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## Mickey, *Le Journal de Mickey* and the Birth of the Popular BD

The cultural phenomenon of the modern francophone bande dessinée began, I would like to suggest, with the first appearance of Mickey in the new *Journal de Mickey* of 1 June 1934. This was issue 01, a pilot number before the launching of the series proper with issue 1, dated 21 October 1934. The journal was owned and run by Paul Winckler's Opera Mundi syndicate which he had set up in 1928. At the time the notion of the syndicate was relatively unknown in France, despite its success in America. The main agency was William Hearst's King Features Syndicate, founded by Moses Konigsberg in 1914 and which sold the rights to such titles as *Flash Gordon*, *Jungle Jim* and the *Katzenjammer Kids* to newspapers and magazines throughout the United States. By obtaining exclusive rights for the use of these titles in France, Winckler laid the foundations of his new journal, for which Hachette acted as sleeping partner<sup>1</sup>.

There is of course a considerable difference between the start of production of the modern francophone BD and the first francophone bande dessinée per se. The latter has been a subject of much debate amongst recent critics, with consensus tending towards the strips of the nineteenth-century Swiss schoolmaster Rodolphe Töpffer. Others have pointed to the Images d'Épinal or the illustrated stories that featured in early journals such as *Le Rire* or *La Semaine de Suzette*<sup>2</sup>.

Nonetheless, in the case of such journals the emphasis was not on the pages now seen as early BDs. To take a typical issue of *L'Épatant* from approximately ten years prior to the launch of *Le Journal de Mickey*<sup>3</sup>, it comprised sixteen pages of which only eight could be classed as histoires en images. Furthermore, even in these cases the text dominated, as the pictures (approximately eight to a page) would be explained by the continuous story beneath them. This provided well over one hundred words per image in general, with the result that the visual aspect served in practice as illustration rather than integral component (see figure 1). Similarly, in a typical copy of the *Semaine de Suzette* from just over five years before the first *Journal de Mickey*,<sup>4</sup> of the twelve pages eight and a half are texts. These include 'à suivre'-style stories (although these do bear a few illustrations), tips, games and advertisements. Only three and a half pages could be classed as histoires en images, but again these are very much text dependent.



Figure 1

*Le Journal de Mickey* differs from such predecessors in that the publication, from the very beginning, was based around the highly visual 'BD' element,<sup>5</sup> with texts being reduced by the use of bullets. In the case of issue 1, for example, the title and front cover immediately give Mickey's adventures a starring rôle. Of the eight pages, five contain what we now see as bandes dessinées, with the textual stories placed on the inside leaf pages, numbers 2-3 and 6-7. Many of the textual elements, such as the letters, games or quizzes, would also be illustrated with the characters from the journal's strips.

Furthermore, and doubtless as a result, *Le Journal de Mickey* sets a new mould in economic terms. According to Georges Sadoul,<sup>6</sup> by 1938 *Le Journal de Mickey* boasted circulation figures of approximately 400 000, as did Winckler's sister publication, *Robinson*. The closest competitors of the time were Cino Del Duca's journals such as *Hurrah!* and *L'Aventureux* (100-200 000 each) which were almost entirely based on imports. By way of comparison, pre-1934 figures, as cited by Alain Fourment,<sup>7</sup> rarely reached 100 000, high sellers being *Les Belles Images* (38 525 in 1934) and *Jeunesse illustrée* (40 583 in 1934). As one might imagine, the effect of such success was such as to redefine the market, with the previous style of publication generally dying out to be replaced by the *Journal de Mickey clones*. Casualties included *La Jeunesse moderne*, *Le Petit Illustré*, *L'Intrépide*, *Cri-Cri* and *L'Epatant*, all of which folded, or took on new names and formats, between 1936 and 1939.

