



# “The Girl Friend in Canada”: Ray Lewis and *Canadian Moving Picture Digest* (1915–1957)

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“Gentlemen and Lady Ray Lewis” is how a veteran of the Canadian film industry opened an address to the guests at a banquet held in 1952 by the Canadian Picture Pioneers.<sup>1</sup> Ray Lewis (née Rae Levinsky) was a singular female presence in the national film trade as editor of the *Canadian Moving Picture Digest* (hereafter *CMPD*) from 1918 to 1954 (Image 7.1).<sup>2</sup> In its pages, she ardently fought for the independent Canadian exhibitor and to have a Canadian cultural presence in the film industry, typically by calling for a greater share of British films to tap into the young

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**Image 7.1** Portrait of Ray Lewis by her future husband, Joshua Smith. This version is from Ray Lewis' book of poetry, *Songs of Earth* (1917). Lewis used this picture for nearly 20 years in the *Canadian Moving Picture Digest* and film industry advertisements

country's colonial roots and Imperial patriotism. An early career visit to New York in 1923 prompted *The Film Daily* (1913–1970) to report her opinion that “American distributors should make a real effort to study Canadian conditions and not attempt to run their business up there from New York.”<sup>3</sup> Attention, let alone admiration, was not always easy to obtain. Just a year later, *Variety* (1905–present) mused why there was “no trade paper of merit” in Canada, providing Lewis an opportunity to write a two-page editorial protesting the American paper for “belittling the dignity of England's King and Queen.”<sup>4</sup> The episode only bemused the editor of *Variety*, Sime Silverman, who began referring to her as “the girl friend

in Canada.”<sup>5</sup> She outgrew such chauvinistic dismissals before long, and for more than three decades, she served as a central figure and leader in the Canadian film industry.

During Lewis’ career, women had a marginal presence in the creative end of the film industry—surprisingly strong in the early silent era—in a range of roles from actresses, of course, but also scenario writers, editors, directors, and producers. *The Women’s Film Pioneers Project* has compiled career biographies of more than 200 who were active in various roles “behind the scenes” internationally. Nonetheless, women seem especially marginalized in the business side of the industry in distribution and exhibition.<sup>6</sup> How did a woman come to publish and own the first—and for more than 20 years, the only—corporate magazine for the Canadian film industry? Its readers were almost exclusively men working in film distribution and exhibition across the country, yet she commanded their attention. If Lewis had a unique role in Canada, she was not entirely alone, and, ironically, one of her biggest fights was a libel lawsuit with another Canadian female trade press editor, Stella Falk. There are other women movie magazine editors and publishers listed in the *Women Film Pioneers Project*.<sup>7</sup> In order to assess the prevalence of female editors, we conducted a review of journals in the *Media History Digital Library*, which brought to light several more.<sup>8</sup> The role of women working for newspapers as early US film journalists and movie critics is better known, although entwined with the task of gossip columnist.<sup>9</sup> In contrast, the history of women as editors and publishers of movie magazines remains to be told, with our initial scan a mere starting point.

Within the varied roles women played editing movie magazines, Lewis stands out as commanding her editorial pulpit to become a leading opinion maker in Canadian distribution and exhibition. This chapter examines Ray Lewis’ contribution to the Canadian film industry in her publishing of more than 2000 issues of the *Canadian Moving Picture Digest*. We first examine Ray’s unique role as a female trade press editor by comparing her to other female editors of movie magazines, and we look at how Lewis’ history contributed to her success at the *Digest*. We then examine her editorials and personal correspondences, starting in 1918 until the 1940s. We argue that Ray used her role as a movie magazine editor to organize independent exhibitors and she even helped to shape government regulatory policies. To locate Lewis in the social context of her time, we demonstrate how she struggled to transgress her early dismissal as “the girl friend in

Canada,” continually subverting her skeptics precisely through her singular position as a woman in a male-dominated industry. Ray Lewis was not simply an editor and writer; she was also a tireless advocate for making the Canadian film industry independent from the United States. Although we found evidence of several female editors in the United States, none had careers as long lasting nor as influential, especially within exhibition and distribution. As the 1952 salutation affirms, Lewis stood as a lady alone with the men.

### WOMEN EDITORS OF MOVIE MAGAZINES

Ray Lewis may have been unique in editing a film trade paper, primarily addressed to men working in exhibition and distribution, but there were many female movie magazine editors in the United States and internationally. Journalism in general was a profession that was relatively open to women to pursue as a career. Central to American yellow journalism, the “stunt girl” reporter of the 1890s made women some of the most famous journalists of their day. Most notably Nellie Bly made her name spending “Ten Days in a Mad-House” and circumnavigating the world for Pulitzer’s *New York World*.<sup>10</sup> This was also true in Canada, where nearly every metropolitan newspaper had a women’s page prominently edited by a woman.<sup>11</sup> As movies emerged as a mainstream pastime, “movie-struck girls” were key audiences.<sup>12</sup> In turn, early US movie fan magazines and newspaper movie fan pages were directed at women readers; several were edited by women journalists as an extension of existing women’s, society, and dramatic magazines and newspaper pages. We found eight examples of women editing or even owning a total of six fan magazines. One of the most prominent of these female editors was Delight Evans who started as a writer for *Photoplay* (1911–1980) in 1917 and became the editor of *Screenland* (1920–1952) in 1929, a position she held until 1948.<sup>13</sup> Another key example was Catherine McNelis, President of Tower Magazine Inc., who started *New Movie Magazine* (1929–1935) in 1929 after securing a lucrative distribution deal with Woolworths.<sup>14</sup> Other than fan magazines, women were also involved in editing and producing educational and uplift film magazines that were linked to progressive reform movements in the United States and other countries. We found six examples, such as Marie E. Goodenough who edited *The Educational Screen* (1922–1971) and Annie Winifred Ellerman who edited *Close Up*

(1927–1933) under the pen name Bryher with her husband Kenneth Macpherson.

Besides Lewis and her Canadian rival Stella Falk, we found just one other example of a film trade paper edited by a woman: *Camera!* (1918–1924?), a Los Angeles paper for people working in the production end of the industry; it was briefly edited by Retta Badger, then Mildred Davis, before Fanchon Royer took over duties for two years, from 1920 to 1922; she was then succeeded by yet another woman editor, Ruth Wing. Royer's term as editor was brief, and the paper was largely Hollywood gossip rather than a true trade journal, albeit intended for industry insiders. She subsequently specialized in movie star interviews, more in the style of Louella Parsons and other Hollywood columnists. Another female editor, Jane Stannard Johnson, worked in all three genres: briefly editing a trade magazine and a fan magazine, before settling into work editing an uplift film review column. Stannard Johnson headed Paramount's publicity department in 1914 and was given the task of editing first volumes of their twin magazines, *Paramount Magazine* (later *Paramount Progress*, 1914–1920) a house paper for exhibitors and *Paramount Progress* (later *Picture Progress*, 1914–1917) for fans and audiences. Stannard Johnson left Paramount after a brief few years, but she continued to advocate for the uplift value of quality feature films in the *Federation of Women's Clubs Magazine* (1914–1920).

