

SECTION FOUR

Data, Curation, and Historiography

Chronicling a National History

Hye Bossin's Canadian Film Weekly and Year Book

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“Canada’s motion picture history began outside Canada,” Hye Bossin (1906–64) stated in a foundational primer on the subject.¹ That statement is as true for today’s historians of the Canadian film industry as it was when Bossin published a chronicle of the nation’s film history in the first *Year Book of the Canadian Motion Picture Industry* (1951–70). The effort was an offshoot of *Canadian Film Weekly* (1942–70), one of Canada’s two pioneering film trade publications. *Film Weekly* later incorporated its rival, *Canadian Moving Picture Digest* (1917–57), bringing both branches of Canadian film trade press under a single umbrella, edited by Bossin. For too long, *Canadian Film Weekly* and *Canadian Moving Picture Digest* remained stranded outside the Media History Digital Library (MHDL). Earliest editions were not collected by Canadian libraries in the first place, and microfilmed copies of early volumes relied upon orphaned issues archived in the New York Public Library. These copies were digitized in 2015 and deposited to HathiTrust via Google Books. For almost a decade they have been available to researchers in the United States, but, in a cruel paradox, they are geo-blocked from access by researchers in Canada in an overreach of copyright precaution. The global task force of the MHDL has thankfully liberated some of those volumes and we have recently digitized several privately held partial collections. Thankfully, the Canadian branch of the MHDL is no longer only a hypothetical entity. Nonetheless, relying on US institutions to tell our own stories is a lamentably familiar tale.²

As I have argued elsewhere, Hollywood consistently viewed Canada as just another US regional exchange territory, treating Toronto the same as Cleveland or Dallas.³ Routines in film distribution followed established circuits for stage, vaudeville, and music, which integrated Canadian theaters into US



FIGURE 17.1. Nameplate of *Canadian Film Weekly*.

touring circuits. Radio and TV networks easily crossed the border, too; even the hallowed public channels of the Canadian Broadcasting Corporation largely programmed simulcasts of US networks until the 1950s for radio and the 1990s for television.⁴ A significant majority of the Canadian population lived in towns and cities just north of the US border, scattered from coast to coast, and not least in the cities where our six exchange territory “film rows” were located: Vancouver, Calgary, Winnipeg, Toronto, Montréal, and Saint John (all are just a short ride or drive from a border crossing). Even today, Canada is considered part of the US “domestic” box office. From 1920 to 2005, our largest chain of movie theaters was directly owned by Paramount, operated as a branch plant of Hollywood and an easy scapegoat for the tepid appetite of Canadian audiences who failed to attend the few Canadian feature films that got made.⁵ Similarly, Canada’s film trade news was also routinely integrated into US entertainment trade papers (even a surprising amount of news about French media in Quebec). Above, I bemoaned delays in adding Canadian magazines to the MHDL, but there was admittedly no urgent need to log our film trade papers. In another irony of the digital age, online US sources have made research about Canadian film industries far more accessible, convenient, and reliable than local, analog searches of our own domestic periodicals. My research for this very chapter was *entirely* limited to online sources during pandemic lockdowns, and my own work demonstrates perfectly that using US journals for research on Canadian cinema often suffices.

This situation would have embittered and saddened the two editors of our twinned historic film trade papers, but neither would have been surprised. The first of the two journals, *Canadian Moving Picture Digest* (1917–57), was edited for almost its entire existence by Ray Lewis, a strident bullhorn for national independence from US control in Hollywood. My prior research with Louis Pelletier and Jessica Whitehead has focused on the *Digest* largely because of Lewis’s high profile and eccentric personality.⁶ She was a rare woman in the field, whom *Variety*’s Sime Silverman labeled “the Girl-Friend in Canada.” In the 1930s, she testified before antitrust commissions and courtrooms and lobbied in corporate and political offices, all the while editorializing at length and spotlighting hope and possibility for a uniquely Canadian film business that was equally British, US-American, and homegrown.