It would appear, at least at first sight, that the element that distinguished *Le Journal de Mickey* from previous publications, and thereby largely accounted for its

phenomenal success, was its use of the American imports. Paul Winckler could buy already existant American strips at relatively low cost, leaving his only real outlay that of the translation and insertion of the new texts into the bulles.<sup>8</sup> Economically the system allowed Winckler to fill his journal with 'BD's at a time when for technical reasons they were expensive to produce. Georges Sadoul gives the following near-contemporary account of the process:

Les trusts américains (ou flans [sic]) donnent en prime aux acheteurs de leurs images, des empreintes des clichés de couleurs américains. Grâce à ce procédé technique, une histoire américaine publiée en France se trouve, tous frais compris, revenir à un prix sept ou huit fois inférieur à celui d'une histoire française.

Plus un journal d'enfants français publiera donc d'histoires américaines et moins il reviendra cher à son éditeur. Les trusts étrangers, lorsqu'ils ont lancé leurs hebdomadaires en France ont donc eu soin d'utiliser presque exclusivement des textes, dessins et clichés d'origine étrangère, ces marchandises étant introduites en France hors de tout contrôle douanier, à des tarifs de dumping. (16-17)

One can assume that part of the initial attraction of these productions was precisely their technical aspects: not so much the quality of the paper-this was second rate if anything-but innovative refinements. Here again Sadoul provides a summary:

*Le Journal de Mickey* présentait un certain nombre d'innovations techniques: agrandissement du format; plus grande surface d'histoires en images; remplacement des vieilles histoires en images légendées du type d'*Epinal* par des histoires américaines, (les textes étant dessinés sur les dessins). (19)



Figure 2

If we compare an early Mickey story (figure 2, from number 7 of 2 December 1934) with a *histoire en images* of approximately the same time from a competing journal, *Le Portefeuille* from *Le Petit Illustré* number 1494 of 28 May 1933 (figure 3), certain differences are clear.





Figure 3

Both stories have twelve rectangular vignettes arranged in four rows of three. Perhaps the most immediate difference is that the inclusion of the texts within the cadres, and, to a lesser extent, the larger format of the publication,<sup>9</sup> means that each *Journal de Mickey* illustration is approximately three times the size of its *Petit Illustré* counterpart. Furthermore, whereas the *Petit Illustré* strip repeats images of one, or sometimes two, central characters in poses that vary little, with often similar background scenes and few or no incidental details, quite the opposite is true of the Disney story.

The opening case has eight characters, with a wide range of expressions and activities. The scene change to the giant's castle allows for a variety of viewing angles, from the close-up of his feet, to the wider shot of the gunpowder room. Subject matter is exotic - flying knives and exploding castles - and incidental details abound: the hairs on the giant's leg, the gothic hinge on the door, the different shapes of the paving stones, the dual-colour flame of the candle. The final three images move from close-up to distant as Mickey flies clear of the castle, providing cinema-style movement. Cinematographic influence has not touched the *Petit Illustré* strip, which appears rather to hark back to the somewhat less exotic images d'Epinal.