Overall, given our cursory scan of available movie magazines, Lewis still seems unique for her long-standing career as a woman in a man's world, as a trade magazine editor, later owning and publishing the *Canadian Moving Picture Digest* herself. For Ray Lewis, in particular, her role as a female editor was bound up in being in charge of an entire nation's only film paper. Fighting for the independent exhibitor got tied to fighting for national independence from Hollywood, fighting against male chauvinism, and generally being a strident self-promoter under her own editor's pen. Ray Lewis had many opponents over the years, and she never hesitated to use the pages of the *Canadian Moving Picture Digest* to address her critics. Her signature "Ray Presents" column exemplified her exuberant and eccentric character, often in inexhaustible and sometimes rambling diatribes. Her efforts to support independent exhibitors often relied on nationalist rhetoric, or favoring British colonial ties, but they always spotlighted her central role as industry clarion in editing the *Digest*.

This period encompasses the key points of Lewis' career, which traversed the consolidation of Paramount control of nearly all first-run

Canadian theaters up to the fracturing of the market into two dominant chains with the arrival of Odeon Theatres from Britain.<sup>15</sup> In between came a depression-era crusade on the part of government regulators against monopoly management of the nation's movie theaters, with Lewis herself lobbying hard in the *Digest's* pages (and sending personal messages to the Prime Minister of the country). During Ray Lewis' career, almost all the films released in Canada were of foreign origin. Distribution and exhibition effectively constituted the entirety of the domestic commercial film industry. Canada paired exhibitors with distributors, rather than producers, in the Motion Picture Distributors and Exhibitors of Canada (MPDEC), the regional outpost "modeled along the lines of the Hays Organization" (Motion Picture Producers and Distributors of America).<sup>16</sup> Close ties between distributors and exhibitors in the Canadian industry ensured strict oversight by American studios' local representatives.<sup>17</sup> In this context, why was Lewis a good mediator between regional, independent exhibitors and concentrated power in branches of Hollywood distributors? Part of the explanation lies in Lewis' prior career in the American entertainment and film industry and existing connections in the United States she had upon her arrival at the *Canadian Moving Picture Digest* in 1918. Like Lewis herself, the Canadian film industry depended on close connections with Hollywood.

### RAY LEWIS: GENESIS OF A CHARACTER

Canada's proximity to the United States closely tied its mainstream film exhibition to the American industry. The American film trade press had always treated Canada as part of its domestic market, continuing border-crossing theatrical and vaudeville touring routes. Film distributors in Toronto were bought outright by American film companies earlier than most regional film exchanges in the United States itself, and the predominant theater chain in Canada was established as a vertically integrated partnership with Paramount years earlier than US regional chains.<sup>18</sup> Still today, Canadian ticket sales are counted within US domestic box office. Despite foreign interests in Canadian film exhibition, there was one distinctively Canadian voice, Ray Lewis, one of the only women in the world to publish and edit a national film trade journal.

Lewis delighted in pointing out errors in reporting about Canada in the American trade press. *Motion Picture Herald's* "personality section," for example, once mistakenly attributed ownership of a couple of small film

importing and distribution companies, Alliance Films Ltd. and Colonial Pictures. These were the wrong companies to print rumors about, since Ray Lewis owned these companies herself. In her editorial, “Ray Presents” she wrote:

*Motion Picture Herald* generally gets its news straight, although Canada is somewhat of a problem for all American trade papers when it comes to getting Canadian news and getting it hot and right... But don't let it get you down boys, we're only a little paper in Canada trying to be on the job first with Canadian Film News, and it is not to over credit, but only natural that we should be first with news born in Canada as you are first with news born in the United States.<sup>19</sup>

Lewis did not just write this editorial on the false story, she also sent a telegram to both the *Film Daily* and the *Motion Picture Herald*—the latter did not help matters by presuming the author, Ray Lewis from Toronto, was a man.<sup>20</sup> In these and decades of weekly editorials, Ray Lewis presented herself as the ultimate insider of the theater business in Canada. She did not just write the film news in Canada; according to her, she herself often was the news. Lewis regularly claimed that she was the only one telling the real story, often taking both the American trade press and Canadian newspaper outlets to task for their inaccurate coverage.

The main source of information on Ray Lewis' early life is a short autobiography she published in the pages of the *Digest* in 1927. “All about Myself” is typical of nostalgic memoirs from cinema pioneers; little more than a series of anecdotes without real concern for chronological order, she drops the names of many prestigious picture personalities, who all allegedly rubbed shoulders with Ray during her rise in the entertainment industry. The account contains many unverifiable dates and stories, but it offers a hint of her precocious and ambitious youth.<sup>21</sup> We know from the historical record that Ray Lewis was born Rae Levinsky in Toronto in 1883 and was the only girl in a family of Jewish immigrants from Russia.<sup>22</sup> Ray was attracted to the limelight, and the prosperity of her family business allowed her to pursue a dream of a career on the stage.

From a very young age, Ray toured with a theatrical company and worked alongside several big names. After putting a brief hold on her theatrical career because her parents wanted her to attend university, Lewis made a return to the stage around 1908, partnering with John F. Palmer as a singing, acting, and dancing “act de luxe. 90 laughs in 18 minutes.”<sup>23</sup>



Lewis also began to write and produce her own shows with an especially strident and political bent. In January 1915, she produced and acted in one of four plays she wrote around this time under her stage name. *The Other Woman* was organized “in aid of the unemployed” by a wartime women’s suffrage group and staged in her native Toronto’s Massey Music Hall.<sup>24</sup> Between 1915 and 1917, she was working in New York and wrote at least two scenarios for Isadore Bernstein productions.<sup>25</sup> She then published a book of poetry in 1917, *Songs of Earth*.<sup>26</sup> When she began as editor of *Canadian Moving Picture Digest* in 1918, Ray Lewis was 35 years old, unmarried, and had spent the past two decades living a bohemian lifestyle, surrounded by artists and people from the entertainment industry.