For this brief essay, I will give long-overdue attention to the other journal’s editor, Hye Bossin, who helmed *Canadian Film Weekly* from its first issue in 1942 until

he died at fifty-eight in 1964. We have perhaps ignored Bossin because he had a less enthralling persona than that of Ray Lewis, and left a quieter, less dramatic rhetorical wake. But Bossin, too, was a stalwart defender of the particularity and unique character of the Canadian film business, while recognizing how his trade magazine relied almost entirely on the goodwill of Hollywood distributors for advertising revenue. An extensive, personal appreciation of Bossin explained how he “fought constantly for advertising from the American companies who saw no reason why they should support a Canadian trade paper (‘let them read Box Office’).”⁷ US purse strings tightly bound nearly all aspects of English Canadian popular culture, especially in the realm of movies, which were almost by definition a wholly US phenomenon. This meant that Bossin, editing and publishing a Canadian film trade paper, “was painfully aware that his loyalty was being given to an enterprise that for the most part was not Canadian, did not concern itself with anything Canadian, took millions of dollars out of the country each year, and spent as little as possible in Canada. He was also well aware that the distributors and theater owners could put him out of business overnight if he dared to write a word of criticism about their American ownership.”⁸ Despite these constraints, his legacies are remarkable.

Crucially, Bossin documented, reported, and published histories of Canadian film, reaching back to the beginnings of cinema, that are still often cited today. Bossin’s editing of the *Canadian Film Weekly* grew tentacles across maturing institutions of the Canadian cinema business in the late 1940s and ’50s, as the film industry shifted from being a mere branch of Hollywood distribution to also being a center of independent domestic production for animation, documentary, and television. As the National Film Board began garnering Oscar nominations, and Canadian producers began releasing occasional award-winning feature films, Bossin was instrumental in creating our own national film awards, still given annually under a new moniker. He launched a Canadian film critics’ poll and printed Canadian box office reports to spotlight how our tastes for Hollywood films were different, if only slightly, from the elephant in the room to the south. His legacy continued after his death, as the *Weekly* continued with new names; its *Year Book* lasted into the new millennium.

Canadian Film Weekly was created early in 1942, soon after an independent chain exhibitor, Nat Taylor, bought the remnants of an existing trade paper, *The Canadian Independent*. That paper had been edited by Stella Falk since it began in 1936 as an organ of the Canadian Independent Theatre Association but Falk found herself in an extended libel lawsuit with Ray Lewis. The magazine was briefly rebranded *The Canadian Motion Picture Exhibitor* in 1940 before Falk stepped down.⁹ Perhaps the lawsuit put the publication in danger, either financially or reputationally, but perhaps Taylor also recognized it was a good moment to rebrand the paper because his own chain, Twinex (“Twentieth Century”) Theatres, was no longer independent. Indeed, a new era had just begun across all Canadian exhibition, with the formation of Canadian Odeon as a national chain

in 1941, cobbled together from a string of independent regional chains to compete against the dominant Paramount-owned Famous Players Canadian Corporation.¹⁰ Taylor had negotiated to affiliate with Odeon but ultimately signed with Famous Players, apparently leveraging one against the other to obtain a greater degree of autonomy in booking and promotion.¹¹ Lewis's *Digest* published all the details as well as many speculative questions about Taylor's dealings, and he must have been irate to have his business aired while negotiations were still underway. Enter: Hye Bossin, managing editor of the *Exhibitor* from June 1941, soon under its new name, *Canadian Film Weekly*.

Bossin was a lifelong bachelor, although known to be a lady's man, handsome and athletic.¹² He was the same age as Taylor, both born in 1906 in Toronto's tight-knit Jewish community. Bossin's family was significantly poorer, however, living together above their father's secondhand store, initially in the heart of the working-class "ward" downtown. The family moved twice but stayed under one roof even as adult siblings with careers. For more than two decades editing *Film Weekly*, Bossin lived with his unmarried sisters, long after their parents died.¹³ Bossin's older brother left school early and made a career working for the wealthy owner of a horse racetrack, then a business publishing race results, and later still a service through which dozens of telephone operators would give live results from races straight across the continent.¹⁴ Second oldest, Hye left school early to support the family. For his first twenty years' working life, he labored in the same print shop, starting as a messenger and rising to fully apprenticed journeyman compositor. The job allowed him to become "a voracious reader and a scholar. . . . 'In those days,' he once remarked, 'the print shops were a poor man's university.' There, he developed an urge to write."¹⁵ He was surely inspired by his younger brother, Arthur, who wrote movie reviews for *The Toronto Star* and other papers and became a protégé of Walter Winchell in 1929. Under the pen name Art Arthur, he wrote for *The Brooklyn Eagle* starting in 1932.¹⁶ Arthur began selling screenplays in Hollywood, and his name was sometimes spotlighted as a local boy when movies he wrote played at home in Canada.¹⁷ He later wrote the Oscar-winning 1946 documentary *Seeds of Destiny*.