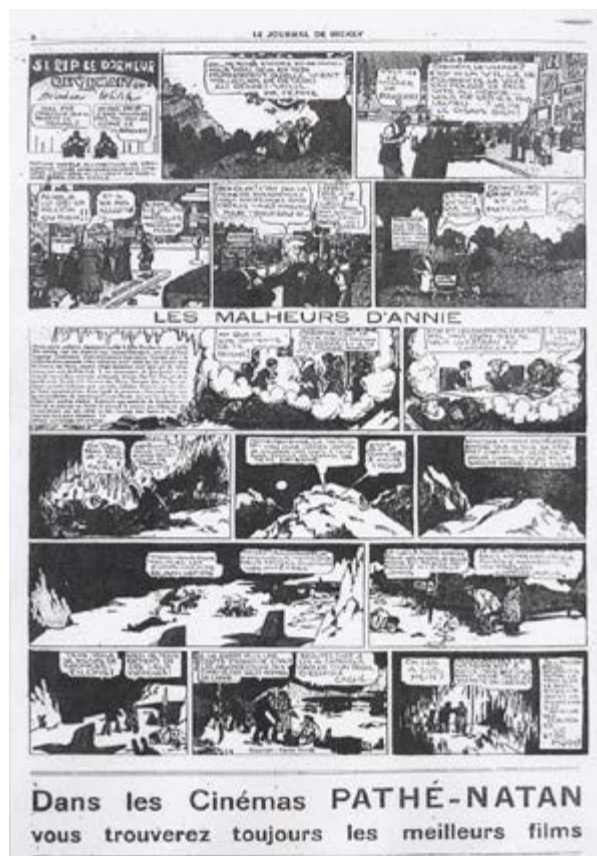


Figure 4

The economics of the syndicate system allowed Winckler to use comparatively cheap imports which may in addition have brought certain elements of exoticism, but this nonetheless included an important disadvantage, that of cultural identification. The *Rip le Dormeur* strip by Brandon Walsh of figure 4 [10](#) has been translated into French, but the satire cannot be anything other than principally based on American society. The reference to the woman's "troisième mari" or the joke about taking at least twenty minutes to cross a street could be recognised linguistically by French children, but the social satire would largely be as foreign as the cars portrayed. In the case of *Le Poète endurci* (figure 5), [11](#) the translation has included a transfer to the use of French poets' names. However the bearded statue of Molière or that of Racine in a nineteenth-century city suit must have distanced French children.



Figure 5

How then did Winckler succeed in creating the type of identification required to attract and, moreover, keep over 400 000 readers a week? Or, put another way, why was *Le Journal de Mickey* so much more successful than the Del Duca rivals that relied almost entirely on imports? The answer lies not in the technical newness of the 'bandes dessinées,' but in the careful construction of the journal around them. In issue 1, for example, "Le Secret du Templier" by Claude Davière on page 2 provides a counterbalance to the Mickey story of the cover.<sup>12</sup> Essentially a tale of adventure, its various episodes portray a young couple, Jacques Bordier and Nicole de Chanceaux, both very human and very French (Jacques has studied at the Ecole des Chartes and is now documentaliste in the Indre-et-Vienne department), in their search for a hidden treasure. Events take them to various non-fictional French towns and the key to the mystery requires a knowledge of French history.



Figure 6

Page 3 (figure 6) gives us an interview with French aviator Hélène Boucher and the "Boîte à lettres." As the journal developed, such aspects of reader participation - and therefore identification - came to play a greater and greater rôle. By issue 5 Onc' Léon was proud to have received letters "de tous les coins de la France" (page 7) and a series of reader competitions was well under way. Eliane Maillard, the winner of the first competition, had created a picture of Napoleon from the statutory fifteen lines and two circles and received five books for her efforts (figure 7). The work went beyond the written page as children were encouraged to set up and/or join the now famous network of Clubs Mickey.





Figure 7

Particularly noticeable is the 'Frenchness' of such activities, be it Onc' Léon's advice before the rentrée scolaire,<sup>13</sup> photographs of Club Mickey members (figure 8)<sup>14</sup> or mention of current cycling stars in reference to the competitions.<sup>15</sup>





Figure 9

As with *Le Journal de Mickey*, a major element of the publication was the audience participation sections. As well as the letters page and sporadic competitions, the "Cercle des Téméraires," under the guidance of "Le Prince Téméraire," ran a variety of activities including excursions, "cours de music-hall," sporting events and first-aid (see figure 10 for an example, from number 26, 1 February 1944).





Figure 10

Local cinemas would provide facilities for film shows and a number of newspapers supplied free advertising space for the Cercle. Le Prince Téméraire would encourage readers to set up sections in their home towns, or once this had been done, he would provide the address of the local organiser. A hierarchical system operated within the club, enabling readers to advance through the various ranks in return for their commitment to the Cercle.

The end of the war and the aspirations for the new France of the fifties did not bring a radically altered set-up regarding the production and propagation of 'bandes dessinées.' One of the best-sellers, *Vaillant*, whose Communist ideology was far from that of the *Téméraire* or the American values of *Le Journal de Mickey*, bears witness to this.<sup>20</sup> Indeed the front-cover star, Pif le Chien, who eventually became the eponymous hero when *Vaillant* changed subtitle in 1965 and then its full title in 1969, is essentially a canine spin-off of Mickey. The rest of the journal provides the now-familiar mixture of adventure and comic 'BD's, interspersed with illustrated texts, readers' letters, competitions and general knowledge sections.

