wanne in ihrer Garderobe unterbringt. Aber nicht nur die Schauspieler sind abergläubisch, auch die Regisseure sind es. Trotz aller künstlerischen Fähigkeiten, die der Filmregisseur haben muß, stellt man sich ihm doch mehr als den kühl abwägenden Feldherrn vor, der die große Schlacht vor der Kamera mit abergläubigem Verstand lenkt; daß ein solcher Mann abergläubisch sein kann, ist verwunder-

### Harry Liedtke

hat einen schweren Verlust erlitten. Sein älterer Sohn Peter Liedtke, der die Fliegerische besuchte und die Pilotenlaufbahn ergreifen wollte, hat in der vergangenen Woche Selbstmord begangen. Welche Motive den Neuzugewöhnten zu diesem Ende drängten, ist nicht bekannt. Die große Anhängerschaft des Künstlers hat die Nachricht dieses Unglücks gewiß mit großer Teilnahme aufgenommen.

Fig. 4: "Wer erkennt sie?" Contest. (Mein Film, no. 132 [1928]:9)

Fig. 5, (opposite): "Le Puzzle cinématographique." Contest series, sixth installment (Cinémagazine 3, no. 10 [March 9, 1923], 431)

## LES CONCOURS DE "CINÉMAZINE"

# LE PUZZLE CINÉMATOGRAPHIQUE

### RÈGLEMENT DU CONCOURS

Dix portraits de notre collection de photographies d'étoiles ont été découpés en de nombreux morceaux.

Voici quelques-uns de ces morceaux. Gardez-les précieusement. Nous publierons la semaine prochaine, la 7<sup>e</sup> et dernière planche, et il faudra, à la fin du concours, en découpant ces morceaux et en les collant sur une feuille, reconstituer le plus grand nombre possible de portraits pour gagner un des nombreux prix que nous offrirons à nos lecteurs.

*Conserver le bon ci-contre qui  
: sera exigé avec la réponse :*

**BON N° 6**



also helped condition readers to approach film *in terms of* stars, star recognition, and affective investments in stars. The star system, of course, had already been underway in the United States since the 1910s, its emergence facilitated in no small part by magazines such as *Motion Picture Story Magazine* and *Photoplay* (both founded 1911).<sup>22</sup> In prewar Europe, however, where film personalities often came from the world of stage and dance,<sup>23</sup> the phenomenon of the film star took shape more unevenly. Despite well-known cases such as Max Lindner, Asta Nielsen, and Henny Porten, it was only after World War I, when European film markets came under the influence (direct or indirect) of Hollywood models, that a culture of stars—supported by the new cinephilic magazines—fully emerged. Within this context, European magazine editors could draw on a thriving tradition of filmic contests in order to help initiate readers into a star-centered approach to film, since their American counterparts had already developed an entire repertoire of participatory rubrics.<sup>24</sup> Part of what film puzzles offered, then, was a technique to help naturalize the organization of film culture around stars (often still referred to as “artists”), to train readers in the visual recognition of important personalities, but also to negotiate the boundaries of emerging national cinemas by valorizing “vernacular” stars alongside their international counterparts.<sup>25</sup>

But if they reflected the new demands of the star system, such puzzle contests also had a lot to do with the increasing presence of inexpensive photographic reproductions and the corresponding changes in attitude toward photography.<sup>26</sup> Photographs were, of course, central to the star system from the beginning, and early magazines such as *Motion Picture Story Magazine* and the British *Pictures and the Picturegoer* were created not least of all as forums for publishing, trading, and selling star photographs, the latter often in high-quality reproductions such as photogravure. The integration of photographs into puzzle contests took longer, likely because publishers at first followed a well-established magazine tradition of text-based and hand-drawn puzzles such as rebuses, riddles, and ciphers.<sup>27</sup> Early puzzles printed in *Motion Picture Story Magazine*, for example, challenged readers to rearrange the letters of telegram messages to reveal the names of “popular players.”<sup>28</sup> There were also numerous drawn puzzles in the rebus tradition, such as a series of “Actors Name Puzzles” published by *Photoplay* or a 1915 “Screened Stars” competition printed in *Pictures and the Picturegoer* (fig. 6).<sup>29</sup> Only later did the designers of puzzle contests begin to integrate and manipulate photographs in games specifically geared toward visual recognition. One of the first of these was also the precursor to Epstein’s eye puzzle, published in *Photoplay* in 1917 under the title “Can You Read Their Names in Their Eyes?”<sup>30</sup> It was this model of the photographic puzzle that proliferated in the newly founded film magazines in Europe in the

ARE YOU STAR HUNTING?

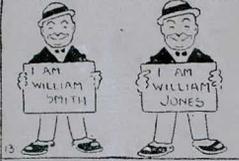
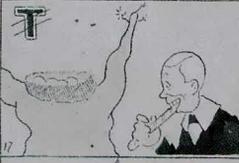
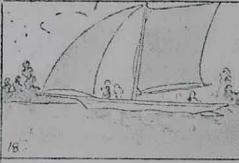
1<sup>ST</sup> PRIZE **£10** 2<sup>ND</sup> PRIZE **£5** 10 PRIZES of **10/6** &

200 Handsome Consolation Prizes.

**SCREENED STARS**

START TO-DAY! It costs nothing to enter!

We give below the third set of pictures in our Players' Puzzles for Picturegoers' Competition "Screened Stars." The competition is quite simple and quite free. Below you will find six pictures representing the situations and/or well-known Picture Actresses and Actors. What you have to do is to write in the spaces provided, the surname you think each picture represents. Thus, take picture No. 1 in the first set, a pack and a ford. This represented the surname of the Famous Player—Mary Pickford. Fill in the surnames of the other pictures in a similar way. Do not send now—keep each set till the final set has appeared. A £10 note will be awarded to the sender of the most correct solutions, £5 to the next, and 10/6 each to the next ten, and 200 Consolation Prizes to the senders of the next best solutions in order of merit. You can send in as many sets as you like. Fill in the third set now—and bear in mind, even if you cannot get all the answers right, you may yet win the £10—and there are 200 Consolation Gifts. Only well-known British and Foreign players' names are illustrated. Their names are always appearing in our pages, so back numbers will help you. Get all your friends to join in the hunt.

	
<i>Williams</i>	<i>Washburn</i>
	
<i>Marsh</i>	<i>Chaplin</i>
	
<i>Resbitt</i>	<i>Cruze</i>

ENTRY FORM. NAME \_\_\_\_\_ 3rd Set. ADDRESS \_\_\_\_\_

IN AND OUT OF THE STUDIO

Veteran Kalem Actor Dead.

THE news of the death of William H. West, a veteran member of the Kalem Company, which took place on August 20th near Los Angeles, will be received with deep regret by a large number of our readers.

William Hiram West was born in Newport, R.I. about fifty-five years ago. Following an appearance in *Pandora* he was for ten years in opera. After five years in repertory in Brady companies, he was featured for two years in *El Capitan*. He played Fox Quiller in *The Hibernian* and the Sheriff in *Robin Hood*. One of his most successful roles was as Sir Peter Teazle in *Lady Arden*. For four years he was at the Tivoli Opera House in San Francisco.

Mr. West went to Kalem nearly five years ago. His ability as an all-round actor early stamped him as one of the best on the screen. His characteristics of the high-caste Chinaman or the American Indian were marked by keen understanding of national traits. His last screen work will be seen in the series entitled *The Madams of the Grand Hotel*. He was a gentleman as well as a splendid actor of the old school.

In and Out of Pictures.

Once I made an application  
To the Scribes, what elation!  
Got a job with bed and ration—  
Me and wife.  
Tuck us all down to the ocean,  
By the deep-sea waves in motion,  
All some playwright's silly notion—  
Sur and strite.  
Clad us in a bit of burling,  
Such as cave-men wear in hunting,  
Each a skin, the rest was wanting—  
Oh, my wife!  
Suntanned legs and breasts and  
shoulders,  
Shins skinned up with jagged bladders,  
Clubs and knives and sea-weed  
holders.  
Art was rife!  
On the cliff the villain kissed her,  
Threw her off, the hero missed her!  
Now, alas! no agents list her,  
Such is life!  
W. L. Macdon, "Y.Y. Dramatic Mirrors".  
**Viola Dana, the Dancer.**  
APPARENTLY no schoolgirl ever  
was more fond of dancing than  
Viola Dana, the dainty little  
Edison lead. No matter how hot the  
day and what studio is cooler than the  
"outside" weather, she is always  
ready to take a whiff if she can find any-  
body to brave the waltzing pastime.  
Puffing away, she will hum snatches of  
song till out of breath, and her partner  
is always the first to ask for mercy by  
stopping the dance. Modern dances  
(Continued on page 46.)

Fig. 6: "Screened Stars." Contest series. (Pictures and the Picturegoer 9, no. 36 [October 9, 1915]: 38)

1920s, where editors cropped, dismembered, and rearranged photographic star portraits in ever-new variations.<sup>31</sup>

This playful interaction with star photos can be seen in part as a sign of the times; the 1920s was, after all, marked by myriad forms of montage in both film and photography, as changing reproduction methods rendered photographs cheaper than handmade images, and artists learned to engage with the new sense of “abundance, play and radical possibility” promoted by mass culture.<sup>32</sup> While the practice is most often associated with Dada and political art, new forms of photomontage were also pervasive in the magazine culture of the 1920s, such as *Der Querschnitt* in Germany (founded 1921) and *Vu* in France (founded 1928). Film magazines, likewise, grew more playful in their photo layouts throughout the 1920s.<sup>33</sup>

If film puzzle contests asked readers to engage in a similar kind of play, however, they did so within carefully controlled parameters, for they always operated with a view toward restoring the integrity of the photograph, at least virtually, by asking readers to fill in the missing parts or literally piece photos back together. In this sense, interwar film magazines developed a particular mixture of play and pedagogy, which also translated into a particular kind of interaction with the star photo. On the one hand, editors were willing to tear photographs apart and, in some cases, to ask their readers to do the same. A *Cinémagazine* contest of 1923 titled “Le puzzle cinématographique,” for instance, presented readers with jumbled fragments of ten star photos over seven issues, telling them explicitly to “cut out these fragments” and reassemble all of the star photos at the end of the series (fig. 5).<sup>34</sup> According to the editors, the journal received over twelve thousand submissions.<sup>35</sup> A similar contest initiated by *Photoplay* in 1924 under the title “Cut Puzzle Contest” garnered over thirty thousand submissions.<sup>36</sup> On the other hand, the very point of the cut puzzle contests was to reassemble the dismembered pictures, restoring the integrity and authority of the star photo. Accordingly, submissions were judged on what the editors of *Cinémagazine* called “the care and taste brought to the presentation of the [reassembled] portraits.”<sup>37</sup> Although *Cinémagazine* did not print photos of the winning submissions, we know from descriptions that these included presentations in photo albums with opulent binding, presentations that supplemented the star photos with signature attributes from the stars’ best-known films, and presentations of the reassembled portraits in gilded frames. Submissions for the *Photoplay* contest were even more lavish, with portraits sewn into pillows and lampshades, glued onto fashionable folding fans (fig. 7), arranged in gilded albums, or framed by miniature theaters. Not incidentally, high-quality star photos also figured among the frequent prizes for contests such as the *Cinémagazine* cut puzzle contest and the eye contest