Perhaps spurred by his younger brother's success as a journalist and writer, Hye Bossin also began to work as a freelance journalist in the 1930s. When Emma Goldman lectured in Toronto in 1934, he published an interview in *The Jewish Standard*, where he had a regular column, "Even as You and Hye."¹⁸ In 1938, he finally quit the print shop and tried his hand in the "publicity mills" of Hollywood for a year, but soon returned to Toronto with some fanfare by launching a column in *The Star Weekly*, "Tattler's Tales," which was collected into a book.¹⁹ His background of printing, journalism, weekly columns, and entertainment reporting was a perfect combination for Taylor's new trade paper. *Canadian Film Weekly* provided Bossin with "a writing-editing job in which he was his own boss. He proceeded to publish with efficiency and determination . . . in a constant state of frenzied disorder, with papers, letters, and books piled around him on a desk



FIGURE 17.2. A family photo of Hye Bossin with his sister, Celia. Courtesy of Allen Bossin.

covered with notes and material. He had no patience with people who made mistakes or who failed to carry out his instructions, and he would fly into rages when things went wrong, were lost, late, or left undone.”²⁰ This meticulous attention to quality produced “a highly professional, highly readable paper that faithfully chronicled the daily events of Canadians in the business of films.”²¹

From his 1941 start as editor, Bossin acted for the mutual profit and benefit of the Canadian film trade, including its US owners. For the previous decade, Lewis’s *Digest* had been a central character in antitrust commissions, lawsuits, and libel allegations and had reported openly about head office resignations and machinations. In contrast, under Taylor’s patronage, Bossin established a worthy rival to Lewis’s *Digest* in the form of a less charismatic and rhetorical, more impartial trade paper. Bossin offered a crisp, professional style. He gave *Canadian Film Weekly* a modern front page, crammed with all the week’s headlines and ledes, akin to the US trade paper *The Film Daily*, whereas Lewis was still using a dated, newsletter style that spotlighted her full-page editorials, with news reporting buried well inside. The *Weekly* was well positioned to exploit the newly competitive situation of having two national cinema chains, reporting news about Famous, Odeon, and independents alike without infighting, intrigue, or speculation. Bossin gained esteem among fellow entertainment journalists and film industry players across Canada and beyond. His sharp wit and humorous stories were widely quoted, even in the US.²² His editorial column was entitled “On the Square,” for his first office on Dundas Square, overlooking Toronto’s film row. But “he never used



FIGURE 17.3. Hye Bossin (far right) next to Ray Lewis, with Martin Quigley (second from left) and two Canadian advertising executives judging a showmanship competition. *Motion Picture Herald*, September 26, 1953.

it to air his views editorially. . . . In this column he wrote of the theater and of books he enjoyed, of writers he admired, and of events and people that interested him. He seldom said an unkind word about anyone, although privately he denounced those who talked loudly of things they knew little about.²³ Bossin's generosity was especially clear for his rival editor, Lewis. The pair often worked alongside each other for special industry events, and Bossin offered sincere congratulations when Lewis was awarded the Canadian Picture Pioneer of the Year in 1953, just a year before she died.²⁴ Her son and managing editor, Jay Smith, eventually sold the *Digest* to Bossin in 1957, and her legacy was honored on the amalgamated masthead that stated *Canadian Film Weekly* was "incorporating *Canadian Moving Picture Digest*."²⁵

Bossin's role in reporting on the Canadian film industry was vital in the post-World War II years, when a major building spree of new, sleek modern cinemas were constructed, coast to coast. Movie attendance and box office hit all-time highs in the early 1950s, after dozens of neon signs were installed in downtowns across the country, flashing the Paramount and Odeon brand names of the competing chains.²⁶ Drive-ins opened outside every city and many towns, and art cinemas, film societies and film festivals were launched across Canada. The National Film Board spotlighted Canada's innovative, award-winning filmmaking talent, and Marshall McLuhan achieved global renown for new theories of communication and culture. Reflecting this mid-century flourishing of national media in Canada, Bossin began a *Film Weekly* Canadian critics' poll in 1943, ranking best Hollywood films released the previous year, but from a uniquely Canadian perspective. The results each March were paired with a list of top box office in Canada, a rare moment such figures were separated from their US counterparts. Much was made annually by the very same critics submitting their choices about the disparity or overlap between the Critics' Poll list and Canadian box office annual reports. They constantly weighed the problem of delayed releases of major Hollywood pictures, noting how ranked films were sometimes nearly two years out of sync

with Oscar nominees.²⁷ Bossin was also among the key actors who helped launch an annual Canadian Film Awards, established in 1949 by the Canadian Association for Adult Education, under a steering committee that included officers of the National Film Board, the Canadian Foundation, and the National Gallery of Canada. Bossin served on the initial jury with an important Toronto film critic and cinephile, Gerald Pratley, among others. The first awards ceremony featured a presentation by Prime Minister Louis St. Laurent.²⁸ This effort had its pitfalls, because some years there was no Canadian feature production worthy to award “film of the year.” In one form or other, however, the annual awards continue today, and the nominations stand for posterity as an important inventory of achievement.