Nonetheless a gradual shift of emphasis is perceivable. The texts tend to be individual short stories rather than serials and the underlining of the 'Frenchness' has been taken on by the 'BD's. Texts, on the contrary would often promote links with Communist countries, such as "Le Portrait",<sup>21</sup> a translation of a Russian tale by V.-J. Chichkov in which the villain is a tyrannical "koulak." A greater number of texts were non-fictional 'snippets' of less than half a page, such as an account of the French "hirondelle" plane created in 1933,<sup>22</sup> or a plea for help for the children of dockers on strike (figure 11).<sup>23</sup>



Figure 11

On the other hand, the amount of space provided for image-based features had



increased: in a typical issue, of the sixteen pages, thirteen would be partially or wholly dedicated to 'BD's.

Although almost diametrically opposed to *Vaillant's* political stance, by the 1950s the catholic *Coeurs vaillants* was using very much the same kind of formula to promote its 'bandes dessinées.' The front cover would carry a 'BD' adventure story such as "La Mission de Ralph," *La Dette du Sioux* or *Le Chrysanthème de Jade* in which the latest techniques in terms of colour, variation in cases size and cinematographic viewing angles were invariably showcased. Again, in the journal as a whole a variety of styles of 'BD's-comic, adventure, historic-are mixed in with letters, advice to readers (e.g. "Comment faire une boîte pour une collection d'insectes",<sup>25</sup> "Les 36 trucs du campeur: Une petite croix pour mettre dans la tente", figure 12<sup>26</sup>) and texts.



Figure 12

Of the latter the serialised story continued, such as "*Le Révolté de Bethléem*," which appeared towards the end of 1954 and told of the adventures of Jobal, Hillel and Asbahmeh at the time of Herod.

But as in the case of *Vaillant*, non-fictional texts had become more common and these would often underline the required political and religious stance. To take the example of a typical issue, number 43 of 24 October 1954, on pages 2-3 an article on the French polevaulter Victor Sillon appears alongside an account of the plight of Asian refugees, a description of the longest suspension bridge in Europe planned for near Le Havre and an analysis of the Bible's stance on miracles (figure 13).



Figure 13

A retrospective of the journal's achievements from 21 March 1954 points to its "héros," its "consignes," its "articles scientifiques" and its "reportages" and bears the motto-style title,

Depuis 25 ans...

Coeurs Vaillants a aidé des millions de garçons à vivre en Chrétiens et à servir leur pays.<sup>27</sup>

In the nineteen-sixties the magazine that was to pave the way in the recognition of the bande dessinée as a genre, *Pilote*, also presented its strips within the context of more traditional narratives and elements requiring wider reader participation.<sup>28</sup> Strips by Charlier and Gir (*L'Aigle solitaire*), Greg (*Achille Talon*), Charlier and Uderzo (*Michel Tanguy*), Charlier and Poivet (*Allo! D/M/A*) and of course Goscinny and Uderzo (*Astérix*) were interspersed with a spoof - perhaps the proof of institutionalisation - on the faits divers-style page (figure 14, a photograph of a jet is labelled as a 1/1 scale model built out of matchsticks by schoolboy "bricoleurs inépénitents"), a photo-illustrated review of the Western *Les Cheyennes*, a section on stamp collecting, a six-page article on stuntmen, the "rebus-express" and a variety of sports reports.<sup>29</sup>



Figure 14

The central pages were taken up by the "Pilotorama", an informative cut-away drawing (e.g. "Un Grand Port au Moyen Age") whose labelling numbers refer the reader to the textual descriptions and explanations.

These examples clearly have distinct stylistic and ideological approaches and in both areas are all vastly different from the *Journal de Mickey*. Nonetheless the basic framework introduced by Winckler persisted. This is all the more interesting given

that the original economic and political circumstances that influenced him had soon ceased to be pertinent.<sup>30</sup>

To recap, the novelty of the 1934 *Journal de Mickey* was based on its variety of 'bandes dessinées' which Winckler could afford to provide through the syndicate system of cheap importation. To this were added important elements of reader identification and 'frenchification' by the creation and moulding of the journal through which the imports were presented. However in the early nineteen-forties *Le Téméraire* followed the same style of format despite the fact that the new 'bandes dessinées' did not need a 'frenchifying' context: they were all home productions, if nothing else because the Nazis were hardly likely to rely upon American imports. Nor was economics an issue: as Pascal Ory has pointed out,<sup>31</sup> despite the hardships of the war, for much of its life *Le Téméraire* was a lavish production.