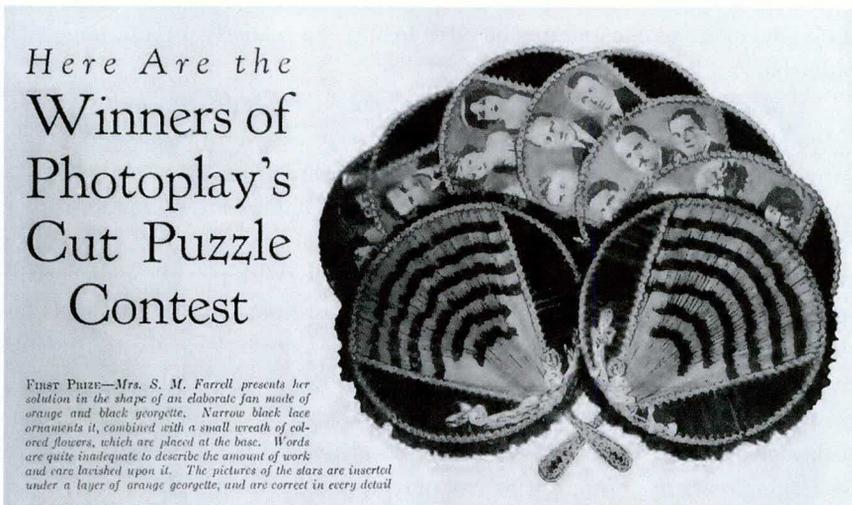


Fig. 7: Winning entry in "Cut Puzzle Contest." (*Photoplay* 25, no. 1 [January 1924]: 33)

mentioned by Epstein, where sixty-eight lucky contestants received special *Cinéa* photo editions of Stacia Napierkowska with poetry by Jean Tedesco.<sup>38</sup> In other cases, moreover, the very activity of cutting pages was discouraged, as when the editors of *Cinéa* admonished readers who "mutilated" the pages of their journal.<sup>39</sup> Here, the photograph—as well as the paper of the magazine itself—becomes the object of a negotiation between play and authority, where the encouragement of readerly participation had to coexist with the need to maintain the aura of the photograph. But if the film puzzle contest was bound up with the vicissitudes of star photographs, the phenomenon also has deeper roots in modern print culture. With the rise of mass literacy, and the concomitant proliferation of mass-produced periodicals in the nineteenth century, print, as Lisa Gitelman has put it, "came unglued," losing some of its status as a repository of stable facts and values to become a more fugitive forum for the dissemination of ephemeral current events—a status underscored by the very periodicity of periodicals with their weekly or monthly shelf lives.<sup>40</sup> This shift was matched by the destabilization of reading publics themselves as public spheres multiplied and ever-new periodicals emerged to cater to new constituencies. Within this process, it would be difficult to overstate the importance of mass postal systems, whose subsidization of postal rates for periodicals beginning in the latter half of the nineteenth century allowed for an explosion in magazine circulation.<sup>41</sup> It is also here that we find the emergence of regular puzzles and contests, as magazines such as *Good Housekeeping* (founded 1885) in the United States, *Daheim* (founded 1864) in Germany, or *La petite revue* (founded 1882) in France

took advantage of cheaper postal rates to spur on readerly interactions with publishers and each other.<sup>42</sup>

Magazine editors, of course, weren't the only ones to use contests (even if the latter were generally published *in* magazines). More broadly, contests came to form a key technique of modern advertising from the late nineteenth century onward, where they allowed newly minted brands to vie for consumer loyalty by forging a sense of shared community.<sup>43</sup> As early as 1887, companies such as Schultz's Star Soap published rebus puzzles with prizes for successful solutions, while other companies challenged customers to submit verses for their advertisements.<sup>44</sup> For magazines themselves, similarly, contests offered a means of managing the increasing competition for loyal readers (not least of all, by frequently limiting contest participation to subscribers). In this sense, contests also undergirded the very function of the modern magazine as a medium for forging readerly communities. Not only were readers engaging in the ritual of simultaneous reading, they were also playing the same games on the same schedule. Like the serialized novel, the serialized contest served to underscore this sense of shared participation over time, while adding a playful element of interactive participation by mail.<sup>45</sup>

All of these functions came to inform the proliferation of puzzle contests in the film magazines of the 1920s. If contests promised to help the new and often precarious film magazines secure and maintain subscribers,<sup>46</sup> they also helped to promote a sense of community through their promotion of a shared knowledge, a shared passion, and a shared focus on current events. Many—if not most—of the puzzle competitions were presented as *series*; the eye contest admired by Epstein, for example, appeared in four installments (each containing ten cropped photos) from late 1922 to 1923, and one could cite many other examples.<sup>47</sup> While some of these series were more meticulously planned in advance than others, nearly all of them followed—and emphasized—the rhythm of the magazine's publication, announcing themselves as “another” puzzle contest or “the latest” puzzle contest. Challenging readers to draw on their moviegoing knowledge, these contests positioned readers as part of a community of impassioned and up-to-date moviegoers, who had amassed—or *should* amass—a mental repertoire of shared film experience analogous to the collections of actor photos.

## PLAY AND FILMIC EDUCATION

In this sense, such games conform well to one of the two great categories of play that Roger Caillois, in his well-known typology, termed “*ludus*.” For Caillois, forms of play could be located on “a continuum between two opposite poles.”<sup>48</sup> While one pole, which he called “*paidia*,” encompassed various forms of child's

play with its anarchical pleasure in undoing order, the other—ludic—pole was associated with processes of “training”: the acquisition of skills, the formation of habits, and the solidification of shared rules and values.<sup>49</sup> For Caillois, ludic forms of play had an eminently pedagogical function, contributing at once to the “disciplining”<sup>50</sup> of individuals and the “civilizing”<sup>51</sup> of humanity. Not insignificantly, he saw the ludic tendency embodied most fully in his own time by the kinds of skill-based puzzles that had come to populate the pages of print media since the nineteenth century, such as rebuses, crosswords, and anagrams, and “those contests such as newspapers organize on occasion.”<sup>52</sup>

The puzzle contests adopted by film magazines were clearly part of this ludic tradition, and seen in this light, they reveal a more serious form of cinephilic play. They represented one component within a larger program shared by the new movie magazines, all of which called on readers to organize film knowledge and invest film affect around celebrities. More often than not, this meant actors, but it could also include great directors, cameramen, scriptwriters, and so on. In this, the contests resonated with other participatory features that film magazines inherited from the nineteenth-century forerunners, such as the ubiquitous letter columns, in which readers could demonstrate both their knowledge and love of film personalities. Where Christophe Gauthier speaks of “mass cinephilia,”<sup>53</sup> we might also borrow a key term from the time to describe this as the production of the *ami du cinéma*, the *Filmfreund* or “film friend,” whose affective adherence to the emerging institutional film culture was crucial to that culture’s future.<sup>54</sup>

From the point of view of an emerging critical film theory, it was easy to write off such reader activity as a form of ideological manipulation. Siegfried Kracauer, for example, in a scathing discussion of the magazine *Filmwelt* written at the height of the Great Depression, argued that conventions such as fan letter columns were creating an acquiescent public of dreaming sleepwalkers, distracted from urgent political questions by the illusory promise of participation in the lives of the flickering heavenly bodies above. With its utterly trivial questions concerning the habits and preferences of stars, such pseudoparticipation

fabricates a marvelous world on high, full of princes and princesses, and from now on the ignorant will mistake appearance for reality and gaze as though intoxicated at the fairy world above. They will thus be made useless and distracted from a struggle that could actually help them achieve better conditions of existence. But the correct task, which film too ought to share, is precisely not to mesmerize them into sleep, but rather to awaken them from their spell.<sup>55</sup>

This image of the “mesmerized” spectator would go on to form a mainstay of ideological film critique well into the era of apparatus theory and beyond. From our current standpoint in the age of participation, however, such a write-off of spectatorial activity begs for reconsideration. For one thing, audience activities were hardly limited to letter writing or even puzzle solving. In addition to the ubiquitous voting contests and title contests, most magazines also included more critical rubrics, such as *The Picturegoer* columns “What Do You Think?” and “Pulling Pictures to Pieces,” which invited every reader to be a film critic (fig. 8). Readers were also enjoined to take part in film in many other ways. Most publications tapped into a long-standing tradition of beauty contests to place readers in front of the camera through screen aptitude tests or—as they were often called in the pages of French and Italian journals—“photogénie” contests.<sup>56</sup> Other contests invited readers to emulate the work of industry professionals by, for example, designing movie posters for important films (fig. 9),<sup>57</sup> submitting screenplays,<sup>58</sup> testing their directorial skills,<sup>59</sup> or showing their screen-acting abilities.<sup>60</sup> Still other contests, in what might be seen as a forerunner to current forms of participatory cinema, called for collaborative productions of screenplays.<sup>61</sup> In addition, most magazines encouraged readers to practice forms of amateur cinema and photography and ran contests to feature readers’ work.<sup>62</sup> In short, film magazines quite consciously used interactive games to allow spectators to take part in cinema, if only within well-defined limits.<sup>63</sup> In this sense, the pages of the magazine offered readers a very different media experience from the darkened space of the movie theater, which—partly due to the cinephilic education at work in these journals—was increasingly associated with audience pacification. This is not to argue that audiences were ever really immobilized following the institutionalization of modern movie theaters. Given recent research into nontheatrical modes of cinema in the 1920s and 1930s,<sup>64</sup> as well as studies emphasizing the haptic dimensions of film spectatorship in the classical period,<sup>65</sup> few today would see Baudry’s “standard apparatus” of darkened theater, frontal seating, and sensory reduction as the only model of cinema in the interwar period. Nonetheless, even historians of filmic interactivity acknowledge that the kinds of bodily and vocal interaction characteristic of attractions cinema (and lampooned in films such as Edwin S. Porter’s *Uncle Josh at the Picture Show* [1902]) were later curtailed in the process of institutionalization, as theaters discouraged what Wanda Strauven has called the “player mode” of pre- and early cinema spectatorship.<sup>66</sup> Occasionally, postwar filmmakers did produce explicitly “interactive” films, such as Paul Leni and Guido Seeber’s Rebus films, a serial collection of filmic crossword puzzles made from 1925 to 1927, which audiences solved on puzzle cards handed out with tickets.<sup>67</sup> These films harken back to the pre-World War I

# What Do You Think? YOUR VIEWS AND OURS



In the Spring the young fan's fancy lightly turns to thoughts of Rudy—or so it would appear by the state of my mail-bag. The Antis are fulminating because *Telling the Old Story*, the Dred-in-the-Wool Valentino worshippers are exultant over it in seven to ten page effusions. They are perfectly beautiful epistles, all of them, but, my gallant army of ink-slingers, can you not think of something else besides Rudolph? I cannot fill this page with your eulogies and disparagements, else the "Brick-bats and Bouquets" man will be after my blood. And I should hate to burden you with my thoughts. So roll along with some new ideas, I entreat, so that I can depart on my holidays in peace.

"I have been wondering if the 'effects' with which present-day films are presented, add to the pleasure of the entertainment, and I have come to the conclusion that they do not," writes *E. M. F. (Kent)*. "Several people to whom I have spoken on the subject, agree with me, and I should like to know what your readers think. *The Four Horsemen*, to name but one of many, was completely spoilt for me, by the series of ear-splitting crashes which accompanied the battle scenes. These

'effects' are supposed to make the film more realistic, but don't you think that they defeat their own ends? With everything else in the story making itself heard, surely it tends to make the characters mere puppets, and heaven preserve us from a talking machine! I have always preferred the 'silent' drama to the spoken one, mainly because it was silent. To my mind it is a pity to make the cinema an imitator of the theatre, far better to let it stand on its own merits. The cosy cinema which presents its films with first-class orchestral accompaniment and no 'effects' gets my patronage every time."

"As an ardent fan and a painstaking peruser of every screen magazine that I can afford to buy, I know all about the limitations of movie stars as to *"A Little Faster"* camera limits, etc. *Action, Please!*" But, even taking this into account it seems to me that film players are too slow. Sometimes a star will take what appears several minutes just to turn round and look sorry for himself or herself as the case may be, whereas, in reality, a hasty movement would occur. Is this "slow-motion" business the newest fashion in movies? I find it in so many of the current releases and I don't like it. It makes the movies more artificial than ever. What do you think?"—*Pop (London)*.

"What funny people Americans are. The other day I picked up an American film magazine and glanced down the filmgoers' guide. All the pictures that we should probably call musty or too strong for our more delicate susceptibilities were praised and commended. *Captain Blood* came under the heading of "Commended with Reservations."

Here's the paragraph:—"Tons and of costume weighing down a thrilling tale by Rafael Sabatini. J. Warren Kerrigan and Jean Paige wearing clothes in the manner of old songs with pictures, the rest of the caste supplying action and thrills."

"Now, to our English minds, Kerrigan lacked nothing, he fitted the rôle wore his costumes and manners correct to period, plus the dignity which we like in our romantic historical figures.

This is a Bit Severe. We all know the mean type of persons. The Americans are like that, because none of them possess the slim elegance of our nobility. Therefore they make fun of it and brag about the great open spaces of America where men are men."—*Briton (London)*.

"This is what I think," confides *Picture Lover (London)*. "We all want to see our British Film Industry win through. Well, I would like to say my little

Another Outburst. I don't think our films come up to the American standard yet, although I must admit I've seen some very good ones. They never seem to have the same extravagant, don't care a—, yes, you say it—for the expense look about the interior settings. Also, we haven't many really nice heroes, and many of our heroines are stoney and lick their lips too much. Maybe we have some hidden stars, but they're still hidden. Why can't there be some "finds" like they have in America? My British favourites are Alma Taylor, Chrissie White, Harry Edwards, and Clive Brook (is he still British?); I also like Stewart Rome, and Henry Victor."



THE THINKER.

Fig. 8: "What Do You Think? Your Views and Ours." Rubric for Audience Criticism. (*Pictures and Picturegoer* 9, no. 53 [May 1925], 74)



Fig. 9: Winning entries in poster contest. (*Cinéa*, nos. 69–70 [September 1922]: n.p.)