The 1950s were Bossin’s heyday, and he embraced his extracurricular role as steward for our own Canadian national film history. His concern was to build a reputation for Canada, starting within its own borders, by compiling the news and histories of Hollywood film and media industries in Canada as if they mattered for Canadian culture. Bossin used the *Film Weekly* to offer commemorations and extend appreciation on a weekly basis alongside the news. He conducted interviews with pioneers and gathered photographs and documents towards a first authoritative account of the earliest days of cinema exhibition and filmmaking in Canada. Over the years, he published several entries for a planned book, *Canada and the Film*, to be copublished with the National Film Board of Canada.²⁹ Short histories Bossin had published in *Canadian Film Weekly* since 1943 were drawn upon for the inaugural *Year Book* in 1951, which included a seventeen-page, extensively illustrated essay, “Canada and the Film: The Story of the Canadian Motion Picture Industry.”³⁰ No less than Terry Ramsaye reviewed the first yearbook admiringly as “primarily a book of the Now . . . substantially a one-man job, done at the other end of a desk engaged in the race with the publication of deadlines of a weekly journal. That helps with keeping in touch with the present.”³¹ And yet, it was the historical essay that drew special notice from Ramsaye for its reprinted “discovery and presentation of that letter in which Thomas A. Edison, in May 1894, thanked the Holland Brothers at Ottawa in Canada for the first public exhibition of his initial motion picture device, the Kinetoscope.” Bossin’s stature as an industry insider opened access to pioneers for interviews and donations of documents. US film “yearbooks and almanacs helped to solve the industry’s information management problems,” including the constant need to work across the northern border.³² Lists of Canadian cinemas and contacts for Toronto film exchanges had long been part of Jack Alicoate’s editing of *Film Daily Year Book* as a copious database. From 1951, Canada would have its own annual directory and movie theater database, but Bossin’s editorial spin laced early volumes with his own essays of historical research, adding a dash of Ramsaye’s style of editing the *Motion Picture Almanac* with an emphasis on biographies of key figures in the industry.³³

In 1949, the same year the Canadian Film Awards began, Bossin offered “A Plea for a Canadian Film Archive,” in a *Film Weekly* editorial, an explanation of

a real effort underway in collaboration with members of the Toronto branch of the National Film Society, which again included movie critic Gerald Pratley. The proposal was to establish a Canadian Film Archive in Ottawa, an equivalent to the Museum of Modern Art Film Library or the British Film Institute, “to trace, catalogue, assemble, exhibit and circulate a library of film programmes so that the motion picture may be studied and enjoyed as any other of the arts is studied and enjoyed.”³⁴ Bossin noted wryly how Canadian institutions had entirely neglected moving pictures as a crucial part of heritage worth preserving, both within the film industry and in government and civic society. He wrote how “strange that such a powerful industry and art as the moving picture should be without historic records in places designed to house them. How ridiculous will it seem several generations from now?”³⁵

Bossin was central to creating the Canadian Film Archive, admiringly cheered on by Terry Ramsaye again, who lamented that

genuine institutional interest is too often entirely external to the business. The surviving pioneers and their successors, wherever you find them, are interested in the yesterdays more for occasions of socializing than for preserving the tradition. . . . Meanwhile if the story of the motion picture is to be kept straight it will have to be continuously protected from the extravagant and retroactive memories of so many of the alleged records and current recollections of those who did not do all those important things they talk about.³⁶

The fledgling effort was hatched in an Ottawa meeting with Walter Herbert, director of the Canada Foundation.³⁷ Bossin occasionally published important “chapters” in the planned book-length treatise, in subsequent numbers of the *Year Book* as well as in multiple contributions to the *Journal of the Screen Producers Guild*.³⁸ Over the previous decades, several biographical and anecdotal pieces had been published in *Canadian Moving Picture Digest*, including an extensive recollection of dozens of key early figures in an inaugural celebration of Canadian Moving Picture Pioneers in 1940, but the task of stewardship over a more concerted documentation of Canadian film history fell to Bossin.