By the time of the *Vaillant*, *Coeurs Vaillants* and *Pilote* examples we have cited, the 1949 law had assured that the vast majority of 'BD' productions were home grown. The readers could clearly identify with them in a way which Mickey's French audience could not have done, but it was still deemed necessary to produce bandes dessinées within and for the context of a magazine. Albums did exist, and indeed had done so from 1931,<sup>32</sup> but they were on the whole very much a spin-off, a secondary product to be acquired after the journal in question. In short, modern critics tend to consider the influence of Mickey, but often overlook the fact that the impact in question came through *Le Journal de Mickey*.

That said, the various facets of *Le Journal de Mickey* and of the productions that followed in its footsteps were very much inter-dependent. The novelty and immediate visuality that was at the base of the 'BD's' appeal had to be supplemented by the precision of textual articles and the assimilation and interaction that 'reader participation' pages brought. What may initially appear to have been a hotch-potch of adventure, humour, fact, fiction, text and image-and which initially was a product of pre-war importation economics-clearly follows a general pattern when viewed with a degree of distance. The various parts would provide different elements of a whole, thus avoiding boredom on the part of the reader, whilst linking together to reinforce the overriding message or stance, be it capitalist, nazi, communist or catholic. Mosaics with similar pieces that created very different overall pictures.

It seems that the break came when for economic reasons the album format took over from that of the journal. For such to happen the BD had to be a recognised form that could exist per se, no longer requiring the support of other elements. Indeed the decline of BD-based journals can be dated to the late 1970s and 1980s, the period by which bandes dessinées had been institutionalised as ninth art.

\* The article is a version of a paper presented at the Glasgow 2001 Bande Dessinée Conference. It is also part of a wider project, The Emblematic Age, which has received generous funding from the British Academy and the Arts and Humanities Research Board. I am grateful to Olivier Sachet for help with technical matters.


## Paul Winckler


Paul Winckler (1898-1982) left his native Hungary after World War I and travelled


to Germany, England and Holland before settling in Paris in 1922, where he initially created a small-scale newspaper intended for Hungarian immigrants. Winckler founded *Opera Mundi* in 1928 and became the European representative of the King Features Syndicate, with distribution rights to such titles as *Flash Gordon*, *Prince Vaillant* and *Felix the Cat*. Syndicated imports formed the initial backbone for *Le Journal de Mickey*, which he launched in 1934, as well as for clone publications *Robinson* (1936) and *Hop-Là!* (1937). During the occupation Winckler's publications moved south to Marseilles, before Winckler himself was forced to flee to the United States. Returning to France after the war, Winckler continued to mastermind the distribution of Disney strips through the Edi-Monde agency. From 1977 until his death Winckler was Editor in Chief of *France Soir*.


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## Endnotes


 1 Much of this information is taken from Thierry Groensteen's "La Mise en cause de Paul Winckler", *On Tue à chaque page: La Loi de 1949 sur les publications destinées à la jeunesse*, eds. Thierry Crépin and Thierry Groensteen (Paris: Editions du Temps, 1999), 53-60. On the early history and context of the *Journal de Mickey* see also Thierry Crépin "1934-1940: Les Catholiques et le Communistes face aux nouveaux illustrés", *Le Collectionneur de Bandes Dessinées* 76 (fév 1995), 31-33 and 77 (été 1995), 24-33. For a history of the journal from its beginnings until the 1980s, see Michel Mandry, *Happy Birthday Mickey! 50 Ans d'histoire du Journal de Mickey* (Paris: Chêne, 1984).


 2 See, for example, Thierry Groensteen et al., *Le Collectionneur de Bandes Dessinées* 79 (1996), a special number on "Les Origines de la bande dessinée." See also David Kunzle, *History of the Comic Strip* 2 vols. (Berkeley: U of California P, 1973-90), and Patrick Gaumer and Claude Moliterni, *Dictionnaire mondial de la bande dessinée* (Paris: Larousse, 1994 and 1998).