“Preisrätselfilme” (prize puzzle films) of Joe May and others, in which audiences were asked to participate in tracking down a fictional criminal,<sup>68</sup> and both prewar and postwar forms of the puzzle film can be understood as efforts to remediate print genres for the animated screen: from the interactive detective contests of turn-of-the-century newspapers to the vogue for crossword puzzles that hit German magazines (including film magazines) in 1925.<sup>69</sup> Such puzzle films could be seen as part of a long history of interactive cinema—stretching from nineteenth-century optical toys down to the contemporary vogue of mind-game films and fan reworkings—that also included early versions of the shooting gallery and popular instructional films such as Franz Wolfgang Koebner’s *1000 Schritte Charleston* (1000 Charleston Steps, 1926), where audiences danced in their seats along with the representations on the screen.<sup>70</sup> By the 1920s, however, such interactivity had become carefully regulated, in particular by being confined to short films in the preliminary program. On the whole, feature-film spectatorship was marked by the kinds of disciplining efforts noted above in *Vous avez la parole*. As Strauven puts it, the new cinema screen of the 1920s was a screen “that protects the apparatus from the touching hand, creates a safe distance between the view and the viewer, and thus acts as ‘shield.’”<sup>71</sup>

If physical interaction was increasingly curtailed in movie theaters, however, spectators found another outlet for interacting with film culture in print magazines, which promised—as the title of a regular column for the *Picturegoer* had it—to take readers “behind the screen”: to unveil the secrets of the film industry, reveal the lives of stars, and allow readers to take part in film culture in myriad ways.<sup>72</sup> This participatory promise, as it played out across a range of “high” and “low” publications, formed a crucial site for the emergence of a cinephilic public. Here, readers could learn, through a playful form of embodied pedagogy, to generate and govern investments of affect, to frame the kinds of film knowledge worthy of cultivating, and to see themselves as part of a community of “film friends” with its shared rituals and protocols.

### CASE STUDY: *MEIN FILM*

To elucidate the stakes of this participatory education more fully, the remainder of this article examines how puzzles intersected with broader forms of participatory cinephilia in a specific example: the Viennese journal *Mein Film*. Founded in 1926 by the theater critic turned film aficionado Friedrich Porges,<sup>73</sup> *Mein Film*, which was distributed throughout the former Austro-Hungarian empire as well as in Germany and the United States,<sup>74</sup> would go on to become one of the longest-running film magazines in Austria.<sup>75</sup> In founding Vienna’s most elaborate film magazine to date, Porges clearly sought to legitimate cinema in a cultural context still dominated by the theater.<sup>76</sup> Against this background,

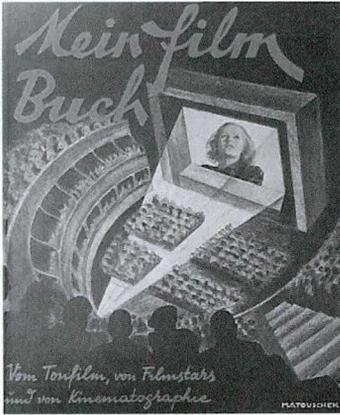


Fig. 10: *Mein Film-Buch*, cover, 1928

the magazine's central mission was to impart what the editors referred to as "Filmbildung" (film education) to a broader public. More aptly, as we learn in an article under this title signed by a certain Hugo, they sought to make cinephilic education an integral component of that "general education," which "is a requirement for a cultured person."<sup>77</sup> Like its theatrical counterpart, the editors argued, film knowledge—including "familiarity with geniuses of acting or directing [. . .], recognition of films that are already 'classics' and will go on to become milestones in film history, knowledge of the ABCs of film technique"—should be a self-evident part of everyone's repertoire of knowledge.<sup>78</sup> To this end, the magazine ran, in addition to countless pieces on stars and industry personalities, weekly columns with titles such as "Wie ein Film entsteht" (How a Film Is Made),<sup>79</sup> "Kunst und Technik des Films" (Film Technology and Art),<sup>80</sup> and "Wie es gemacht wird" (How It Is Made),<sup>81</sup> which sought to educate readers in various aspects of film techniques, film history, and film appreciation. There were also numerous articles designed to teach readers *how* to watch a film, what to look for, and—in a gesture that Epstein surely would have appreciated—how to single out details such as hands, clothing, hairstyles, landscapes, automobiles, or the movements of actors' feet.<sup>82</sup> In addition, the journal published a yearly book, the *Mein Film-Buch* (fig. 10), with short pieces on topics including the history of cinema technology (which the editors traced back to ancient shadow play),<sup>83</sup> national studios and industries in Central Europe and the United States,<sup>84</sup> and various aspects of filmmaking explained by luminaries of German cinema,<sup>85</sup> alongside numerous photos of stars, directors, and producers.<sup>86</sup>

Here again, however, the education of the "film friend" was never conceived in terms of passive absorption, but relied above all on activities and interactivities such as photo and autograph collecting, letter writing, collaborating, voting, and entering dozens of puzzle contests. From the first page of

the first issue, the journal presented itself as a forum for ludic play. The cover page featured a montage of star photos with the caption “Welche und wieviele Filmstars in ihren neuesten Rollen erkennen Sie auf diesem Bild? Sagen Sie es uns!” (Which and how many film stars in their latest roles can you recognize in this image? Tell us!) (fig. 11). In subsequent issues, these puzzles only became more creative. In addition to the familiar eye puzzle, readers encountered “film stars in pieces” (“Filmstars in Stücken”), which they had to reassemble (fig. 12);<sup>87</sup> “stars who have lost their heads” (“Stars, die den Kopf verloren haben”), which they had to identify from the truncated bodies;<sup>88</sup> composite montages mixing the faces of one star and the signature “masks” (hair and headdress) of another, which readers had to disentangle (fig. 13);<sup>89</sup> heads glued onto the wrong bodies, which they had to put back in their respective places (fig. 14);<sup>90</sup> massive photomontages reminiscent of Hannah Höch, which asked them to identify as many stars as possible;<sup>91</sup> cut jigsaw puzzles, which readers had to piece together to identify the film and actors;<sup>92</sup> famous film scenes with the actors silhouetted, which “most of our readers will surely remember having seen in the cinema”;<sup>93</sup> and many others.<sup>94</sup> Such contests, which saw their heyday in the late 1920s and early 1930s, formed part of a thoroughgoing participatory agenda in *Mein Film*, centered on the adulation of stars.<sup>95</sup> Beginning in 1929, the contests would be subsumed under the rubric “Filmstars beschenken unsere Leser” (Film stars offer gifts to our readers), in which famous actors, who also formed the objects of the puzzles, would offer a gift from among their personal possessions to the winning reader: a signed copy of Büchner’s *Wozzeck* from Olga Chekhova,<sup>96</sup> a chess game from Gustav Fröhlich,<sup>97</sup> a George Romney painting of Lady Hamilton from Leni Riefenstahl,<sup>98</sup> an engraved golden bracelet from Willy Forst,<sup>99</sup> and so on.

In this way, contests—and the gift exchanges that they helped to institute—contributed to one of the magazine’s implicit promises to readers: to restore a sense of personal interaction between audiences and film stars. As the introduction to the magazine’s first popularity contest suggests, the editors explicitly understood the movie magazine as a forum that could compensate for the lack of bodily interaction within the movie theater:

In the cinema, no one would dare risk the embarrassment of erupting into shouts of “Bravo Paul Richter!,” “Bravo Henny!,” or “Bravo Fairbanks!” Still, the tongue so longs to overflow with the joys that fill the heart. Or, as one of our most cherished idealists sang: “I want to carve it into every piece of bark, to scrawl it into every gravel pathway—and I long to write it on every blank piece of paper.”

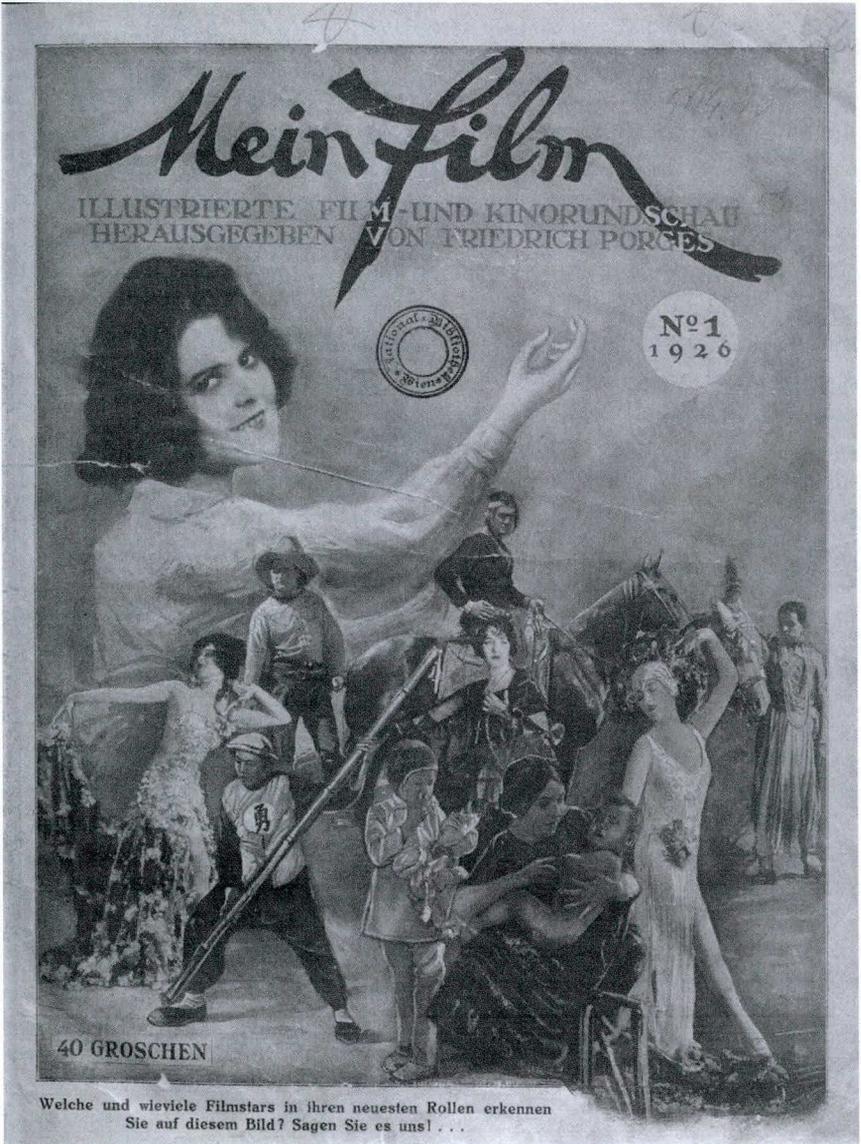


Fig. 11: *Mein Film*, no. 1 (1926), cover page

# FILMSTARS IN STÜCKEN

ETWAS ZUM KOPFZERBRECHEN: ZERLEGE-PREISAUFGABE



2



3



4



5



6



7



8



10



11



12



13



14



15



16



17



18

Wir stellen unseren Lesern diesmal eine originelle und hübsche Preisaufgabe, für deren richtige Lösung wir abermals wertvolle Preise ausgesetzt haben.

Ans den „Bruchteilen“ der obigen Stars sind deren Photographien richtig zusammengesetzt und die Namen der Photographierten zu nennen. Die armen Stars dürften bei Autogrammanlässungen so übel zugerichtet worden sein, daß sie sich heute ihren Verehrern nur in Stücken präsentieren, sie hoffen jedoch auf das Bestimmteste, daß es unseren Lesern gelingen wird, sie wieder in die richtige Fassung zu bringen. Am besten ist es, die einzelnen Gesichtspartien auszuschneiden und zusammen-

zusetzen. Es ergeben sich auf diese Art sicherlich sehr originelle Kombinationen.

Die Einsendung der Lösungen hat so zu erfolgen, daß die Nummern der zusammengehörigen Gesichtspartien mit dem Namen des betreffenden Stars angegeben werden. (Zum Beispiel 1, 10, 18 = Herr X.)

Für die richtigen Lösungen haben wir folgende Preise ausgesetzt:

1. Preis: 50 Schilling bar.
2. Preis: 1 Porträtaufnahme.
3. Preis: 1 Porträtaufnahme.

Ferner haben wir drei Trostpreise in Form von je sechs Künstlerpostkarten von Filmstars ausgesetzt.