One outcome of Bossin’s efforts ended in disaster. In 1963, the volunteer effort of the Canadian Film Archive was transferred formally to become a division of the Canadian Film Institute in Ottawa and partnered with the National Film Board of Canada in Montréal. Concerted efforts “without any federal Government subsidy” escalated pleas for donations, both of funds and film prints. The work quickly paid off and the group began public exhibitions of historically important films.³⁹ In a tragic twist of fate, the success of Bossin’s efforts to rally contributions of early and historically important films to the Canadian Film Archive ended up destroyed. In 1965, a *Globe and Mail* article sketched how plans were “being made for a permanent vault where all the film can be kept under ideal humidity and temperature conditions. The collecting and preserving of film is an urgent project,” the journalist explained to its public readership, “because the conditions under which film



FIGURE 17.4. Hye Bossin (left) receiving a citation for his historical writing from Walter Herbert, chairman of the Canadian Film Awards. *Ottawa Journal*, November 12, 1955.

is kept govern its lifetime. This is particularly true of the nitrate stock film used in early movie making, a highly volatile material.⁴⁰ As if predicting rather than warning, almost all of the collected one million feet of film went up in flames in a July 1967 fire in suburban Montréal at a “hangar” being used by the National Film Board to store the Canadian Film Archive collection, which was uninsured because the nitrate films were both irreplaceable and inflammable.⁴¹ Were Bossin still alive, perhaps he would have found the catastrophe a bitterly ironic twist of fate, sadly befitting the sorry saga of the struggle to create a uniquely Canadian film culture.

Bossin’s role in establishing the very idea of Canadian film history was recognized almost immediately, a testament to how urgent and innovative it was simply to have a film archive in Canada. In 1955, he received a special citation from the Canadian Film Awards, “in recognition of his contribution to motion pictures in Canada and particularly his promotion of a Canadian Film Archive.”⁴² The same year, he was named Honorary Canadian Picture Pioneer of the year “for his research and historical work.”⁴³ An offshoot of this work appeared in 1957 in book form as *Stars of David*, which told the history of Jewish theater in Toronto and the work on stage and in radio and movies of Jewish people from Toronto.⁴⁴ Bossin included an extensive chapter about the many Jewish men and women who were central to the establishment of the moving picture business in Canada. These historical interests were transformed into a temporary “Canadian Film History Museum” display in 1963 at The Little Cinema, a 16mm dual auditorium–art house

that Nat Taylor briefly opened in downtown Toronto.⁴⁵ A collaboration with the National Film Board, the museum presented “an array of old time movies, one-sheets, cameras and equipment of yesteryear.”⁴⁶ Bossin’s historical work sometimes included strange permutations, such as his being the contact for fans of Mary Pickford in 1963 when Walter Winchell asked readers of *Photoplay* to loan her old pictures from her Biograph days.⁴⁷ Bossin’s histories remained central to others’ research, even after his death. Not least of these researchers was Peter Morris, who was head of the Canadian Film Institute in Ottawa in the late 1960s and head of the Film Archives during the fire. As professor of film studies at Queen’s University in the 1970s, Morris would publish *Embattled Shadows*, a first comprehensive study of the kind Bossin had long promised.⁴⁸ After Bossin died in 1964, Nat Taylor hired a new editor and later changed the name of the *Weekly* to *Canadian Film Digest*, which continued to 1976. The *Year Book* continued for decades longer, under new owners and editors, until 2007.⁴⁹ When Bossin died, accolades were fulsome, recognizing that he was among the most respected and best-liked people in Canadian showbusiness. One person was quoted pointedly saying that “he was the face of the industry; he was synonymous with it.”⁵⁰ This continues to be true, in terms of lasting influence over institutions that continue today, however much his name has faded from memory.

Bossin’s importance in forging a national film industry history in Canada is crucial to spotlight for global scholars of the film trade and its periodical press. The day-to-day of advertising sales and transforming studio publicity into articles might predominate, even within film papers edited with the most high-minded of journalistic intentions. Yet, even when unintended, the work of chronicling the film trade is truly the first rough draft of film history. Indeed, this is the guiding principle behind the compiled internet archives of the MHDL. Not always as deliberately as Bossin—because rarely does a country need it so direly—other nations’ film editors and journalists worked with similar reflexivity about their roles chronicling the industry. Their work is so rarely cynical and often ends up valorizing the film industry uncritically. Bossin is not alone in using his pages nostalgically to look back upon the history of the movies and the film business, to honor pioneers and contribute biographies of friends and foes alike upon their passing. On the one hand, Bossin alone in Canada compiled a weekly paper and an annual yearbook and forged other enduring ways to chronicle our national film history. On the other hand, within a global film history, his achievements are a yardstick that can be used to measure the parallel work happening in every nation’s film press.