 3 The number examined is no. 813, dated 24 February 1924.

 4 The number examined is no. 26 of year 25, dated 27 June 1929.

 5 I use the term 'BD' with caution as it is one that only came into being in the late 1950s. For further information on the retrospective naming of the bande dessinée, see my "Visual Cultures, National Visions: The Ninth Art of France", *New Directions in Emblem Studies*, ed. Amy Wygant (Glasgow: GES, 1999), 43-57.

 6 *Ce Que lisent vos enfants* (Paris: Bureau d'Editions, n.d.), pages 21-22. The BnF catalogue gives the date as 1938.

 7 *Histoire de la presse des jeunes et des journaux d'enfants (1768-1988)* (Paris: Eole, 1987), pages 409-16. Fourment draws some of his information from Raoul Dubois's *Les Journaux pour les enfants* (Paris: PUF, 1954).



- 8 For an overview of the effects the syndicate system had on the French market, see Fourment, pages 167-70. Fourment also refers to Sadoul's *Ce Que lisent vos enfants*.
- 9 *Le Journal de Mickey's* format is over twice the size of that of *Le Petit Illustré*, but the Mickey story is one of two on the front cover.
- 10 *Le Journal de Mickey* 1, 21 October 1934.
- 11 *Le Journal de Mickey* 5, 18 November 1934.
- 12 This story appears to have replaced Magdeleine de Genestoux's *Pompon et Pomponette* that appeared in the pilot issue 01. The well-to-do French setting of De Genestoux's story was very similar in tone to "*Le Secret du Templier*," but the elements of adventure and historical mystery receive more emphasis in the latter.
- 13 Number 106, 25 October 1936.
- 14 E.g., number 155, 3 October 1937.
- 15 Number 11, 30 December 1934.
- 16 Number 10, 23 December 1934.
- 17 It would appear that the same phenomenon was in evidence at the later *Journal de Tintin*, where the French version had to be considerably altered from the Belgian one in order to assure its success. I am grateful to Vittorio Frigerio for bringing this topic-one which deserves further exploration-to my attention. See also Alan Lerman, *Histoire du journal Tintin* (Grenoble: Glénat, 1979).
- 18 For further description and analysis of *Le Téméraire*, see Pascal Ory's monograph, *Le Petit Nazi Illustré: « Le Téméraire » (1943-1944)* (Paris: Albatros, 1979). The following should also be consulted: Michel Denni, ed., *Le Collectionneur de Bandes Dessinées* 14 (1978), a special number including articles on *Le Téméraire* and *Le Merinos*; Jean-Claude Faur, *Un Grand illustré pour la jeunesse sous l'occupation: Le Téméraire* (Marseille: Centre d'Etude et de Documentation l'Image, 1981 [Supplément à Bédésup, no. 18]); Pierre Pascal and François Pierre, "*Le Téméraire*," *Le Chercheur de Publications d'Autrefois* 13 (Sept.-Oct. 1974), 20-23; Gilles Ragache, *Les Enfants de la guerre: Vivre, survivre, lire et jouer en France, 1939-1949* (Paris: Perrin, 1997).
- 19 Number 24, 1 January 1944.
- 20 For a general introduction and listing of *Vaillant's* contents, see Henri Filippini,

*Histoire du journal et des éditions Vaillant* (Grenoble: Glénat, 1978).