Ansprech auf den ersten Preis haben jene Einsender, die alle sechs Photographien richtig zusammensetzen und erkennen konnten. Sollte keiner sämtliche Lösungen einsenden, so entscheidet das Los unter jenen, die die größte Anzahl richtiger Lösungen eingesandt haben. Der zweite, beziehungsweise dritte Preis fällt den Einsendern der nächstgrößten Zahl richtiger Lösungen zu. Sollten mehrere Personen die gleiche Anzahl richtiger Lösungen einsenden, so entscheidet in allen drei Fällen das Los.

Die Einsendungen, die mit dem Kennwort „Zerlegte Stars“ versehen sein sollen, müssen bis spätestens 14. Juli in unserer Redaktion sein, da am 15. Juli die Verlosung stattfindet.

Fig. 12: "Filmstars in Stücken." Contest. (Mein Film, no. 25 [1926]: vii)

# Sind sie es? - Oder sind sie es nicht?



Der Jungfrau-Typ „Der letzte Mann“



Die sehr naive Blondine mit den Ringellocken

Darüber beschwerten sich die Filmstars selbst; daß man sie „typisiert“ hat und daß sie eigentlich immer nur gleichartige Rollen spielen und stets die einmal gewählten Typen verkörpern dürfen. Die Blondine, die mit ihrer ersten „Naiven“-Rolle Erfolge errang; muß im Film die blonde Unschuld bleiben, die rassistige Schwarze muß ewig die Verführerin sein. Der ernste Charakterdarsteller, der Typenvertreter des Bösewichts, darf nie ein „flotter Bursche“ sein und dem Bonvivant scheint es verwehrt, jemals eine Charakterrolle zu spielen.

Die zwei Bilder, die wir hier veröffentlichen, sind ein Protest gegen die Typisierung. Wir, von „Mein-Film“-Gnaden,

haben — wenigstens, was die Masken betrifft — zwei populären Filmstars die Rollen verliehen, die sie sonst nicht spielen dürfen.

In der kommenden Nummer 105 von „Mein Film“ veröffentlichen wir zwei weitere derartige Bilder.

Und ihr, verehrte Leserinnen und Leser, sollt erraten, welche Stars sich unter den ungewohnten Masken verborgen!

Wer nach Nummer 105 alle vier errät, kommt in die Reihe der Preisgewinner, unter denen das Los entscheidet. Wir setzen fünf Preise für die richtige Lösung aus:

1. Preis: Eine Gratis-Film-Probeaufnahme von 8 Meter Länge bei Pietzner-Fayer.

2. Preis: Eine Gratis-Photoaufnahme bei Pietzner-Fayer.

3. Preis: Grillparzers Werke in 5 Bänden.

4. Preis: Zehn Künstler-Postkarten.

5. Preis: Fünf Künstler-Postkarten.

Die Lösungen sind nach Erscheinen der Nummer 105 bis 4. Jänner 1928 einzusenden an die Redaktion von „Mein Film“, Wien, VI., Mariahilferstraße 85, unter dem Kennwort „Filmstar-Preisfrage“.

**Unentbehrlich**  
ist für jeden Radioamateur der

**Radiokalender 1928**

Preis S. 2.—, und die

**Radiokarte 1928**

Preis S. 1.90, der „Radiowelt“

Wiener Radioverlag, Wien, I. Bezirk,  
Pestalozziggasse 6/5

## Brief an den Herausgeber

Von Olga Tschedowa

Olga Tschedowa, deren Schönheit und interessante häusliche Eigenart immer mehr zu internationaler Geltung gelangt, hat jetzt einen Gastspiel beim französischen Film soeben unter der Regie E. A. Duponts die weltliche Hauptrolle in dem Werk der British-International-Pictures „König König“ vollendet.

Sehr geehrter Herr Porges!

Aus London, wo ich soeben meine Rolle in dem neuen Dupont-Film vollendet habe, sende ich Ihnen und Ihren lieben Leserinnen und Lesern die herzlichsten Grüße und Weihnachtsgrüße! Ich habe vierstündig Monate täglicher Filmarbeit hinter mir! Da können Sie sich vorstellen, mit welcher kindischer Ferienfreude ich jetzt meinen kleinen Urlaub

antrete. Aber wenn der Film dem Publikum nur annähernd in dem Verhältnis zu unserem Willens- und Arbeitsaufwand gefällt, dann sollen die vergangenen Mühen bald und gern vergessen sein. Daß es der Fall sein möge, wünscht sich selbst zu Weihnachten

Ihre

Olga Tschedowa.

Fig. 13: „Sind sie es? Oder sind sie es nicht?“ Contest. (Mein Film, no. 104 [1927]: 13)

dieselben. Ich allein komme nicht weiter und kenne mich absolut nicht mehr aus. Ich will natürlich meine Dankbarkeit gerne erweisen und habe deshalb für diese Personen, die in der Lage sind, mir aus meiner Verlegenheit zu helfen, respektive sämtliche Bilder zu rekonstruieren vermögen, einige Preise gestiftet.

Als 1. Preis: 3 Romanbücher moderner Autoren.

Als 2. Preis: Das eben erschienene „Mein Film“-Buch 1928.

Als 3. Preis: Zwei Bücher unserer Filmbücherei nach Wahl.

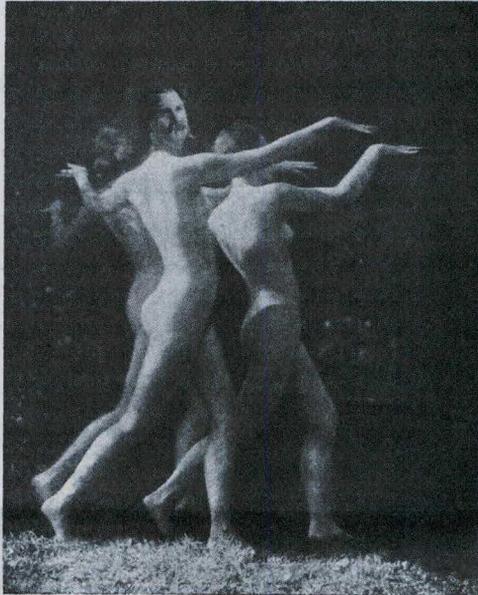
Als 4. Preis: 20 Künstlerpostkarten.

Als 5. Preis: 10 Künstlerpostkarten.

Ihr werdet mir gewiß schon aus purer Menschenliebe und aus Freude an allem, was mit Film zu tun hat, helfen, doch wird es euch nicht unangenehm sein, auch noch diese Belohnungen für eure Arbeit, die nur die meine erleichtern soll, zu erhalten.

Also, zeigt was ihr könnt, und zeigt auch, das ihr bereit seid, einen armen, unverschuldet ins Elend geratenen Mann zu helfen. Die Einsendungen sind, mit dem Kennwort „Bilderredakteur“ versehen, an die Redaktion unseres Blattes, bis längstens 20. d. M. zu richten.

Der unglückselige Bilderredakteur.



**Oben:**  
Wer geht so eifrige Wege zu Kraft und Schönheit anstatt in seiner Hölle (in welcher war?) zu bleiben?

**Unten:**  
Wer ist es, der „sie“ so ungern auf die Schulter klopfen will? Und in welcher Szene hat er, so Unzweifelliches? Und an welcher Stelle?



**A**bonnieren Sie  
noch heute

wenn Sie

die  
neuen  
Bücherprämien

gleich nach Erscheinen erhalten  
wollen!

Fig. 14: "Wer hilft mir?" Contest. (*Mein Film*, no. 107 [1928]:6)

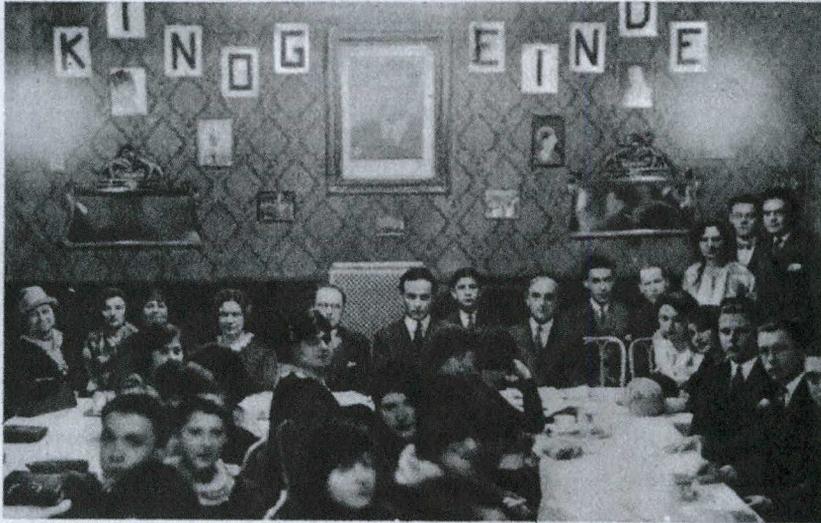
It is here, with this blank piece of paper, that the magazine *Mein Film* comes in, to create a kind of “substitute realm” for its enthusiastic readers to express their applause.<sup>100</sup>

If readers could no longer vocalize their appreciation in the impersonal theater, they could at least *write* that appreciation in the pages of the magazine (also through fan letters, which the magazine dutifully modeled for readers).<sup>101</sup>

But while fan activities like this were key to the magazine’s mission, they were only one small part of a broader program. *Mein Film* allowed readers to collaborate on film scripts,<sup>102</sup> submit caricatures of film stars,<sup>103</sup> and engage in numerous other forms of participation. For example, one serial installment entitled “The ABCs of Film” (Das A-B-C des Films) consisted entirely of humorous couplets submitted by readers and selected by the editors for publication. The only rule was that “the verses should combine the name of a star with that of another star or with a film concept.”<sup>104</sup> In another contest, variants of which could be found in other magazines, the editors published film stills and asked readers to place their film knowledge on display by imagining the wittiest subtitles.<sup>105</sup> The results of such contests would surely have provided ample fodder for a critic like Kracauer. (One lucky participant in the rhyming contest, for example, submitted the lines: “Conrad Veidt wirkt sehr dämonisch, Buster Keaton ist recht komisch” [Conrad Veidt can be demonic, Buster Keaton very comic]).<sup>106</sup> But however banal the content of readers’ submissions might have been, the point of the game resided elsewhere: namely, in the very gesture of participating in film culture by putting one’s film knowledge on display through witty contributions. The “ABCs of Film” column began with the sentence: “Here, too, we require the collaboration of our readers” (Auch dazu brauchen wir die Mitarbeit unserer Leserinnen und Leser), and the heading wasn’t mere pretense; the mission to legitimize a cinephilic culture in Vienna required the participation of readers—lots of readers, who demonstrated their passion for cinema by writing verses, solving puzzles, and taking part in film photo contests.

The journal’s participatory agenda was undergirded by the founding of a film club, the Kinogemeinde or “film community,” also known as the Association of Film Friends (Vereinigung der Filmfreunde), in November 1926 (fig. 15). The club was launched amid a controversy of sorts, following an embarrassing publicity event in Vienna with Conrad Veidt to which, apparently, no one showed up. Information on the “Veidt affair,” as it was known, is scarce, but Porges charged that it had been organized by “enemies of cinema” led by a former “Claquechef” (paid applauder in the theater) with the intention of embarrassing the film world.<sup>107</sup> Against this background, Porges and his entourage sought to found an association that would elevate film’s status in relation to theater. In a report

## DIE DIESJÄHRIGE GENERALVERSAMMLUNG DER KINOGEMEINDE



fand am vergangenen Samstag unter Vorsitz des Präsidenten Igo Sym im Klubheim der Kinogemeinde statt.