NOTES

1. Hyman (Hye) Bossin, born March 30, 1906, died September 12, 1964. Hye Bossin, “Canada and the Film: The Story of the Canadian Motion Picture Industry,” *Year Book of the Canadian*

Motion Picture Industry (Toronto: Film Publications of Canada, 1951), 21. Bossin's point was that the first Kinetoscope parlor in New York in April 1894 was opened by Canadians, Andrew and George Holland, licensed Edison agents.

2. The lamentations are fulsome in the string of titles, both popular histories and film scholarship: Pierre Burton, *Hollywood's Canada: The Americanization of Our National Image* (Toronto: McClelland and Stewart, 1975); Peter Morris, *Embattled Shadows: A History of Canadian Cinema, 1895–1939* (Montreal: McGill–Queen's University Press, 1978); Gerald Pratley, *Torn Sprockets: The Uncertain Projection of the Canadian Film* (Toronto: Associated University Presses, 1987); Manjunath Pendakur, *Canadian Dreams and American Control: The Political Economy of the Canadian Film Industry* (Toronto: Garamond Press, 1990).

3. Paul S. Moore, *Now Playing: Early Moviegoing and the Regulation of Fun* (Albany: State University of New York Press, 2008), 4–6.

4. Anne F. MacLennan, "American Network Broadcasting, the CBC, and Canadian Radio Stations During the 1930s: A Content Analysis," *Journal of Radio Studies* 12, no. 1 (2005): 85–103.

5. In addition to Morris, *Embattled Shadows*, and Pendakur, *Canadian Dreams and American Control*, other studies of the struggle to support Canadian feature film production include Ted Magder, *Canada's Hollywood: The Canadian State and Feature Films* (Toronto: University of Toronto Press, 1993), and Michael Dorland, *So Close to the State(s): The Emergence of Canadian Feature Film Policy* (Toronto: University of Toronto Press, 1998).

6. Jessica L. Whitehead, Louis Pelletier, and Paul S. Moore, "'The Girl Friend in Canada': Ray Lewis and *Canadian Moving Picture Digest* (1915–1957)," in *Mapping Movie Magazines: Digitization, Periodicals and Cinema History*, ed. Daniel Biltereyst and Lies Van de Vijver, 127–52 (London: Palgrave Macmillan, 2020). See also Louis Pelletier and Paul S. Moore, "Une excentrique au coeur de l'industrie: Ray Lewis et le *Canadian Moving Picture Digest*," *Cinémas* 16, no. 1 (2005): 59–90.

7. Pratley, *Torn Sprockets*, 77.

8. *Ibid.*, 78.

9. Whitehead, Pelletier, and Moore, "'The Girl Friend in Canada,'" 141–43; "Coper Replaces Mrs. Falk," *Film Daily*, March 19, 1941, 3.

10. Paul S. Moore, "Nathan L. Nathanson Introduces Canadian Odeon: Producing National Competition in Film Exhibition," *Canadian Journal of Film Studies* 12, no. 2 (2003): 22–45.

11. Paul Corupe, "Taking Off 'The Mask': Rediscovering Nat Taylor and the B-Movies of Canada's Past," *Take One* 12, no. 44 (2003): 17–21.

12. Bossin played on Famous Players Toronto Hockey and Softball teams in 1926, which were meant for employees, so perhaps his company was printing programs for the company? See "Canada," *Motion Picture News*, February 13, 1926, 818, and October 2, 1926, 1297. Soon after, Bossin is noted among organizers of a local Jewish softball league. See "Softball Champions Honored," *Toronto Star*, November 25, 1929, 8; "Jewish Community League Opens May 18," *Toronto Star*, April 7, 1931, 13.

13. Allen Bossin, "The Bossin Story: One Hundred Years in the Making," online family history of the Bossin Cousin Club, www.bossincousins.wordpress.com.

14. Bob Bossin, *Davy the Punk: A Story of Bookies, Toronto the Good, the Mob and My Dad* (Toronto: Porcupine's Quill, 2014).

15. "Film Weekly Editor Hye Bossin Dies," *Toronto Star*, September 14, 1964, 29.