- 👉 21 Number 476, 27 June 1954.
- 👉 22 Number 456, 7 February 1954.
- 👉 23 Number 455, 31 January 1954.
- 👉 24 The copy examined is number 451, 3 January 1954.
- 👉 25 Number 1 of 1954 (3 January).
- 👉 26 Number 34 of 1954 (22 August).
- 👉 27 Number 12 of 1954.
- 👉 28 For an overview of the history of *Pilote* up to 1980, see Guy Vidal et al., *Le Livre d'or du journal Pilote* (Paris: Dargaud, 1980). See also Henri Filippini, *Histoire du journal Pilote et des publications des éditions Dargaud* (Grenoble: Glénat, 1977).
- 👉 29 The issue in question is number 265, 19 November 1964.
- 👉 30 A related subject worthy of consideration is that of the reasons for this permanence, and more generally, Winckler's continued fascination with 'classic' American comics, as witnessed at the launch of the 'new' Tintin. On this occasion Winckler may have brought back strips such as *Popeye* and *Steve Canyon* for economic reasons, but we should not discount nostalgia or a desire to reproduce the success of the *Journal de Mickey*. Once again I am grateful to Vittorio Frigerio for putting forward these ideas.
- 👉 31 *Le Petit Nazi illustré*. . . , page 29.
- 👉 32 Hachette had published several Mickey albums from 1931 onwards, although they tended to be 'bubble-less' illustrated stories rather than 'bandes dessinées.' See Michel Pierre, "Le Journal de Mickey," *Entre Deux guerres: La Création française entre 1919 et 1939*, eds. Olivier Barrot and Pascal Ory (Paris: Bourin, 1990), 111-25. The article provides a general overview of the development of 'bandes dessinées' and of children's publications during the period in question.

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## Periodicals Mentioned

*Le Rire* 1894-1908. Popular adult illustré founded by Félix Juven. Satirical and often grivois in tone.

*La Jeunesse Illustrée* 1903-1935. A Fayard production specialising in Epinal-style histoires en images. Benjamin Rabier worked on the early numbers.

*Belles Images* 1904-1936, with a brief gap in 1914. A Fayard production specialising in histoires en images. Later numbers included Betty Boop.

*La Semaine de Suzette* 1905-1960, with a gap during the war. Aimed predominantly at middle-class girls. Most famous of its histoires en images was Bécassine.

*Le Petit Illustré* 1906-1937. Published by the Offenstadt brothers' Société Parisienne d'Édition ( S.P.E.). Popular journal specialising in histoires en images such as *Bibi Fricotin*. Became *L'As* in 1937 with a new formula nearer to that of the Winckler productions.

*L'Épatant* 1908-1939. Published by the Société Parisienne d'Édition. Popular journal specialising in illustrated stories, including the *Pieds Nickelés*.

*L'Intrépide* 1910-1937. Offenstadt production that relied heavily on illustrated stories. Not to be confused with the post-war Cino Del Duca publication of the same name.

*Cri-Cri* 1911-1937, with a gap in World War I. An S.P.E. production specialising in histoires en images. Among the most popular were a Laurel et Hardy and a Charlot (Charlie Chaplin) series.

*Coeurs Vaillants* 1929-1963, with gaps during the war. Catholic magazine published by the Fleurus group. Tintin appeared in pre-war numbers. Format became a mixture of 'BD's, text and reader-participation.

*Le Journal de Mickey* 1934 to present day, with gaps during and after the war. Founded by Paul Winckler and drew upon imports copyrighted to his Opera Mundi syndicate.

*Hurrah!* 1935-1953, with a gap in the war. Founded by Cino Del Duca as a rival to *Le Journal de Mickey*. Consisted almost entirely of syndicated imports. Popular titles included *Brick Bradford* and *Tarzan*.

*L'Aventureux* 1936-1942. A Cino Del Duca production again consisting almost entirely of syndicated imports.

*Robinson* 1936-1944. Winckler's sister paper to *Le Journal de Mickey*. Followed the same formula but aimed at a slightly older audience.

*Le Téméraire* 1943-1944. Nazi propaganda publication with a monopoly on occupied



France. Mixed 'BD' with texts and reader-participation sections. Each issue was themed. Included work by Poïvet, Liqueois, Gire and Erik.

*Vaillant* 1945-1969. Took over from *Le Jeune Patriote*, a Resistance publication. *Vaillant* was the children's publication of the Communist party. 'BD's included "Pif le chien" and "Fifi, gars du Maquis". Became *Pif Gadget*.

*Pilote* 1959-1989. Founded by Goscinny, Uderzo and Charlier with adolescents the target audience. Mixed features with 'BD's, of which the best known was the "Astérix" series. Artists also included Giraud, Gotlib, Poïvet, Tardi and Bretécher.