Fig. 15: Meeting of the Kinogemeinde. (*Mein Film*, no. 217 [1930]: 2)

on the occasion of the group's founding published in *Mein Film*, secretary Karl Tanner outlined the plans for the association as follows:

- a. Biweekly film screenings. These should consist of cultural films (*Kulturfilme*), films that for whatever reason cannot be seen in cinemas, or rescreenings of valuable, artistic films that have disappeared from the cinema programs.
- b. Practical and theoretical courses on film art and film technology, as well as excursions to film studios.
- c. Lectures on relevant topics.
- d. Entertaining events, when possible with the participation of prominent film artists.<sup>108</sup>

To judge by subsequent reports in the magazine, the Kinogemeinde delivered on its promise; from its initial base at the Kosmos-Kino—a specialty cinema that ran both commercial and educational films<sup>109</sup>—the group organized regular

meetings, educational screenings (including Porges's own series of short educational films *Der Film im Film*, 1923–24), illustrated lectures, film discussions, and tours of laboratories and studios such as Sascha-Film.<sup>110</sup>

In these activities, the Kinogemeinde might have taken a page from existing ciné-clubs in France.<sup>111</sup> But the Viennese film club could also find a more immediate model in Vienna's main interwar theater club, the Theatergemeinde (theater community) established in 1919.<sup>112</sup> And indeed, despite the group's explicit rivalry with the theater, there was something profoundly theatrical and particularly Austrian about the Kinogemeinde's events, which also included numerous musical evenings with lieder, chansons, and jazz performances; dances both traditional and modern; and masked balls and costume parties, in which participants dressed up as their favorite film stars.<sup>113</sup> Often such festive occasions were combined with contests, as when a 1931 costume ball included awards for members who best resembled their chosen star.<sup>114</sup> There were also carnival celebrations in February, and in the summer months, the group organized informal excursions to the countryside or trips down the Danube by steamship, where members could socialize, play music, or practice amateur photography (fig. 16).<sup>115</sup> Given this integration of local and seasonal traditions, one could say that the Kinogemeinde constituted a kind of "vernacular" ciné-club in Miriam Hansen's sense, where the "serious" film-aesthetic education blended with more familiar local forms of sociability.<sup>116</sup> This blend was embodied quite literally by what came to be known as "bunter Abend" (colorful evening), a kind of participatory cabaret, where dancing and performances alternated with film lectures, poetry recitations, and discussions.<sup>117</sup> It also blended play and pedagogy, providing a communal forum where members could engage in both serious and ludic activities: asking questions, dressing up, dancing, showing their work, and displaying filmic wit. In addition, the association and the journal heavily encouraged amateur filmmaking. The Kinogemeinde established a "Section for Amateur Photographers and Filmmakers" in 1927, led by Karl Kotlik, who also edited a regular column in *Mein Film* titled "Der Film-Photo Amateur," offering advice on such topics as what cameras to purchase, how to shoot and edit, tips for scenarios, acting, lighting, and so on.<sup>118</sup> In late 1926, one article could claim that half of Paris and Vienna had now succumbed to "Drehfieber" or "cranking fever" as laymen and—in particular—lay women acquired Pathé Baby cameras and turned the crank for themselves.<sup>119</sup> "In place of the children, young ladies, and young students who could once be seen armed with a Kodak, people soon appeared at every interesting spot with their little three-legged, hand-cranked cameras." Like other participatory forms encouraged by the magazine, amateur film here appears as a way for readers to take part in film, albeit within certain limited

## Der zweite Kinogemeinde-Ausflug



Am Sonntag, den 12. Juni fand der seinerzeit infolge schlechter Witterung verschobene Ausflug der Kinogemeinde in die Baunzen bei Parkersdorf statt, der trotz wechselndem Wetter wieder viel Zuspruch fand und, wie unsere Bilder schon beweisen, animiert verlief. Der nächste Ausflug ist für Sonntag, den 26. Juni angesetzt.

Fig. 16: Kinogemeinde, excursion to Vienna Woods. (*Mein Film*, no. 80 [1927]: 15)

parameters (“if not exactly the genuine business of big-budget films, then at least its little brother, amateur film”).<sup>120</sup>

All of this suggests that the editors of *Mein Film* understood the reader’s film education as an *embodied* experience, one that implicated the hands, the voice, the body, and the senses in a performative acquisition of admission into a cinephilic community. And in this sense, the positioning of readers in these magazines went far beyond the ideological distraction decried by Kracauer. Adapting Walter Benjamin’s terminology, we might better understand it as a project to create a public of lay “experts,” a hands-on audience who could overcome the “shield” of the movie screen, get close to film, communicate with its stars, learn its secrets, practice it, and even judge it.<sup>121</sup> And yet, this education was cinephilic through and through, encouraging readers as it did to love film art and to share that love with others.

Precisely this interplay of knowing and loving was evident in a 1928 article entitled “Was ist Filmillusion?” (What Is Film Illusion?). There, the editors defended the journal against industry charges that film magazines deflated the pleasures of moviegoing by taking readers behind the scenes.<sup>122</sup> True, they wrote, magazine readers might know all the technical secrets of cinema: that the scenery consisted only of the barest facades or magnified Schüfftan models, or that “the terrible snowstorm in which [the heroine] is about to die is really only salt and baking soda.” Indeed, they added, in language remarkably prescient of apparatus theory, audiences know well that “everything the spectator experiences at the moment of viewing (buildings, landscapes, people, and objects) is nothing more than flickering light and shadow on a white screen, which disappears without a trace the instant the beam of light is extinguished.” And still, the article concludes, when we sit in the darkened theater, we dream with the film: “We laugh and cry and fear and hope and tremble and rejoice.” In many ways, such an argument portends later analyses of film fetishism (“I know very well, but all the same . . .”). Yet, rather than try to “disengage the cinema-object from the imaginary and win it for the symbolic,” as Christian Metz’s oft-cited phrase would have it, the editors of *Mein Film* celebrate the persistence of those illusions that Kracauer held in suspicion.<sup>123</sup> Indeed, this was the very definition of the magazine’s cinephilia. “For film is like love,” the article concludes. “We know exactly how much or how little is behind it. And yet our illusions will never disappear.”

Still, in trying to understand the kind of cinephilia represented by these magazines, we should not underestimate the pleasures of *knowing* that they also modeled for readers again and again: the interactions with film technology and aesthetics, the look “behind the screen,” the unveiling of technical secrets, as well as the lives of film stars. The cinephilia of *Mein Film* was about both love and knowledge; more precisely, it sought to maintain both poles in a particular equilibrium, teaching readers to manage both through interactive practices that would help sustain the newly promoted passion for cinema. Taking another cue from the magazines themselves, we might describe this as a culture of the *amateur* in the broadest sense of the term: a public of cinema lovers who would also be hands-on dabblers and players, who would find in the space of the magazine a forum for interacting with film culture in a way increasingly discouraged within the silent space of the movie theater.

The figure of the amateur has returned to the forefront in writing on cinephilia today. In one of the most frequently cited discussions of the topic, Jacques Rancière has proposed the phrase “politique de l’amateur” (a variation on Truffaut’s “politique des auteurs”) to outline a position that “challenges the authority of specialists” and acknowledges “that everyone

is justified to trace, between certain points of this topography, a singular path that contributes to cinema as a world and to its knowledge.<sup>124</sup> For critics like Shambu, this revalorization of amateur knowledge, epitomized by savvy Internet users, contains an “anti-hierarchical thrust” that provides a counterpoint to the institutional strictures of academic film studies and ultimately promises to “weaken the barriers between the two worlds.”<sup>125</sup> But despite the similarity in terms, it is important to see how the amateurism of 1920s cinephilia was part of a different dynamic. While allowing readers to take part in film, these magazines also enfolded that participation into an educational project, teaching audiences both to love film and to organize film knowledge around emerging categories. Whereas Rancière’s politics of the amateur seeks to intervene in a context where film studies has already been institutionalized as an academic discipline, the amateur politics of early film magazines was part of the project to institutionalize film culture in the first place. Whereas Rancière’s amateurism stands opposed to claims of theoretical expertise, the amateurism of the 1920s promised to help audiences acquire a certain expertise (however amateur), which would shape their approach to cinema and inform their love for it.

To be sure, such an acquisition, and the film education that undergirded it, could easily be seen as part of a process of disciplining audiences.<sup>126</sup> And yet, that concept cannot quite account for the kinds of self-cultivation being elaborated in print publications such as *Mein Film*. A better approach might draw on Foucault’s later writings on the “care of the self”: those practices of self-management that, according to Foucault’s well-known reading, constituted the irreducible performative basis of ancient philosophy in its efforts to “know” the self.<sup>127</sup> Of course, the communities of “film friends” promoted by magazines like *Mein Film* were hardly engaged in ascetic rituals or (for the most part) philosophical pursuits. But these journals did elaborate certain practices through which audiences could learn to manage their own experience of film. If these involved puzzle contests and the social activities of groups such as the Kinogemeinde, they also encompassed activities more reminiscent of spiritual exercises. For example, the yearly *Mein-Film* books included a “Film-Tagebuch” (film diary), in which readers were asked to keep a record of all the films they saw in a single year with stars, directors, and personal notes. “If the hours spent in the cinema brought you experiences, record those experiences here. Every film friend who carefully maintains this diary throughout the year will have a lovely and durable book of memories!”<sup>128</sup> The film diary and its particular brand of *ars memoria* suggests, once again, that cinephilic experience is never spontaneous but always bound up with practices: in this case acts of writing down, operations of mental collecting, and techniques of recollection.

As Shambu reminds us, cinephilia has always depended heavily on writing as an aid to memory, especially in prevideo eras when storing and replaying films was beyond the purview of most audience members.<sup>129</sup> But as Shambu also points out, this memory is never simply a transparent record of a fixed film text; rather, it is the cumulative result of performative iterations, changing over time like a “palimpsest” as cinephiles read about films and revisit them in their minds.<sup>130</sup> Shifting the question slightly, I would emphasize here that such memories were (and are) intended to be *shared*, providing models of experience for other filmgoers. For its part, *Mein Film* encouraged such sharing through participatory rubrics such as “Mein erster Kinobesuch” (My first time in a cinema),<sup>131</sup> in which readers were asked to send in memories of their first trip to a cinema, and “Mein größtes Filmerlebnis” (My greatest film experience),<sup>132</sup> in which they were invited to share their most memorable aesthetic experience before a screen. Many submissions recounted life-changing moments akin to religious conversions. For example, one reader described his first trip to the cinema to watch Fritz Lang’s *Die Nibelungen* with a school group:

The school instructed us to go see the newly released *Nibelungen* film. I reluctantly followed the order, annoyed by such an affront to my taste.

And then . . .

Every artistic experience makes a deep impression on the mind of a fifteen-year-old boy, but this one left me completely overwhelmed and utterly transformed. Siegfried’s ideal appearance aroused an indescribable enthusiasm within me: I felt with him; I shared his joy; I fought by his side; and—a fact that I’m not ashamed to admit here—I shed warm tears after his horrible death. [. . .] Since then, I have succumbed with heart and soul to the dreamland of film, that ideal and limitless world of fairy tales. And I am a believer—forever!<sup>133</sup>

Other readers were more analytical. In a letter reprinted in “Mein größtes Filmerlebnis,” for example, one man described his memory of a shot from the Asta Nielsen film *Dirnentragödie* (Tragedy of a Prostitute, 1927), in which the eponymous prostitute, who had finally saved enough money to purchase a shop that would lift her out of her abject poverty, raised her head in pride only to bump it on the oppressive staircase of her shabby tenement building: “This little nuance contained the entire tragedy of the aging prostitute. She can no longer escape her destiny. She will never be able to hold her head up proudly and optimistically, for her past weighs too heavy upon her, pressing her down into the filth and misery of the street.”<sup>134</sup> While the magazine editors could describe these

columns as aids to memory,<sup>135</sup> they clearly also stood as stimulants and models of film experience. Another letter writer in the “Mein größtes Filmerlebnis” contest described how a particular scene from *Die Nibelungen* (Etzel’s astonished reaction upon seeing Kriemhild for the first time) took on all the more significance for him after he subsequently read Lang’s account of the ways in which film could convey inner feelings without words.<sup>136</sup> Reading readers’ accounts of their own experiences today, one can’t help wondering whether such accounts themselves didn’t similarly help to reshape the memory of other readers who had seen the same films, so that here too memory operated on a palimpsestic principle, as one’s “experience” of a given film was supplemented by encounters with other memories in the pages of the film magazine.

Rubrics such the “Mein größtes Filmerlebnis” and the film diary suggest that the film education promoted by *Mein Film* might best be understood as a set of blueprints for work on the self, where the management of film knowledge and film affect according to certain shared conventions formed the basis for the acquisition of a cinephilic sense of self, one inseparable from the sense of belonging to a shared cinephilic community. In this, such rituals form part of a much broader set of techniques of participation that accompanied the institutionalization of cinema in Europe, which found their point of density in the film magazine and its associated ciné-club. While it would surely be a mistake to celebrate such techniques uncritically as evidence of audience agency, we should also avoid reducing them to mere ideological manipulation. Rather, what *Mein Film* offered—and what its readers signed on to—were models for participating in a new cinephilic culture, models that provided immense pleasures even as they undergirded the institutionalization of a star-centered system of film in interwar Austria.

Picture puzzles played a role in this process. And while Epstein might have understood the function of those puzzles differently from the editors of *Cinéa*, he nonetheless shared their sense that such games could help to induce certain shared ways of seeing and experiencing the image. If they could be harnessed to buttress the star system, they could also, as Epstein intuited, help to generate moments of excess enjoyment. In either case, however, the resulting experience, although modeled by the industry, always also required the work of readers. On this negotiated terrain, popular magazines such as *Mein Film* laid the foundation for a type of cinephilic self-cultivation, whose influence would be felt for decades to come, and whose future is still playing out today across the screens and platforms of our own participatory media.