16. Walter Winchell began quoting humor from Arthur Bossin's Toronto journalism as early as "Variety," *Akron Beacon-Journal*, August 15, 1929, 26. Art Bossin's stories were sometimes syndicated across the US by the Consolidated Press Association, as early as "Ban on Liquor Import to US Hurts Canada," *Santa Rosa Republican*, August 9, 1930, 8. As "Art Arthur," his brief turn on CKGW Toronto radio began in September 1932. His column in *The Brooklyn Eagle*, "Reverting to Type," was written "Walter Winchell" style, as if transcribing a flurry of radio announcements, and began December 27, 1932, the same day that Arthur also wrote a review of the opening of Radio City Music Hall, "Roxy's Wand Guides Miracle Music Hall."

17. “Art Arthur, Movie Writer, Is Successful Torontonion,” *Toronto Star*, January 14, 1938, 3. See also ads for *Love and Hisses* in *Windsor Star*, January 22, 1938, 20, and *Edmonton Journal*, February 8, 1939, 11.

18. Theresa and Albert Moritz, *The World’s Most Dangerous Woman: A New Biography of Emma Goldman* (Toronto: University of Toronto Press, 2001), quoting Hye Bossin, “A Rebel Speaks,” *Toronto Jewish Standard*, June 29, 1934, 6.

19. The column debuted with Hye Bossin, “Tattler’s Tales of Toronto,” *Toronto Star Weekly*, January 21, 1939, 2; “Six Columnists in Star Weekly,” *Toronto Star*, January 27, 1939, 21. A single copy of the book that compiled Bossin’s columns, *A Tattler’s Tale of Toronto* (1940), is archived at the Thomas Fisher Rare Book Room, University of Toronto. In 1939, the three Toronto daily papers commissioned Bossin to write a book, *A Saint in Street Clothes*, to commemorate the founder of the local newsboys’ clubhouse. See “Life Story of Frankel Aids Newspaper Boys,” *Toronto Globe and Mail*, April 29, 1939, 8.

20. Pratley, *Torn Sprockets*, 77.

21. *Ibid.*

22. Quips, puns, and clever jokes from Hye Bossin were quoted, for example, in Jack Karr, “Movie-Go-Round,” *Toronto Star*, April 7, 1943, 26, and January 26, 1946, 10; Phil M. Daly, “Along the Rialto,” *Film Daily*, December 8, 1944, 5; and Roly Young, “Rambling with Roly,” *Toronto Globe and Mail*, September 30, 1946, 11.

23. Pratley, *Torn Sprockets*, 78.

24. “Ray Lewis, Industry Leader, Passes,” *Canadian Film Weekly*, July 14, 1954, 3.

25. “‘The Digest’ Will Stop Publishing,” *Canadian Film Weekly*, February 27, 1957, 1, 3.

26. Canadian box office admissions peaked at 261 million in 1952; receipts had a maximum of \$108 million in 1953, and the number of theaters reached a pinnacle of 2,813 in 1954, before all three measures dropped sharply in the late 1950s. See “Box Office Statistics,” *Year Book of the Canadian Motion Picture Industry* (Toronto: Film Publications of Canada, 1963), 25.

27. Roly Young, “Rambling with Roly,” *Toronto Star*, March 13, 1944, 18, and February 17, 1948, 11; and “Sinatra, Ingrid Voted Screen’s Top Performers,” *Toronto Star*, March 8, 1958, 23.

28. Jack Karr, “Showplace, 29 Films Entered,” *Toronto Star*, March 30, 1949, 13; Mona Purser, “The Homemaker, St. Laurent to Make Canadian Film Awards,” *Toronto Globe and Mail*, April 23, 1949, 15. See also “The Canadian Film Awards,” *Year Book of the Canadian Motion Picture Industry* (Toronto: Film Publications of Canada, 1951), 157–59.

29. Pratley, *Torn Sprockets*, 79, concluded his discussion of Bossin by noting how, “sadly, like Canadian cinema as a whole, much of the unpublished material seems to have been lost since his death since the manuscript passed to several individuals and the National Film Board, with no one even knowing if it all still exists as a whole.”

30. Bossin, “Canada and the Film,” expanded and corrected “Fifty Years of the Motion Picture in Canada,” *Canadian Film Weekly*, December 22, 1943, 6 and 31, and a series of “Flashbacks” that began in *Canadian Film Weekly* on March 15, 1944.

31. Terry Ramsaye, review of *Year Book of the Canadian Motion Picture Industry*, *Motion Picture Herald*, December 15, 1951, 38.

32. Eric Hoyt, *Ink-Stained Hollywood: The Triumph of American Cinema’s Trade Press* (Oakland: University of California Press, 2022), 54, <https://doi.org/10.1525/luminos.122>.

33. *Ibid.*, 156–58.