### CANADIAN MOVING PICTURE DIGEST

The emergence of a film trade press in other countries coincided with the appearance of film rental exchanges and permanent exhibition sites for cinema. *British Bioscope* first appeared at the end of 1906 (to 1932), and the French *Ciné-Journal* began publication in August 1908 (to 1936).<sup>27</sup> In the United States, *Moving Picture World* began publication in New York in March 1907 (to 1927), including notes and news from Canada from its first issues. Moving picture industry news, including items from Canada, had already been included in existing New York theatrical papers, the *Clipper* (1853–1924) and the *Dramatic Mirror* (1879–1922), and in two relatively new amusement trade papers, *Billboard* (1894–present) and *Variety*. The primary role of the trade press was to advise and train film exhibitors, keeping in mind how there were suddenly hundreds of entrepreneurial showmen with little experience in amusements. In addition to advertisements for all aspects of the industry, film journalism covered a variety of subjects, ranging from the adjustment of carbon rods in projectors to the best ways to convince women to come attend shows. The trade press also acted as a liaison between the different branches of the industry: while advertisements and critical summaries of films kept operators informed of the latest products from studios and distributors, editorials strove to coordinate actions and set collective goals for all members of the industry. In short, the trade press provided both a defense and rationale for cinema being part of everyday society, and it also helped establish fair and equitable industry practices among competing parts of the industry.

The film industry did not lack opponents in Canada, with a first police censorship controversy happening in Toronto in 1907, and a campaign in



Quebec in 1908 to stop film projection on Sundays.<sup>28</sup> Exhibitors were quick to respond, creating regional and national protective associations in Canada, but there was no national trade press to act as their voice until *Canadian Moving Picture Digest* was created in 1915. First editor was Merrick R. Nutting, initially based in Montreal in the business offices of the Orpheum Theatre. Nutting had correspondents in Toronto, Vancouver, and across the country. The *Digest* grew quickly and Nutting published the following announcement in January 1918:

If any of you fellows ever tried to get out a publication you know it is not a boy's job, especially if the detail of the whole thing has to be carried out by one person. The selling of advertising space, collecting and writing of advertising copy, the making of cuts and layouts, writing of news and editorial matter, as well as arranging the matter from news correspondents, is a man's work in itself... The *Digest* has become too big for one man's proposition.<sup>29</sup>

Reinforcements arrived a few weeks later, when the *Digest* was bought by the *Motion Picture Bulletin* (1915–1918), a publicity organ for the Toronto branch of the Universal Film Co.<sup>30</sup> The twinned effort moved its offices to Toronto, but found itself needing a new editor—enter Ray Lewis. The challenge was enormous; announcing Lewis' editorship, Nutting acknowledged the work was not a “boy's job,” but her experience as a writer and theatrical producer made her the “man for the situation.” She began on September 21, 1918, and would later buy the magazine in the early months of 1923.<sup>31</sup>

Under Lewis, the *Digest* quickly challenged the norms of the trade press in Canada. In one of her first editorials, she unequivocally stated that she would not be a neutral editor:

People that have red corpuscles in their veins are not Neutral. This is not the age of neutrality... We do not wish to make our readers believe as we believe. What we are endeavoring to do is to stir them up to think for themselves.<sup>32</sup>

Lewis had no qualms in addressing the major issues of her time and opened every issue of the *Digest* with her signature “Ray Presents” editorial. These editorials demonstrated Ray's colorful personality and outspoken option on a variety of issues. For example, in an editorial on a resurgence of protests against the ostentatious display of American flags in films shown in

Toronto, Ray launched a charge against “intolerance,” referring in passing to the Armenian massacres, Polish Jews, Christians being thrown to the lions, and the crucifixion of Jesus Christ.<sup>33</sup> The following month, in an editorial attacking reformers for blaming movies for increasing crime, Lewis pointed to the experience of the Great War as the true culprit:

IF SOMEBODY IN POWER would think before they speak it might occur to SOMEBODY IN POWER that a state of War for four years might have something to do with an increase in crime. When the protectors of women and children are taken away from them, when men are taken away from the spiritual influence of women, when these men are trained for four years to become efficient destroyers; and the women and children at home rejoice in THE BIGGEST KILLINGS, IT MIGHT HAVE A TENDENCY TO INCREASE CRIME.<sup>34</sup>

Lewis was not afraid to display her education, and her editorials often used classical texts as metaphors, riddled with references to Greek mythology, the Bible, and Shakespeare’s works.<sup>35</sup> In Christmas of 1923 she wrote:

The Producer, the Distributor and the Exhibitor represent three wise men—the Public is the star which they must go forth to see... All three united in purpose, going one way to find their Star of Fortune, will indeed find it, for it is said of “three” by Pythagoras, that it is the perfect number, the “beginning, middle, and end.”<sup>36</sup>

Several metaphors employed by Lewis were even more convoluted. Did many or most of the independent exhibitors subscribing to the *Digest* understand her eccentric references, let alone appreciate them? For example, in November 1918, she wrote an editorial entitled “Mene, Mene, Tekel, Upharsin” where she drew a parallel between the misadventures of King Belshazzar of Babylon and excess wages earned by Hollywood stars. Lewis’ protracted editorials certainly did not help matters in her fight for recognition in the film industry.<sup>37</sup> Several editorials in the *Digest* stretched over two or three pages, with often rambling and disjointed arguments. Ray’s unique personality quirks often led opponents to question her stability in her later struggle for an independent Canadian film industry.

## THE WHITE COMMISSION

The most important event in the history of the Canadian film industry is unquestionably the White Commission investigation into alleged trust or "combination" between Hollywood branch distributors and Famous Players Canadian Corporation, the dominant, Paramount-owned theater chain. By 1929, Famous Players owned or operated a near monopoly of first-run theaters coast to coast; there was no competitive bidding for films, and every major distributor gave them preference. Late in 1930, prominent Toronto barrister, Peter White, was appointed to lead an anti-combines investigation against the industry. His final report was published on April 30, 1931, after months of hearings that shed light on the industry's monopolistic practices. The White Commission was in part triggered by Ray Lewis' constant lobbying, both in the pages of the *Digest* and to government authorities, for an investigation of American control of the film industry in Canada. Despite her important role in the investigation, Lewis' name was strangely absent from the official report of the Committee.<sup>38</sup>

Lewis' involvement in the commission was widely reported in the Toronto press. Newspaper accounts reveal Lewis was authorized by the Commissioner to conduct some of the interrogations, as she spearheaded a minority shareholders' group. Given the opportunity, she did not hesitate openly challenging witnesses in the courtroom. One of the most important witnesses of the commission, Colonel John A. Cooper of the Motion Picture Distributors and Exhibitors of Canada (recall how this was the regional equivalent of the US Hays Organization), described Lewis as the "assistant commissioner."<sup>39</sup> Reporting from the White Commission in the daily press often mentions Lewis' contributions, and they also describe circumstances leading to her absence from the final report.