## APPENDIX OF JOURNALS REFERENCED

Many of the journals discussed in this article have been digitized at least in part. The following list provides some online sources for salient titles. Each entry includes the years of the magazine (where known) and the years covered by online sources to the best of my knowledge. For titles not available online or those with only very limited availability, I have provided the names of relevant national libraries or cinemateques. Digitization of European journals is still highly uneven, and not all issues are available each year in online archives. In most cases, digitization projects have *not* included publications around journals such as supplements, yearbooks, and almanacs.

### *Cinéa—Ciné pour tous* (1921–32)

- Ciné-Ressources (1921–23): <http://www.cinerecources.net/repertoires/repertoire.php?institution=TOUTES&repertoire=PERI&filtre=BIFI>
- Internet Archive (1921–23): <https://archive.org>
- Media History Digital Library (1921–23): [www.mediahistoryproject.org](http://www.mediahistoryproject.org)
- Bibliothèque Nationale Française

### *Cinema illustrazione* (1926–?)

- Centro sperimentale di cinematografia. Biblioteca digitale (1930–39): [http://www.fondazioneesc.it/bib\\_biblio\\_digitale.jsp?ID\\_LINK=135&area=32&id\\_schema=7](http://www.fondazioneesc.it/bib_biblio_digitale.jsp?ID_LINK=135&area=32&id_schema=7)

### *Cinémagazine* (1921–35)

- Ciné-Ressources (1921–35): <http://www.cinerecources.net/repertoires/repertoire.php?institution=TOUTES&repertoire=PERI&filtre=BIFI>

### *Der Filmfreund* (1924–26)

- Deutsche Kinemathek (Berlin)

### *Film-Magazin* (1927–30)

- Internet Archive (1929): <https://archive.org/>
- Media History Digital Library (1929): [www.mediahistoryproject.org](http://www.mediahistoryproject.org)
- Virtual History (1928): <http://www.virtual-history.com/movie/magazine>
- Deutsche Kinemathek, Berlin

### *Filmwelt* (1929–49)

- Internet Archive (1929): <https://archive.org/>
- Media History Digital Library (1929): [www.mediahistoryproject.org](http://www.mediahistoryproject.org)
- Virtual History (1930–35, 1942, selected issues): <http://www.virtual-history.com/movie/magazine>

*Der Kinematograph* (1907–35)

- Media History Digital Library (1907–8): [www.mediahistoryproject.org](http://www.mediahistoryproject.org)
- Staatsbibliothek zu Berlin

*Lichtbildbühne* (1908–40)

- Staatsbibliothek zu Berlin

*Mein Film* (1926–39, 1945–57)

- Austrian Newspapers Online (1926–39): [anno.onb.ac.at](http://anno.onb.ac.at)

*Mon ciné* (1922–37)

- Virtual History (1922–25): <http://www.virtual-history.com/movie/magazine>
- Bibliothèque Nationale Française

*Mon film* (1924–67)

- Bibliothèque Nationale Française

*Motion Picture Story Magazine / Motion Picture Magazine* (1911–77)

- Media History Digital Library (1914–41): <http://mediahistoryproject.org/>
- Internet Archive (1911–29): <https://archive.org/>

*Photoplay* (1911–80)

- Media History Digital Library (1914–43): <http://mediahistoryproject.org/>

*The Picturegoer / Pictures and the Picturegoer* (1913–60)

- Media History Digital Library (1915–16, 1921–25, selected issues): <http://mediahistoryproject.org>
- Internet Archive (1915–16, 1921–25, 1934–38, selected issues): <https://archive.org/>
- British Film Institute

*Der Querschnitt* (1921–36)

- Illustrierte Magazine der klassischen Moderne: <http://magazine.illustrierte-presse.de/>

*Vous avez la parole* (1924–26)

- Bibliothèque Nationale Française

## Notes

1. As Girish Shambu describes it, “the number of both readers and writers has exploded on the web. . . . The Internet has made possible a new large and active community for mutual teaching and learning.” Girish Shambu, *The New Cinephilia* (Montreal: Caboose, 2014), Kindle edition. See also Melis Behlil, “Cinephilia, Internet and Online Film Communities,” in *Cinephilia: Movies, Love and Memory*, ed. Malte Hagener and Marijke de Valck (Amsterdam: Amsterdam University Press, 2005), 111–25; Malte Hagener, “Cinephilia in the Age of the Post-Cinematographic,” *Photogénie* (blog), 2014, [http://www.photogenie.be/photogenie\\_blog/article/cinephilia-age-post-cinematographic](http://www.photogenie.be/photogenie_blog/article/cinephilia-age-post-cinematographic); Christian Keathley, “Preface: The Twenty-First Century Cinephile,” in *Cinephilia in the Age of Digital Reproduction: Film, Pleasure and Digital Culture*, ed. Scott Balcerzak and Jason Sperb (London: Wallflower, 2009), 3; Jonathan Rosenbaum and Adrian Martin, preface to *Movie Mutations: The Changing Face of World Cinephilia* (London: BFI, 2003), viii. Another area of research in contemporary cinephilia has examined its transformation into “videophilia” through practices of collecting facilitated by home entertainment media (VHS, DVD). See in particular, Barbara Klinger, “The Contemporary Cinephile: Film Collecting after the VCR,” *Beyond the Multiplex: Cinema, New Technologies and the Home* (Berkeley: University of California Press, 2006), 54–91.
2. Thus, Shambu emphasizes “the centrality of the role of conversation to cinephilic life: how to initiate it, cultivate it, practice it in many forms both spoken and written, and sustain it by constructing institutional structures such as clubs, organizations, journals, magazines and communities” (Shambu, *The New Cinephilia*). Shambu is certainly not the only scholar to underscore the performative and media-based supports of cinephilia. Antoine de Baecque and Thierry Frémaux, in their 1995 article on the history of cinephilia, highlighted the rituals that helped to create a sense of cinephilic community: “Ce que l’on définit alors, par ces questions rituelles, c’est une communauté d’interprétation: le groupe cinéophile de base, clan, chapelle, revue, ciné-club, produit, grâce à ses gestes autant que par ses paroles et ses écrits, un sens commun qui confère son épaisseur à chaque moment particulier de l’histoire du cinéma.” Antoine de Baecque and Thierry Frémaux, “La Cinéphilie ou l’invention d’une culture,” *Vingtième siècle: Revue d’histoire*, no. 46 (April–June 1995): 135.
3. “[T]he passion and the curiosity of the Internet cinephile are not innate; they are not born solely from within. They are sparked and sustained by frequent contact with a global community of cinephiles.” Shambu, *The New Cinephilia*. See also Benedict Anderson, *Imagined Communities: Reflections on the Origin and Spread of Nationalism*, 2nd ed. (London: Verso, 1991), 35.
4. On the notion of a “first wave” of cinephilia among the theorists of *photogénie*, see Paula Amad, “Objects Became Witnesses: Eve Francis and the Emergence of French Cinephilia and Film Criticism,” *Framework* 46, no. 1 (2005); Christian Keathley, *Cinephilia and History, or The Wind in the Trees* (Bloomington: Indiana University Press, 2006), 5.
5. This is not to argue that one can find no precursors to such publications in Europe before World War I, which would include magazines such as *Pictures and the Picturegoer* (UK, 1913) and *Illustrierte Filmwoche* (Germany, 1916). But the 1920s saw an entirely new scale of audience-oriented magazines. Many of these were short-lived, while others went on to become more stable, long-term publications, but they all contributed to a new paradigm of cinephilic film culture.
6. Christophe Gauthier, *La Passion du cinéma: Cinéphiles, ciné-clubs et salles spécialisées à Paris de 1920 à 1929* (Paris: Ecole de Chartes, 1999).

7. "Gardez-vous de lire les titres à hautes voix! Le cinéma n'est pas une école où les ignorants apprennent à lire." *Vous avez la parole! Organe du public des cinémas. Supplément mensuel*, 1925, 3. For more on this context, see also Gauthier, *La Passion du cinéma*, 261. One can find similar behavior lessons in humorous articles from the time. See for example, "Der Mann, der hinter mir sitzt," *Mein Film* 98 (1927): 4.
8. Marsha Orgeron, "'You Are Invited to Participate': Interactive Fandom in the Age of the Movie Magazine," *Journal of Film and Video* 61, no. 3 (2009): 5.
9. Jean Epstein, "De quelques conditions de la photogénie," *Cinéa—Ciné pour tous*, no. 19 (August 15, 1924): 7.
10. For the launch of the contest, see *Cinéa—Ciné pour tous*, no. 79 (November 7, 1922): 13; no. 82 (December 20, 1922): 7.
11. See Epstein, "De quelques conditions de la photogénie," 7. As Epstein puts it shortly afterward in the same text: "And a close-up of a revolver is no longer a revolver. It is the revolver-character, that is, the desire or guilt for the crime, for bankruptcy, for suicide. . . . It has a character, customs, memories, a will, a soul" (*ibid.*, 7). The use of body fragments in puzzle contests would find an interesting echo a few years later in Epstein's film *La glace à trois faces* (1927), where the final sequence of a speeding car alternates fragments of René Ferté's face (the eyes, a mouth) with other fragments from the landscape around him.
12. See Paul Willemen, "Through the Glass Darkly: Cinephilia Reconsidered," in *Looks and Frictions: Essays in Cultural Studies and Film Theory* (London and Bloomington: British Film Institute and Indiana University Press, 1994), 237; Mary Ann Doane, "The Object of Theory," in *Rites of Realism: Essays of Corporeal Cinema*, ed. Ivone Margulies (Durham, NC: Duke University Press, 2003), 82–84.
13. "A qui sont ces dos?" *Cinéa—Ciné pour tous*, no. 89 (April 6, 1923): 9.
14. "Concours des incognitos," *Cinéa—Ciné pour tous*, no. 19 (August 15, 1924): 5.
15. For other versions of the eye contest, see for example, *Mon Film: Ciné pour tous*, May 8, 1925, 5; *The Picturegoer* 11 (March 1926): 33; *Mein Film*, no. 12 (1926): 3.
16. "Concurso rápido, novel y con ribetes di adivinanza," *Cine-Mundial*, March 1923, 166; "Chi sono? Il nuovo grande concorso per tutti," *Cinema Illustrazione* 6, no. 50 (December 16, 1931): 2.
17. "Concours des silhouettes," *Cinémagazine*, no. 21 (May 23, 1924): 340.
18. "A qui sont ces nez?" *Mon Film: Ciné pour tous*, June 5, 1925, 5.
19. "Wer erkennt diese Kinder?" *Mein Film*, no. 60 (1927): 8.
20. Examples of the latter, which I discuss further below, can be seen in *Pictures and the Picturegoer*, 1918 (microfiche, BFI, date and page numbers not identified); *Cinémagazine* 3, no. 10 (March 9, 1923): 431; *Mein Film*, no. 185 (1929): 12–13.
21. This is not to suggest that *all* cinephilic magazines featured photographic puzzles; some featured puzzles in nearly every issue, while others were less consistent and still others included few if any puzzles. While this may have had a lot to do with finances, as elaborate puzzle contests were beyond the budget of some of the more ephemeral magazines of the period, it also had to do with audience; trade journals for professionals and political journals such as the German *Film und Volk* tended to avoid puzzles. But among cinephilic journals, it is striking how the use of puzzles cuts across divisions of