34. Hye Bossin, “A Plea for a Canadian Film Archive,” *Canadian Film Weekly*, January 26, 1949, 9.

35. *Ibid.* Bossin noted that the Canadian Picture Pioneers, created in 1940, “already has much material in its archives.”

36. Terry Ramsaye, “Canada Remembering,” *Motion Picture Herald*, November 15, 1952, 20.

37. Will McLaughlin, “Twixt Studio, Screen,” *Ottawa Journal*, November 14, 1953, 35, quoting Bossin’s recollection in a recent issue of *Canadian Film Weekly*.

38. Other historical essays by Bossin include the following: "The Story of L. Ernest Ouimet, Pioneer," *Year Book of the Canadian Motion Picture Industry* (Toronto: Film Publications of Canada, 1952), 23–43; "At the Very Beginning, The Holland Brothers of Ottawa Ushered in the World Motion Picture Industry," *Year Book of the Canadian Motion Picture Industry* (Toronto: Film Publications of Canada, 1952), 45–49; "They Led the Way: The Motion Picture Industry Marks the Golden Anniversary of the Silver Screen," *Year Book of the Canadian Motion Picture Industry* (Toronto: Film Publications of Canada, 1953), 17–23; "To Them: Honor: The Canadian Picture Pioneers Notes the Work of the Worthy," *Year Book of the Canadian Motion Picture Industry* (Toronto: Film Publications of Canada, 1954), 24–29; "Production in Canada," *Journal of Screen Producers Guild* (December 1959), 28–29; "Over-Censored Canada," *Journal of the Screen Producers Guild* (December 1963), 25–28.

39. Eileen Pettigrew, "Film Enthusiasts Hunt for Relics of Movies," *Toronto Globe and Mail*, April 22, 1965, W6.

40. *Ibid.*

41. "A Million Feet Lost, Vintage Canadian Film Destroyed by Blaze," *Toronto Globe and Mail*, July 26, 1967, 1; "Film Loss Blamed on Government," *Ottawa Citizen*, July 26, 1967, 2. This news item did not appear until three days after the catastrophic fire, only after Peter Morris was interviewed by the Canadian Press as archivist for the Canadian Film Institute.

42. "Hye Bossin, Former Printer Became Editor of Film Weekly," *Toronto Globe and Mail*, September 14, 1964, 11.

43. "Canada MPEA Asks Distributor Meeting; Rosenfeld Honored," *Motion Picture Daily*, November 2, 1955, 1 and 5.

44. Hye Bossin, *Stars of David: Toronto, 1856–1956* (Toronto: Canadian Jewish Congress, 1957).

45. "Interesting Things to Do and See in Metropolitan Toronto Area during Weekend," *Toronto Globe and Mail*, January 25, 1963, 35.

46. "Film History Museum Wins Patrons for Little Theatre Up Escalator," *Boxoffice*, April 1, 1963, 49.

47. Walter Winchell, "The Midnight World of Walter Winchell," *Photoplay*, August 1963, 72.

48. Morris, *Embattled Shadows*. One important oversight Morris inherited from Bossin was the boast by exhibitor John C. Green that he gave the first projected cinema exhibition in Canada for the Holland Brothers' Vitascope in Ottawa on July 21, 1896. A Lumière Cinématographe had, in fact, begun exhibiting in Montreal earlier, on June 27, 1896, and another Vitascope had begun earlier, in Winnipeg on July 18, 1896. See Germain Lacasse, "Cultural Amnesia and the Birth of Film in Canada," *Cinema Canada* 108 (June 1984), 6–7; Paul S. Moore, "Mapping the Mass Circulation of Early Cinema: Film Debuts Coast-to-Coast in Canada in 1896 and 1897," *Canadian Journal of Film Studies* 21, no. 1 (2012): 58–80.

49. Stan Helleur was editor from 1964 to 1969, with a slightly new title, *Canadian Film and TV Bi-Weekly*. See G. J. "Fitz" FitzGerald, "On and Off the Record," *Montreal Gazette*, December 1, 1964, 4; and "Stanley Heller (sic) Is Editor, Canadian Film Weekly," *Box Office*, November 30, 1964, 8. Taylor's later partner in creating Cineplex in 1979, Garth Drabinsky, was editor from 1972 to 1976 of the newly named *Canadian Film Digest*. The yearbooks continued with two new owners and publishers; in the 1980s, still as *Canadian Film Digest Yearbook*, edited and published by Patricia Thompson; and in the 1990s until 2007, as *Film Canada Yearbook*, edited and published by Deborah Tiffin.

50. "Film Weekly Editor Hye Bossin Dies," *Toronto Star*, September 14, 1964, 29.

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