Ironically, this loss seems to have been precipitated by Lewis' own strident interventions in the proceedings, ranging from personal correspondence with the Prime Minister of Canada to meddlesome and vitriolic editorials. Lewis' exuberance in the investigation was quickly used against her by the heads of Famous Players, who saw her as a far greater threat than Commissioner White. After several days of questioning, executives for Famous Players complained about Lewis' participation and alleged that the legitimacy of the commission was compromised by someone with no legal training.<sup>40</sup> During the questioning of one board member of Famous Players, Lewis snickered to one of the company's lawyers, grabbing

his jacket, exclaiming: “Silly! Silly!” and slamming the courtroom door. This outburst allowed the company and its board members to insist Lewis be omitted from the transcripts of the Committee’s work. Commissioner White decided to acquiesce to this demand and ultimately kept Ray Lewis out of the final report.<sup>41</sup> Lewis began the commission as the loudest, most audible voice in the industry, but at the end she was silenced. White still allowed her a limited role, but she was no longer involved in the questioning of witnesses, her opinions are absent from the final report, and her testimony was struck from the official record of the proceedings.

Ray would later claim there was a conspiracy to limit her involvement, because, unlike the other witnesses, she would tell the truth. In a “Ray Presents” column years later in 1939, she recalled:

I was not in a very amiable mood at the time of the investigation, because there appeared to be some very ‘dirty work at the crossroads.’ I remember I made a statement that if I was placed in the witness box, I would give voice to my suspicious; and you who remember with me will recall that RAY LEWIS WAS NOT CALLED AS A WITNESS AT THE CROWN PROSECUTION.<sup>42</sup>

During the commission, Ray sent personal, regular updates to newly elected Prime Minister R. B. Bennett, who empowered White’s investigation soon after being elected. In these letters, Ray relayed details of her unofficial meetings with White, outlining her suspicions about the legitimacy of the investigation. In one letter, Lewis wrote that White made clear to her he was refusing to investigate Paramount’s role in controlling the operations of Famous Players, and ignoring this key issue was the reason for him refusing to take her testimony. She further alleged that White was “staging” her interactions with witnesses in an attempt to prevent her from finding out information about Famous Players. Ray concluded her letter by saying:

I feel that it is my duty to convey to the Prime Minister that the investigation as it is being conducted at present, will not accomplish that in which the public of Canada is interested, and that is, Canadian control of our national screens, with an open market in which to bring British films and to secure their distribution.<sup>43</sup>

Ray’s outspoken behavior both before and after the commission made it difficult for the industry to accept her. Not only did she anger distributors and exhibitors, she also had several feuds with other editors of trade journals in Canada and the United States.<sup>44</sup>

### RAY LEWIS VERSUS THE WORLD

A key characteristic of “Ray Presents” editorials was Lewis’ protracted fights with other members of the industry, particularly other trade press editors. One of her earliest feuds was with Sime Silverman—the equally colorful editor of *Variety*—in the late 1920s. Lewis started the hostilities in October 1927, roundly denouncing *Variety* in memoriam to Marcus Loew. For Lewis, Silverman showed bad taste in the wake of the death and she charged that he had a lack of ethics.<sup>45</sup> Silverman responded to Lewis’ attacks, publishing an article claiming that although the Canadian film industry had grown rapidly: “Exhibitors are without an organization and a trade paper of any merit.”<sup>46</sup> To which Lewis immediately responded:

Attention, “Sime.” We agree with you about the trade paper, it has no merit, because “merit” as you understand it is “money”... We have often wondered, in reading your theater grosses, if you would not be better “following the ponies.”<sup>47</sup>

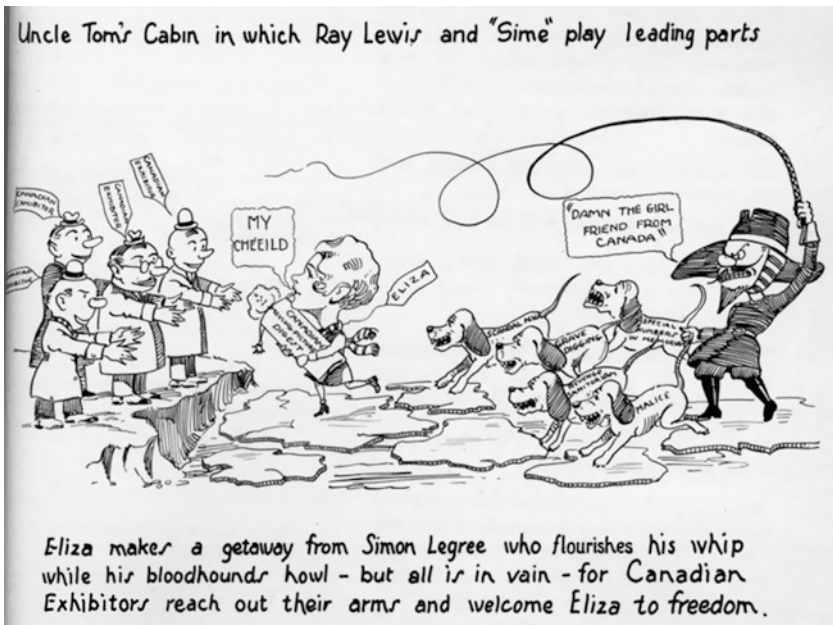
Lewis’ reactions to several other articles and news published by *Variety* at the same time were even more direct. Lewis accused Silverman of ridiculing the British royal family, denigrating vaudeville visionary E. F. Albee (one of Lewis’ hero), and revealing that a vaudeville actress had a child out of wedlock.

Silverman responded with a series of brief condescending comments: “The girl friend in Canada has been kinda laying off her idol, Albee. Wassa mat, sis; Taken off the payroll?”<sup>48</sup> He also mocked the wordiness that characterized Lewis’ journalistic style:

Have you ever seen a picture of your girlfriend up in Canada? If she’d take that pen holder away from her chin and stop trying to be journalistic she might have become smart enough to write in a gag pan and had it printed for nothing... A 75-inch page would never hold what she’s got on her mind.<sup>49</sup>

Silverman meanwhile was the subject of cartoons drawn by Lewis. One was a reconstruction of one of the harrowing passages of *Uncle Tom's Cabin*, crossing the ice floes to freedom, which depicted both editors as the main characters in the novel: Lewis as Eliza fleeing to freedom with the *Digest* in arms and Silverman as whip-wielding Simon Legree (Image 7.2).