- "high" and "low," appearing in both fan magazines and magazines with more artistic aspirations such as *Cinéa*.
22. See David Bordwell, Janet Staiger, and Kristin Thompson, *The Classical Hollywood Cinema: Film Style and Mode of Production to 1960* (London: Routledge, 1985), 101–2; Richard Abel, "G. M. Anderson: 'Broncho Billy' among the Early 'Picture Personalities,'" in *Flickers of Desire: Movie Stars of the 1910s*, ed. Jennifer M. Bean (New Brunswick, NJ: Rutgers University Press, 2011), 33.
  23. See Ginette Vincendeau, *Stars and Stardom in French Cinema* (New York: Continuum, 2000), 4.
  24. See Orgeron, "'You Are Invited to Participate.'"
  25. I borrow Miriam Hansen's term *vernacular* here to emphasize the relation to the United States in which the European star systems emerged. See Hansen, "The Mass Production of the Senses: Classical Cinema as Vernacular Modernism," *Modernism/modernity* 6, no. 2 (1999): 59–77. While I cannot develop the question here, it would be worthwhile to examine how puzzle contests helped to negotiate vernacular versions of the star system as distinct from American models.
  26. The use of photography in the press dates back to the 1880s but only became a mass phenomenon after 1900. On the history of photography in the illustrated press, see Dominique Gaessler, "The Spread of the Photographic Image," in *The Abrams Encyclopedia of Photography*, ed. Brigitte Govignon (New York: Harry Abrams, 2004), 90–95; Rune Hassner, "Photography and the Press," in *A History of Photography*, ed. Jean-Claude Lemagny and André Rouillé (Cambridge: Cambridge University Press, 1986), 76–80.
  27. On the long history of print puzzles, see especially Eva Maria Schenck, *Das Bilderrätsel* (New York: Hildesheim, 1973). Early film popularity contests did include photographs of the winners, but the contest announcements were often limited to text-based announcements. See for example, "Popular Players Contest," *Motion Picture Story Magazine* 3, no. 6 (July 1912): 35. The earliest contests generally followed this pattern of audience voting (a format which carried over into the 1920s). Another early contest that *The Motion Picture Story* called "Cash Prize Contest" asked readers to answer the question "What story in the motion picture magazine did you like best and why?" "The Cash Prize Contest," *Motion Picture Story Magazine*, 1911, 151.
  28. "Telegram Puzzle," 6, no. 11 (December 1914): 146. For a similar example, see "Another Puzzle to Interest the Curious," *Motion Picture Story Magazine* 4, no. 2 (February 1913): 31.
  29. See "Screened Stars," *Pictures and the Picturegoer* 8, no. 84 (September 1915): 500; "Photoplay Actors Name Puzzle," *Photoplay* 12, no. 4 (September 1917): 42–43. One other form that shows up early on is the silhouette puzzle. See for example, "Silhouette Puzzle," *Motion Picture Magazine*, September 1914, 132.
  30. "Can You Read Their Names in Their Eyes?" *Photoplay* 11, no. 6 (May 1917): 42–43.
  31. It should be mentioned that the use of text-based riddles and hand-drawn puzzles also continued in the 1920s, likely catalyzed by the new vogue of crossword puzzles, which began in the 1910s in the United States and came to Europe in 1925. There were also examples of film rebuses, such as a series of six hand-drawn rebus puzzles run by *Vous avez la parole* in 1924, in which audiences had to guess film titles from the picture fragments.
  32. Hansen, "The Mass Production of the Senses," 69.

33. One can observe this increasing playfulness in a magazine like *Illustrierter Filmkurier* from its founding in 1919 to the late 1920s.
34. "Le puzzle cinématographique," *Cinémagazine* 3, no. 10 (March 9, 1923): 431.
35. "Le puzzle cinématographique," *Cinémagazine* 3, no. 15 (April 13, 1923): 56.
36. "Here Are the Winners of Photoplay's Cut Puzzle Contest," *Photoplay* 25, no. 2 (January 1924): 33. In a later variation on the contest, the editors announced that they could no longer send solutions back to readers due to the sheer mass of labor involved. "Get Your Scissors Out," *Photoplay* 23, no. 1 (June 1927): 58–61.
37. "Le puzzle cinématographique," *Cinémagazine* 3, no. 15.
38. See *Cinéa—Ciné pour tous*, no. 26 (February 23, 1923): 16. Other prizes included products, blotting paper, and—for the lucky first-place contestant—a pearl necklace.
39. See *Cinéa—Ciné pour tous*, no. 80 (December 1922): 14: "Several participants in our last competition 'Who Do These Eyes Belong To?' thought it was a good idea to tear out the page of *Cinéa* containing the photos in order to send them in. This mutilation is absolutely unnecessary. We ask our readers not to mutilate the present issue, whose assemblage required even more care than the previous one."
40. Lisa Gitelman, *Always Already New: Media, History and the Data of Culture* (Cambridge: MIT Press, 2006), 27.
41. On the American context, see Peter Hutchison, "A Publisher's History of American Magazines," *The Magaziniest* (2008), chap. 3, "Magazine Growth in the 19th Century," 26–33, accessed May 3, 2015, [http://www.themagaziniest.com/uploads/Part\\_3\\_Distribution.pdf](http://www.themagaziniest.com/uploads/Part_3_Distribution.pdf).
42. This is also the period that oversaw the rise of popular puzzle associations. According to one history of modern contests, "the first convention of puzzlers was held at Philadelphia in July, 1876, exactly a century after the founding of the nation. The Eastern Puzzlers' League held its first meeting in 1883 and since that time conventions have been held twice a year. The name of the organization was changed in 1920 to National Puzzlers' League (NPL)." John R. Burnham, *The Contest Story* (Philadelphia: Dorrance & Company, 1951), 125.
43. On this point, see *ibid.*, 32. On the rise of brand advertising, see James Beniger, *The Control Revolution* (Cambridge, MA: Harvard University Press, 1986), 264–78, 344–56.
44. Burnham, *The Contest Story*, 45–46. There were also many hybrid forms, in which magazine contests were sponsored by product manufacturers.
45. Incidentally, such contests were also frequently employed by movie theaters to build a loyal public. See John F. Barry and Epes W. Sargent, *Building Theater Patronage: Management and Merchandising* (New York: Chalmers, 1927), 155–69.
46. For example, an insert in *Cinéa* outlining the advantages of subscription stated: "Only our subscribers can participate in special competitions such as the Great Competition of Photogénie." *Cinéa—Ciné pour tous*, no. 87 (March 9, 1923), insert.
47. For example, *Mon Film* published a six-part series titled "Le Tournoi des vedettes" in 1925.
48. Roger Caillois, *Man, Play and Games*, trans. Meyer Barash (Champaign: University of Illinois Press, 2001), 13.
49. *Ibid.*

50. Ibid., 33.
51. Ibid., 21.
52. Ibid., 31.
53. Gauthier, *La Passion du cinéma*, 51.
54. The term was especially prevalent in French ciné-club culture. The model here was the “Club des amis du septième art” (CASA) founded by Riccardo Canudo in 1920. *Cinémagazine* later ran a club called “Les amis du cinéma,” while another club, “Les amis du film,” was linked to the magazine *Mon ciné*. But the term was also used in other national contexts, such as the Viennese club *Die Vereinigung der Filmfreunde*, which I discuss in further detail below. In addition, Hans Richter drew on this language for the title of his 1929 book *Filmgegner von heute, Filmfreunde von morgen*. Here again, the language of the “film friend” cuts across popular and more avant-garde associations.
55. Kracauer, “Rund um die Filmstars,” in *Frankfurter Zeitung*, May 10, 1931.
56. See for example “Quelle set la plus photogénique?” *Cinémagazine*, no. 26 (July 15, 1921): 27; “Concours de photogénie,” *Cinéa*, no. 82 (December 29, 1922): 1; “Siete voi fotogenico?” *Cinema illustrazione* 6, no. 12 (March 25, 1931): 14.
57. See “Concours de projets d’affiches,” *Cinéa*, no. 38 (January 27, 1922): n.p. (end pages).
58. The first competition run by *Cinéa* was a screenplay competition (“concours de scénarios”), in which the editors instructed readers to emulate the screenplays published in previous magazines “which have taught you about editing, style and movement in this special kind of work.” *Cinéa—Ciné pour tous*, no. 1 (May 6, 1921): n.p. (end pages).
59. For a game testing directorial skills, see “Haben Sie Talent zum Filmregisseur?” *Mein Film*, no. 80 (1927): 9. The contest presented a drawing of a film shoot and asked readers to pick out which elements were wrong in the scene.
60. *Cinema illustrazione* ran a competition in 1931 entitled “Concorso delle espressioni,” in which the editors prescribed a series of “themes” and readers sent in photographs demonstrating their ability to express the themes using gestures and facial expressions. See *Cinema illustrazione* 6, no. 30 (July 29, 1931): 10.
61. The magazine *Mein Film* ran a contest in its first year in which the editors stipulated the basic idea for a film story and had audience members submit suggestions for how the story should develop. See “Der Film des Publikums,” *Mein Film*, no. 3 (1926): 4.
62. *Cinéa*, for example, ran a contest of amateur photography in 1921, asking readers to send in “photos of any format representing cinema actors in their private life, glimpses of cinema production work occurring outside, in a studio, etc. . . ., or any subject that relates to the screen and which could summarize in some way the sets of cinema.” *Cinéa—Ciné pour tous*, no. 1 (May 13, 1921), insert. For another example of an amateur photo contest, see “Unser Photopreis-Ausschreiben,” *Mein Film*, no. 58 (1927): 3. Amateur cinema also figured frequently among the prizes of puzzle contests. For example, the winner of *Cinémagazine*’s cut puzzle contest received a Pathé Baby camera, and participants of contests in *Mein Film* (see my discussion below) were frequently awarded free film aptitude tests.
63. While the journals sometimes discouraged readers from trying to get into film, there were also cases of readers who crossed over. Thus, according to the editors of *Mein Film*, Lien Dijers signed her first contract with Fritz Lang after he discovered her through a film

- apitude contest launched by the journal. See "Fritz Lang entdeckt bei seinem 'Mein-Film'—Autogrammtag einen neuen Filmstar," *Mein Film*, no. 97 (1927): 5.
64. See Michael Cowan, "Taking It to the Street: Screening the Advertising Film in the Weimar Republic," *Screen* 54, no. 4 (2013): 463–79.
  65. See for example, Giuliana Bruno, *Atlas of Emotion: Journeys in Art, Architecture and Film* (London: Verso, 2002), 26–55.
  66. Wanda Strauven, "The Observer's Dilemma: To Touch or Not to Touch," in *Media Archeology: Approaches, Applications, and Implications*, ed. Erkki Huhtamo and Jussi Parikka (Berkeley: University of California Press, 2011), 148–63. Strauven borrows the term *player mode* from André Gaudreault and Nicholas Dulac, who use it to describe the mode of engagement with optical toys. I've cited Strauven's text here because her explorations of the vicissitudes of player mode in classical film culture and beyond are more germane to the topic here.
  67. On the Rebus film series, see my article "Moving Picture Puzzles: Training Perception in the Weimar 'Rebus' Films," *Screen* 51 (2010): 197–218. Though it is difficult to know how many such puzzle films existed in the 1920s, the German example was not an isolated one. The editors of *Cinémagazine* reported in 1925 on a certain American publisher that "shows a crossword puzzle on the screen every week during the actualities, which spectators are invited to fill out." "Echos et Informations," *Cinémagazine* 5, no. 13 (March 27, 1925): 609.
  68. On interactive detective films, see Karen Pehla, "Joe May und seine Detektive," in *Joe May: Regisseur und Produzent*, ed. Hans-Michael Bock and Claudia Lenssen (Munich: edition text kritik, 1991), 61–72.
  69. On the print background to early *Preisrätsel* films, see Peter Fritzsche, *Reading Berlin 1900* (Cambridge, MA: Harvard University Press, 1996), 51–86. Puzzle films of the *Rebusfilm* variety similarly adopted well-known print puzzle formats. This was quite literally true in one experiment undertaken by the magazine *Mein Film* in conjunction with the Viennese puzzle magazine *Sphinx*. *Mein Film* ran a series of print crosswords in 1927, and the winning puzzle solvers were invited to appear in a "Rätsel film" (puzzle film) produced by the magazine. The resulting film, released under the title *Alles will zum Film*, was a comedy that included embedded puzzle elements to be solved by filmgoers. See "Die Aufnahmen zu dem Rätsel film haben begonnen," *Mein Film*, no. 81 (1927): 11.
  70. See "The Cinematograph as Shooting Gallery" and "The Charleston in 1000 Steps," trans. Tara Hottman, forthcoming in *The Promise of Cinema*, ed. Anton Kaes, Nicholas Baer, and Michael Cowan (Berkeley: University of California Press). For more on the Charleston films, see Michael Cowan, *Technology's Pulse: Essays on Rhythm in German Modernism* (London: IGRS Books, 2011), 187–88. On mind-game films, see Thomas Elsaesser, "The Mind-Game Film," in *Puzzle Films: Complex Story Telling in Contemporary Cinema*, ed. Warren Buckland (Oxford: Wiley-Blackwell, 2009), 13–41.
  71. Strauven, "The Observer's Dilemma," 158. Strauven's term *shield* here specifically refers to the potential etymology of the term *screen* in the Old High German *skirm* or *skerm*, modern German *Schirm*.
  72. This metaphor of taking readers behind the screen was used frequently in magazine columns. A column for *Cinéa* was also titled "Derrière l'écran."
  73. Before founding *Mein Film*, Porges (1890–1978) had assisted his brother Edmund in editing the trade journal *Kinematographischer Rundschau* (1909), served as editor of the film