One of Lewis' feistier feuds was a libel lawsuit with the editor of an upstart rival Canadian trade journal. The case is all the more interesting because the other editor was also a woman and was also claiming to speak on behalf of independent exhibitors. *The Canadian Independent* (1936–1940) was formed to serve the members of Independent Theatre Association, which actually counted Ray Lewis as member. S. H Falk was listed as the editor: Stella H. Falk. Unlike Ray who clearly identified herself as female in her signature “Ray Presents” editorials, Stella did not publicly



**Image 7.2** Cartoon of Ray and Sime as characters from *Uncle Tom's Cabin* published in *Canadian Moving Picture Digest*, December 21, 1929. (Courtesy: Cinémathèque québécoise)

identify herself as female. In fact, the only time we found Stella writing her real first name was when the *Independent* reported on a defamation case between the two female editors.<sup>50</sup>

As mentioned above, Ray Lewis presented herself as a defender of the independent Canadian exhibitor against the monopolistic practices of Famous Players. This claim was questioned by Stella Falk, which led to the rift between the two friends.<sup>51</sup> Throughout the 1930s, Ray became more accepted by the industry and ventured into her own exhibition and distribution businesses. By the late 1930s, she had majority shares in two Toronto theaters, the Pylon and the Avenue. In 1940, she launched Alliance Films, which distributed foreign language imports and exploitation movies. During these two decades, she developed closer relationships with members of the Canadian film industry, was elected President of the Picture Pioneers in 1950, and was also a founding member of that group.

Her closer relationships to insiders like Famous Players' President, Nathan L. Nathanson, caused criticism from some independents and on September 15, 1939, Falk used *The Canadian Independent* to publish an editorial that accused Ray Lewis of being a stooge for Nathanson. In true Ray Lewis style, she responded to this attack in a long diatribe against Falk, accusing her of everything from disloyalty to Canada to being like Hitler. She wrote:

If the editor of what is called The Canadian Independent would step in to give the country which gave her and her husband and children a home and a living instead of stirring up trouble within the Industry by continually showing her feminine jealousy of another woman in this Industry, it would be better for the Film Industry and the Independents for whom she alleges to be the spokesman... I cannot believe that my old exhibitor friends, the men for whom I have fought over a period of twenty-five years, have anything to do with the ravings of Mrs. Falk, who has learned the Hitler technique of spreading a liar's propaganda.<sup>52</sup>

Ray was particularly upset that another woman was criticizing her and mentioned this fact several times in her diatribe. The same editorial continued:

You will not learn to be a journalist, Mrs. Falk, or an exhibitor's friend, you will not learn to be anything else but a pain in the neck to the film industry as long as you are conscious of the weakness of your sex, jealousy of another woman.<sup>53</sup>



In October 1939, Stella Falk filed a lawsuit of libel against Lewis citing this editorial. In the lawsuit, Falk claimed that Lewis defamed her character. Over the next year, the two women engaged in a legal battle which resulted in an appeal to the Ontario Supreme Court.

In her courtroom statement of defense, Ray included an “apology” that she also published in the *Digest*. She wrote:

The article which Mrs. Falk singles out for her against me and the Digest was NOT PUBLISHED TO INJURE MRS. FALK BUT WAS PUBLISHED TO DEFEND MYSELF FROM THE IMPLICATIONS IN AN ARTICLE WHICH MRS. FALK WROTE AND WHICH WAS PUBLISHED IN THE CANADIAN INDEPENDENT, ISSUE SEPT. 15TH, IN WHICH SHE STATED THAT I WAS A “STOOGES” OF MR. N.L NATHANSON... NOT TRUE. The editorial policy of the Digest and the whole course of activities of its writer, Ray Lewis, during the past twenty-five years should be sufficient for Mrs. Falk, or anyone else desirous of giving due weight to considerations of fairness and good faith.<sup>54</sup>

In her defense, Ray Lewis further stated that:

The fact is that the Plaintiff and her said paper the Canadian Independent profess to be serving precisely the same interests as those served by the Defendants, namely, the interests of the independent theatre-owners... it is a matter of discussion and controversy in both papers, that of the Plaintiff as well as that of the Defendant, as to which of them, and which of their respective policies, best serve the cause of the independent theatre-owners as such, or, on the contrary, indicates a new split in the independent theatre-owners, and a fresh defection to the interests represented by N.L. Nathanson.<sup>55</sup>

Under cross-examination, Ray refused to answer questions about her relationship with Famous Players’ Nathanson or address her defense statement that several former independents had aligned with him. The case was eventually dismissed with the appeal judge commenting:

The whole episode is quite devoid of significance, and the parties, having taken their respective newspapers to redress their grievances, must be left to the consequences of their respective acts.<sup>56</sup>

The rationale that two voices with editorial pulpits could voice their differences on their own pages seems fair, although Falk claimed the case was dismissed because Lewis was a member of the Independent Theatres Association, and thus a contributor to the operations of the *Canadian Independent*.<sup>57</sup>

Soon after the incident, *Canadian Independent* was briefly renamed *Canadian Motion Picture Exhibitor* (1940–1941), before Falk was replaced as editor in March 1941.<sup>58</sup> Perhaps the lawsuit put the publication in danger, either financially or in reputation, as new owners rebranded the paper in December 1941 as the *Canadian Film Weekly* (1941–1971). The *Weekly's* new editor, Hye Bossin, had a healthier rivalry with Lewis and the *Digest*, pursued primarily by marking a new, professional style that was less charismatic than Lewis' at the *Digest*. Bossin was a fan of the movies, and most of the early Canadian film history we know comes from his personal, early efforts; he was singularly important for compiling Canada's early film history and the stories of its film pioneers.<sup>59</sup> *Canadian Film Weekly* was not only written in a much different style from the Lewis' *Digest*, it also had a distinctive appearance, with many headlines and first paragraphs of stories on its cover page, more like a newspaper than the dated newsletter style of the *Digest*.