- section of the magazine *Film- und Theaterzeitschrift*, and also made a few films, including the three-part series *Der Film im Film: Ein Blick hinter die Kulissen* (1923–24), the themes of which would be taken up in print form in *Mein Film*.
74. Information on distribution can be seen in the journal price list printed in *Mein Film*, no. 105 (1928): 5.
  75. The magazine appeared continuously from 1926 to 1938 and then in a postwar version from 1945 to 1957.
  76. *Mein Film* had a few forerunners directed at audiences, including *Kinowoche* (1919–22) and *Die Filmwelt*, which ran from 1919 to 1925. Most film journals, however, were trade journals such as *Paimanns Filmlisten* (founded 1916), a weekly program of available films directed at urban and provincial theater owners, and *Der Kinobesitzer* (1917–19).
  77. Hugo, "Filmbildung" in *Mein Film: Illustrierte Film- und Kinorundschau* 110 (1928): 8.
  78. *Ibid.*
  79. See for example, *Mein Film*, no. 14 (1926): 11.
  80. See for example, *Mein Film*, no. 31 (1926): 6.
  81. See for example, *Mein Film*, no. 75 (1927): 7.
  82. See for example, "Das mimische Spiel der FüÙe," *Mein Film*, no. 5 (1926): 13; "Die Sprache der Hände," *Mein Film*, no. 12 (1926): 13; "Die Landschaft im Film," *Mein Film*, no. 15 (1926): 5.
  83. "Vom Schattenspiel zum Spielfilm," *Mein Film-Buch: Vom Film, Von Filmstars und von der Kinematographie*, ed. Friedrich Portes (Wien: "Mein Film"-Verlag, 1926), 7–24. This text was reprinted with slight variations in 1928.
  84. Later editions also included reports on the French industry.
  85. The 1929 edition included articles by Guido Seeber (on trick film), Karl Freund (on camera techniques), Eugen Schüfftan (on sets and special effects), and others.
  86. Most editions of the book also ended with a set of model letters in various languages for requesting autographs, as well as the addresses of central European stars and directors.
  87. "Filmstars in Stücken," *Mein Film*, no. 25 (1926): 7.
  88. "Stars, die den Kopf verloren haben," *Mein Film*, no. 18 (1926): 7.
  89. "Wer hilft mir?" *Mein Film*, 107 (1928): 5–6.
  90. "Sind sie es, oder sind sie es nicht?" *Mein Film*, no. 104 (1927): 13.
  91. "Wer kennt die meisten Stars?" *Mein Film*, no. 152 (1928): 6–7.
  92. "Filmstars beschenken unsere Leser!" *Mein Film*, no. 196 (1929): 9.
  93. "Filmstars beschenken unsere Leser!" *Mein Film*, no. 239 (1930): 9.
  94. Some competitions also mixed various forms together. See for example, "Wer erkennt sie?" *Mein Film*, no. 132 (1928): 9; no. 135 (1928): 9.
  95. See "Filmstars beschenken unsere Leser," *Mein Film*, no. 170 (1929): 2.
  96. "Filmstars beschenken unsere Leser," *Mein Film*, no. 188, 11.
  97. "Filmstars beschenken unsere Leser," *Mein Film*, no. 196, 8.

98. "Filmstars beschenken unsere Leser," *Mein Film*, no. 253 (1930): 11.
99. "Filmstars beschenken unsere Leser," *Mein Film*, no. 271 (1931): 4.
100. "Wer ist Ihr Ideal?" *Mein Film*, no.4 (1926): 2.
101. This motif of the magazine as a substitute forum for applause recurs frequently. The introduction to a rubric entitled "Mein größtes Filmerlebnis" (discussed further below) stated: "as numerous letters to our editors made clear, filmgoers, who are not allowed to clap in the cinema, often feel an urge to express their pleasure over a particular film experience." "Mein größtes Filmerlebnis," *Mein Film*, no. 103 (1926): 2. In a later contest, the journal asked readers whether it was appropriate to applaud in the theater and, according to the editors, received mixed responses. See "Soll man im Kino applaudieren?" *Mein Film*, no. 229 (1930): 9; and no. 233 (1930): 10.
102. See "Der Film des Publikums," *Mein Film*, no. 2 (1926): 2.
103. "Karrikieren Sie ihren Liebling!" *Mein Film*, no. 34 (1926): 8.
104. "Das A-B-C des Films!" *Mein Film*, no. 4 (1926): viii.
105. "Filmdichter heraus!" *Mein Film*, no. 113 (1928): 4.
106. "Das A-B-C des films," *Mein Film*, no. 15 (1926): 4.
107. "Gründung einer Kinogemeinde: Zusammenschluß der Filmfreunde Wiens," *Mein Film*, no. 20 (1926): 4.
108. Karl Tanner, "Die Kinogemeinde ist konstituiert," article from the *Neues Wiener Journal*, reprinted in *Mein Film*, no. 44 (1926): 4.
109. On the history of the Kosmos-Kino, see Robert Gokl and Peter Payer, *Das Kosmos-Kino: Lichtspiele zwischen Kunst und Kommerz* (Wien: Verlag für Gesellschaftskritik, 1995). The venue would subsequently change several times as the group grew larger.
110. See "Die Arbeit der Kinogemeinde," *Mein Film*, no. 45 (1926): 4; see also installments of "Mitteilungen der Kinogemeinde (Vereinigung der Kinofreunde)," in *Mein Film*, no. 48 (1926): 4; no. 50 (1926): 10; no. 51 (1926): 10; no. 53 (1927): viii; no. 61 (1927): 8; no. 89 (1927): 12; no. 98 (1927): 9. Porges also organized autograph signings with famous actors. See for example, "Rudolf Klein-Rogge gibt Autogramme," *Mein Film*, no. 69 (1927): viii.
111. *Mein Film* ran a regular "Letters from Paris" series by Jean Lenauer, and the Kinogemeinde even offered French lessons. On the latter, see "Mitteilung der Kinogemeinde," *Mein Film*, no. 91 (1927): 10.
112. According to a reporter from *Neues Wiener Journal*, the Kinogemeinde was fashioned "nach dem Vorbild der jüngst geschaffenen Theatergemeinde." "Gründung einer Kinogemeinde," 4. For the establishment of the Theatergemeinde, see for example Oskar Maurus Fontana, "Wiener Theater," *Die neue Schaubühne* 1 (1919): 193.
113. See for example, "Tanzabend der Kinogemeinde," *Mein Film*, no. 101 (1927): 16; "Der große Abend der Kinogemeinde," *Mein Film*, no. 103 (1928): 12; "Mitteilung der Kinogemeinde," *Mein Film*, no. 112 (1928): 12.
114. See "Welchem Filmstar ähneln Sie?" *Mein Film*, no. 282 (1931): 5.
115. See "Der erste Ausflug der Kinogemeinde," *Mein Film*, no. 72 (1927): viii; "Vom ersten Ausflug der Kinogemeinde," *Mein Film*, no. 74 (1927): 9. One later report suggests that the participants of an excursion shot an amateur film that subsequently played in Viennese

- cinemas. See "Das neue Aktionsprogramm der Kinogemeinde," *Mein Film*, no. 87 (1927): 4. An announcement for one excursion in 1928 reminded members: "don't forget your cameras, lutes and mandolins" "Photoapparate, Laute und Mandolinen mitnehmen!" *Mein Film*, no. 124 (1928): 10.
116. Film historians have yet to explore the rich variety of ciné-clubs beyond France, England, and Holland—for example, the cine-clubs founded in Milan and Rome in 1930. See *Cinema Illustrazione*, no. 49 (1930).
  117. For one description of an evening that mixed lectures with dances and poetry recitations, see "Der große Abend der Kinogemeinde," *Mein Film*, no. 103 (1928): 12. Elsewhere these evenings were referred to as the "bunte Akademie." See *Mein Film*, no. 108 (1928): 9.
  118. For the establishment of the amateur photo and film section in the Kinogemeinde, see "Wege und Ziele der Amateurkinematographie," *Mein Film*, no. 61 (1927): viii.
  119. "Vienna Is Filming!" trans. Erik Born, forthcoming in *The Promise of Cinema*, ed. Kaes, Baer, and Cowan. Originally published as "Wien filmt!" *Mein Film*, no. 40 (1926): 15–16. The article goes on to recount a humorous anecdote of a woman who jumped in front of press cameras to film the president of the republic during a public appearance: "Our president was very amazed to hear that this little camera was a movie camera, and further that it was possible to film 'free hand' while walking."
  120. *Ibid.*
  121. On the film audience as expert, see Walter Benjamin, "The Work of Art in the Age of Mechanical Reproduction," in *Illuminations*, trans. Harry Zohn, ed. Hannah Arendt (New York: Schocken, 1968), 231–32.
  122. The article begins: "In professional circles, we often hear the wish that film periodicals would not inform their readers so extensively, in words and pictures, 'how it is made.' Knowledge of technical secrets, experts say, will cause the audience, to lose all of their illusions." K. W., "What Is Film Illusion?" trans. Alex Bush, forthcoming in *The Promise of Cinema*, ed. Kaes, Baer, and Cowan. Originally published as "Was ist Filmillusion?" *Mein Film*, no. 128 (1928): 7. (Subsequent citations are from the same forthcoming translation.) This opening may or may not have represented a straw-man argument as there is little evidence that the film industry was criticizing movie magazines in Vienna. But it did allow the anonymous writer to outline a theory of cinephilic pleasure as I describe below.
  123. For Metz's phrase, see Christian Metz, *The Imaginary Signifier: Psychoanalysis and the Cinema*, trans. Ben Brewster (Bloomington: Indiana University Press, 1982), 3.
  124. Jacques Rancière, "The Gaps of Cinema," trans. Walter van der Star, *NECSUS: European Journal of Media Studies*, Spring 2012, accessed May 3, 2015, <http://www.necsus-ejms.org/the-gaps-of-cinema-by-jacques-ranciere/>.
  125. Shambu, *The New Cinephilia*.
  126. See for example, Thomas Elsaesser, "Discipline through Diegesis: The Rube Film between Attraction and Integration," in *The Cinema of Attractions Reloaded*, ed. Wanda Strauven (Amsterdam: Amsterdam University Press, 2006), 205–23.
  127. Foucault's elaborations on ancient modes of "care of the self" can be found in *The Hermeneutics of the Subject: Lectures at the Collège de France, 1981–1982*, trans. Graham Burchell (New York: Palgrave MacMillan, 2005); *The History of Sexuality*, vol. 3, *The Care of the Self*, trans. Robert Hurley (New York: Vintage, 1988). Foucault's central point was to show how ancient philosophy was first and foremost an art of living and a set of

practices rather than simply a body of knowledge (with which it would come to be identified after Descartes). His perspective could shed useful light on early cinephilia, which similarly involved the elaboration of specific practices. Indeed, despite the very different contexts and emphases, everything Foucault emphasized with regard to the philosophical schools of late antiquity—the focus on embodied practice and behavioral rules, the value placed on self-management, the social bonds formed around self-care—could also apply to the emerging culture of cinephilia with its magazines, contests, and ciné-clubs: “The precept according to which one must give attention to oneself was [...] an imperative that circulated among a number of different doctrines. It also took the form of an attitude, a mode of behavior; it became instilled in ways of living; it evolved into procedures, practices, and formulas that people reflected on, perfected and taught. It thus came to constitute a social practice, giving rise to relationships between individuals, to exchanges and communications, and at times even to institutions. And it gave rise, finally, to a certain mode of knowledge and to the elaboration of a science” (*Care of the Self*, 45–46).

128. “Das Tabebuch des Films,” *Mein Film-Buch*, 1926, 39.
129. It is important to specify that this was not universally true. Even in the 1920s, those who could afford 9.5mm projectors could also purchase copies of selected films for home use. The winner of *Ciné-Magazine’s* cut puzzle contest from 1923 received a Pathé Baby projector as well as twelve films (the titles of which were not given in the announcement). See “Le puzzle cinématographique,” *Cinémagazine* 3, no. 15 (April 13, 1923): 56.
130. Shambu, *The New Cinephilia*.
131. See “Mein erster Kinobesuch,” *Mein Film*, no. 45 (1926): 10; no. 47 (1926): 6.
132. “Mein größtes Filmerlebnis,” *Mein Film*, no. 103 (1926): 2; no. 105 (1927): 4; no. 108 (1927): 18; no. 110 (1927): 2.
133. “Mein erster Kinobesuch,” *Mein Film*, no. 45 (1926): 10.
134. “Mein größtes Filmerlebnis,” *Mein Film*, no. 110 (1927): 2.
135. The journal’s presentation of the “Mein größtes Filmerlebnis” contest emphasized just this point: “The time of the film image is fleeting. It disappears without a trace from the white screen. [...] Only the minds of a few thankful cinema-goers retain memories of this or that great film idea, of a particularly impressive acting performance, a clever intuition of a director.” “Mein größtes Filmerlebnis,” *Mein Film*, no. 103 (1926): 2.
136. “Mein größtes Filmerlebnis,” *Mein Film*, no. 105 (1927): 4.

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