### TIRELESS ADVOCATE FOR A DOMESTIC INDUSTRY

Despite Ray Lewis' colorful personality, she undeniably had a lasting impact on the Canadian film industry. Lewis became influential in helping craft industry practices and government policy, evidenced by her ongoing correspondence with Prime Minister R. B. Bennett throughout the 1930s, a self-appointed political role in fighting for a domestic exhibition industry in Canada.<sup>60</sup> One of the key policy positions she fought for was to have more British films shown in Canada, and this position seems to have been shared by Bennett. In the fall of 1930, a few months after Bennett was sworn into office and just as the White Commission began, the Prime Minister sent Ray to England to investigate British film production. On October 9, 1930, Ray sent a telegram to the Prime Minister:

Arrive London Monday October twentieth to secure British film information on production for Prime Minister Canada STOP Please make arrangements for Conference between Prime Minister and British producers after my arrival STOP Also advisable to have fullest information on British

productions, quality and quantity STOP Am hopeful that at last we will establish British Films in Canada under Government co-operation.<sup>61</sup>

In November of 1930, the Prime Minister received a letter from M. Neville Kearney, head of the Film Industries Department of the Federation of British Industries. Kearney mentions that Bennett had asked him personally to give Ray Lewis “every assistance possible in securing particulars of the film production industry in this Country.”<sup>62</sup> She was also involved in negotiating an alliance between Great Britain and Canada in order to establish: “British predominance in the talking film industry,” which according to Kearney, would help transmit British ideals globally.<sup>63</sup>

Lewis consistently articulated the need for British films to counteract American influence in the Canadian film industry. As evidenced in her role in the White commission, she was particularly concerned with American control of Famous Players (Image 7.3). In May of 1930, a few months before his win in the federal election, Ray sent a telegram to Bennett complaining about the lack of leadership shown by the current Prime Minister, Mackenzie King on the matter of American control of Famous Players Canadian Corp. She wrote:

I HAVE SENT A TELEGRAM TO THE RIGHT HONOURABLE MACKENZIE KING HAVING RECEIVED NO CONCRETE EVIDENCE OF ANY INTEREST WHICH THE PREMIER OF CANADA IS TAKING IN THIS NATIONAL ISSUE... HUNDREDS OF SHAREHOLDERS ACROSS CANADA ARE ASKING WHAT MOVE THE GOVERNMENT IS CONSIDERING ON THE PROPOSED MONOPOLY OF CANADA SCREENS BY AMERICAN INTERESTS.<sup>64</sup>

In this extravagant ten-page telegram, Ray Lewis outlined her concern that American control of the Canadian exhibition market would cause British films to be banned in Canada. Bennett agreed with Lewis’ views and brought up the matter shortly after in Parliament, he also sent a letter in response to her telegram where he agreed that this issue was of great importance.<sup>65</sup> Lewis responded with a slightly more restrained five-page telegram congratulating Bennett on his speech and gave him further information on his opponent’s governing party ties to American film interests.<sup>66</sup>

Her continued correspondence with Bennett demonstrates that Ray was not simply a gossip columnist for the industry, but she also helped influence Canadian government policy. Bennett clearly respected Ray



**Image 7.3** Cartoon depicting the danger of foreign control over Famous Players, represented as the teeth of the British “bulldog” film industry (*Canadian Moving Picture Digest*, May 17, 1930). (Courtesy: Library and Archives Canada)

Lewis and used her to help craft his populist election strategy, which advocated for Canadian domestic industries. Throughout her career, Ray Lewis was in contact with influential members of the film business, at home and abroad, trying to promote British and Canadian films in Canada. During WWII, Lewis corresponded with the Academy of Motion Picture Arts and Sciences where she advocated for Canadian short films to be considered by

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the Academy.<sup>67</sup> By the 1940s, Ray Lewis had transformed herself from a bohemian Toronto playwright to an influential advocate for a domestically controlled film industry.

### INDUSTRY HONORS LEWIS AS PIONEER

Ray Lewis in her later life gained the respect of the industry that she tirelessly served, and her dedication eventually received recognition in the last years of her life. On November 25, 1953, the Canadian Picture Pioneers Association gave Lewis a plaque recognizing her unique contribution to the development of the Canadian film industry. On this occasion, A. J. Mason, President of the Motion Picture Industry Council of Canada, summed up her career:

Ray Lewis—A name easily recognized as the most internationally known Canadian in the world of the film... She has kept the record of our joys and sorrows down through the years... Her life is so rich in intellectual adventure, and so full of the joy of living, that the rest of us must feel like dull drudges when we compare our lives with hers. Ray Lewis never asked for equal rights for women, instead she created them.<sup>68</sup>

Lewis was hospitalized a few months after the tribute. While in Toronto, Adolph Zukor, who had faced off with Lewis several times when he ran Paramount Publix, went straight to her bedside after being informed of her disease.<sup>69</sup> Lewis died July 5, 1954, mourned by the entire industry, rivals and friends alike.<sup>70</sup> Her son soon sold the *Digest* to Hye Bossin, editor of the *Canadian Film Weekly*.<sup>71</sup> It had been 30 years since *Variety* first used its insider's joke referring to her as "the girl friend in Canada," but despite her death and the *Digest's* end, Ray Lewis would always be remembered as the heart of Canadian film news, a remarkable feat for a truly exceptional woman movie magazine editor.

Our cursory search for other women editors and publishers of movie magazines in the *Media History Digital Library* shows room for further research on women's gendered work in this part of the industry. Although their place editing and writing fan magazines and educational film magazines is more prominent, women's place in the trade press is more common than we had initially guessed. The importance of Ray Lewis and the *Canadian Moving Picture Digest* for the Canadian film industry is not always recognized, and the magazine largely remains a footnote in most

academic works. Unlike most of its American and many international equivalents, *The Digest* has not been digitized and is not searchable outside of a few libraries in Canada. As Canada's only film trade paper for two decades in the silent era, *The Digest* is significant for providing a unique perspective of the film industry in Canada, but it is also significant internationally for the unique role of Ray Lewis as its editor and publisher, as a woman at the center of national networks of film distribution and exhibition. Lewis fought Hollywood's dominance over Canadian independent exhibitors, and she played a role in challenging their control over the films shown in Canada. Yet, she was still able to cultivate a role as a consummate insider with film industry ties across Canada, the United States, and the United Kingdom. Her position in the Canadian film industry stemmed directly from her position as the editor of a movie magazine, and her career is a paradigmatic example of the importance of a domestic film trade press.

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## NOTES

1. Speech by Nat Taylor, President of the Canadian Picture Pioneers, November 5, 1952 (York University Archives, funds Nat Taylor 1999-036, box 005, folder 51). The Canadian Picture Pioneers is a charitable organization, originally formed to help industry veterans who had fallen into poverty and to celebrate the history of moving pictures in Canada. It still exists today, online at [canadianpicturepioneers.ca](http://canadianpicturepioneers.ca).
2. *Canadian Moving Picture Digest* (1915–1957) began publication in Montreal, relocated to Toronto in 1918, and ceased publication when merged with the *Canadian Film Weekly* (1941–1970). The numbers of the first two years are lost, and the first number reproduced on the series of microfilms prepared by the New York Public Library is from November 24, 1917. Médiathèque Guy-L.-Coté at Cinémathèque québécoise has an almost complete run from 1920 into the 1930s.

3. Ray Lewis Here, *Film Daily*, 19 May 1923, p. 1.
4. Inside Stuff, *Variety*, 25 January 1926, p. 52.
5. The sexist nickname was routinely used for at least two years by the Inside Stuff editorial (often, ironically, positioned opposite *Variety's* Women's Page) as early as Inside Stuff, *Variety*, 8 February 1928, p. 44, and as late as Inside Stuff, *Variety*, 20 November 1929, p. 57.
6. On women's role in the film industry, see Hallett, H. (2013) *Go West, Young Women! The Rise of Early Hollywood*. Berkeley: University of California Press; Kenaga, H. (2006) Making the "Studio Girl": The Hollywood Studio Club and Industry Regulation of Female Labor, *Film History*, 18(2): 129–139; McKenna, D. (2011) The Photoplay or the Pickaxe: Extras, Gender, and Labor in Early Hollywood, *Film History*, 23(1): 5–19. On early women movie columnists in regional newspapers, see Abel, R. (2015) *Menus for Movieland: Newspapers and the Emergence of American Film Culture*. Berkeley: University of California Press, pp. 182–242; Abel, R. (2006) Fan Discourse in the Heartland: The Early 1910s, *Film History*, 18(2): 140–153.
7. For example, Hall, B. (2013) Gladys Hall, and Foote, L. (2013) Fanchon Royer, in Gaines, J., Vatsal, R., and Dall'Asta, M. (eds.) *Women Film Pioneers Project*. New York: Columbia University Libraries. Online at [wfpp.cdrcs.columbia.edu](http://wfpp.cdrcs.columbia.edu).
8. Magazines edited or published by women include: *Motion Picture Magazine* (Dorothy Donnell, Gladys Hall), *Film Fun* (Elizabeth Sears), *Paramount Progress* (Jane Stannard Johnson), *Screenland* (Delight Evans), *New Movie Magazine* (Catherine McNelis and Marie L. Featherstone), *Silver Screen* (Elizabeth Wilson), *Film Society of Australia Film Review* (Beatrice Maude Tildesley), *Educational Screen* (Marie E. Goodenough), *Close Up* (Annie Winifred Ellerman "Bryher"), *National Board of Review Magazine* (Bettina Gunczy), *Motion Picture Reviews* (Los Angeles American Association of University Women), *Camera!* (Fanchon Royer, Retta Badger, Mildred Davis), *Canadian Moving Picture Digest* (Ray Lewis), *Canadian Exhibitor* (Stella Falk). This list compiles a survey of mastheads from 1929–1931 in the Media History Digital Library (online at [lantern.mediahist.org](http://lantern.mediahist.org)), profiles of film magazine editors in the Women Film Pioneer Project (online at [wfpp.cdrcs.columbia.edu](http://wfpp.cdrcs.columbia.edu)), and a few who came to light in the course of research for this essay. On the importance of the Media History Digital Library in researching the film industry, see Hoyt, E. (2014) Lenses for Lantern: Data Mining, Visualization, and Excavating Film History's Neglected Sources, *Film History: An International Journal*, 26(2): 146–168.
9. Abel, R. (2013) Newspaperwomen and the Movies in the USA, 1914–1925, in Gaines, J., Vatsal, R. and Dall'Asta, M. (eds.) *Women Film Pioneers*



- Project*. New York: Columbia University Libraries. Online at [wfp.cdrs.columbia.edu](http://wfp.cdrs.columbia.edu).
10. Fahs, A. (2011) *Out on Assignment: Newspaper Women and the Making of Modern Public Space*. Chapel Hill: University of North Carolina Press; Kroeger, B. (1994) *Nellie Bly: Daredevil, Reporter, Feminist*. New York: Random House.
  11. Gabriele, S. (2006) Gendered Mobility, the Nation and the Woman’s Page: Exploring the Mobile Practices of the Canadian Lady Journalist, 1888–1895, *Journalism*, 7(2): 174–196; Fiamengo, J.A. (2008) *The Woman’s Page: Journalism and Rhetoric in Early Canada*. Toronto: University of Toronto Press.
  12. Stamp, S. (2000) *Movie-Struck Girls: Women and Motion Picture Culture after the Nickelodeon*. Princeton University Press; Moore, P.S. (2005) Everybody’s Going: City Newspapers and the Early Mass Market for Movies, *City & Community*, 4(4): 339–357; Whitehead, J.L. (2016). Local Newspaper Movie Contests and the Creation of the First Movie Fans, *Transformative Works and Cultures*, 22. Online at [journal.transformativeworks.org](http://journal.transformativeworks.org).
  13. Slide, A. (2010) *Inside the Hollywood Fan Magazine: A History of Star Makers, Fabricators, and Gossip Mongers*. University Press of Mississippi, pp. 117–118.
  14. *Ibid.*, p. 124. McNelis was later convicted of mail fraud in 1940 see: Catherine McNelis, President of ‘Tower Magazine,’ convicted of Mail fraud, *The Express*, 17 January 1940, p. 1.
  15. Moore, P.S. (2003) Nathan L. Nathanson Introduces Canadian Odeon: Producing National Competition in Film Exhibition, *Canadian Journal of Film Studies*, 12(2): 22–45.
  16. Description of the MPDEC from Kann, M. (ed.) (1928) *The Film Daily Year Book*. New York: Film Daily, p. 528, and annually to 1938 edition.
  17. Distributors join Exhibitors to form new Canada group, *Exhibitors Trade Review*, 16 May 1925, p. 58.
  18. Brief histories of early Canadian film exchanges and theater chains are noted in Moore, P. (2008) *Now Playing: Early Moviegoing and the Regulation of Fun*. Albany, NY: State University of New York Press, pp. 97–113.
  19. Ray Presents, *CMPD*, 6 December 1941, pp. 3–5.
  20. Hanson Not Acquiring Two Toronto Film Exchanges, *Film Daily*, 5 December 1941, p. 6; Lewis Operates Alliance, Colonial, *Motion Picture Herald*, 13 December 1941, p. 43.
  21. All About Myself, *CMPD*, 13 August 1927, pp. 4, 6; and *CMPD*, 20 August 1927, pp. 4, 10–11.

22. Census of Canada (1901) *Information Relating to Homes and Professions Comes from City of Toronto Annual Directories*. T6497 District 116 (Toronto) A18.3.8, lines 43 to 49.
23. Industry Leader, Passes, *Canadian Film Weekly*, 14 July 1954, p. 3; Was Canada's First Lady of Theatre, *Toronto Telegram*, 6 July 1954, pp. 23, 10. Palmer & Lewis, *Variety*, 18 September 1909, p. 36.
24. The Other Woman, *Toronto News*, 4 January 1915, p. 10; Miss Ray Levinsky in Her Own Play, *Toronto News*, 8 January 1915, p. 7; A Talented Author, *Toronto Globe*, 8 January 1915, p. 5.
25. She is uncredited, but later recalled writing 'Jealousy' for Equitable; see Prominent Players with Equitable, *Moving Picture World*, 7 August 1915, p. 1008. She is credited as author for Oro Productions: "Loyalty," *Wid's Film Daily*, 1 November 1917, p. 700.
26. Lewis, R. (1917) *Songs of Earth*. New York: Albert and Charles Boni.
27. The first issue microfilmed by the British Film Institute is number 101 and is dated September 18, 1908. The beginnings of the French corporate press, see Toulet, E. (1989) Naissance d'une presse sous influence, pp. 14–25 in *Restaurations et Tirages de la Cinémathèque française IV*. Paris: Cinémathèque française.
28. Moore, P. (2008) Socially Combustible: Panicky People, Flammable Films, and the Dangerous New Technology of the Nickelodeon, pp. 75–87 in Bennett, B., Furstenau, M. and Mackenzie, A. (eds.) *Cinema + Technology: Cultures, Theories, Practices*. London: Palgrave Macmillan; Pelletier, L. (2011) A Moving Picture Farce: Public Opinion and the Beginnings of Film Censorship in Quebec, pp. 94–105 in Braun, M. et al. (eds.) *Beyond the Screen: Institutions, Networks and Publics of Early Cinema*. Eastleigh, UK: John Libbey.
29. An Urgent Message to Canadian Exhibitors, *CMPD*, 5 January 1918, pp. 6–7.
30. *The Bulletin* began in 1915 as a single sheet of advertising tips, issued by W. A. Bach from the Toronto Universal office, and by 1916 had grown into a full magazine with a string of correspondents across Canada, providing its content as a news service to American trade papers. See 'The Bulletin' Enters National Class, *Moving Picture Weekly*, 8 July 1916, p. 38.
31. The cover of Lewis' first issue 5(12) of *CMPD* is erroneously dated August 21, 1918. She later claimed she acted as "silent editor" months earlier. She took a year leave in 1919 to work in England securing British films for Allen Theatres, then-dominant national exhibitors. The *CMPD* would become American property in May 1926, when Ray Lewis, suffering the effects of the boycott orchestrated by the Famous Players Canadian, would sell her shares to George C. Williams Exhibitors Review Publishing Corp.

- She bought back control in November 1928. See Give the Little Gal Hand, *CMPD*, 24 November 1928, p. 3.
32. 100% Canadian, *CMPD*, 2 November 1918, p. 6.
  33. See: Moore, P. (2008) Nationalist Filmgoing without Canadian-Made Films?, pp. 155–163 in Abel, R., Bertolini, G. and King, R. (eds.) *Early Cinema and the "National"*. Eastleigh, UK: John Libbey Press.
  34. Silence Is Golden, *CMPD*, 29 March 1919, p. 3.
  35. Subscriptions, *CMPD*, 12 September 1925, p. 3.
  36. The Three Wise Men, *CMPD*, 22 December 1923, p. 5.
  37. All About Myself, *CMPD*, 13 August 1927, p. 6. She wrote: "I understand even up to the present, the disposition of Ray to talk, is one of her vices."
  38. The testimony of "Mrs. Joshua Smith" (Ray Lewis married name) occupies only half a page in the final report. See White, P. (1931) *Investigation into an Alleged Combine in the Motion Picture Industry in Canada*. Ottawa: King's Printer, p. 154.
  39. Claims British Film Producer Reticent on Sales to Canada, *Toronto Mail and Empire*, 14 February 1931, p. 3. On the participation of Ray Lewis in the work of the White board, see also Exhibitors Not Forced to Overbuy, *Toronto Telegram*, 5 March 1931, p. 8.
  40. Killam Refuses to Make Replies to Mrs. Smith, *Toronto Star*, 7 March 1931, pp. 1, 3.
  41. Famous Players Voting Trust Status Unchanged, *Toronto Mail and Empire*, 9 March 1931, p. 5.
  42. Ray Presents, *CMPD*, 4 March 1939, p. 4.
  43. Lewis, R. (1931, January 15) Letter to R. B. Bennett, Microfilm reel M1104, *Library and Archives Canada*.
  44. Note that although the Commission concluded that Famous Players operations were "detrimental to the public interest," a subsequent anti-combines lawsuit failed to reach the legal threshold of proving higher ticket prices as a result of the collusion. Morris, P. (1992) *Embattled Shadows: A History of Canadian Cinema*. Montreal: McGill-Queen's University Press, pp. 176–177.
  45. In Memoriam: An Open Letter to 'Variety,' *CMPD*, 29 October 1927, p. 5.
  46. Canada, *Variety*, 4 January 1928, p. 24.
  47. Service From "Variety," *CMPD*, 7 January 1928, p. 6.
  48. Inside Stuff-Pictures, *Variety*, 15 May 1929, p. 55.
  49. Inside Stuff-Pictures, *Variety*, 26 June 1929, p. 50.
  50. "Privilege" Protects Digest Against Libel Damages, *Canadian Motion Picture Exhibitor*, 15 December 1940, p. 5.
  51. The court documents reveal that the two women had known each other for years and were friends and business associates. It appears from the court

- records that the relationship may have soured after Ray's husband loaned the Falk's money.
52. Ray Presents, *CMPD*, 23 September 1939, p. 5.
  53. *Ibid.*
  54. Falk v. Lewis. Ontario Supreme Court (1940) Amended Statement of Defense, p. 2.
  55. *Ibid.*, pp. 2–3.
  56. Ray Presents, *CMPD*, 14 December 1940, p. 2.
  57. "Privilege" Protects Digest Against Libel Damages, *The Canadian Motion Picture Exhibitor*, 15 December 1940, p. 5.
  58. Coper Replaces Mrs. Falk, *Film Daily*, 19 March 1941, p. 3.
  59. Bossin, H. (1951) Canada and the Film: The Story of the Canadian Motion Picture Industry. *Film Weekly Year Book of the Canadian Motion Picture Industry*, pp. 21–41.
  60. Ray Lewis' correspondence with R. B. Bennett can be found in the Prime Minister's letters at Library and Archives Canada.
  61. Lewis, R. (1930, October 9) Telegram from Ray Lewis to R.B. Bennett, Microfilm reel M1104, Library and Archives Canada.
  62. Kearney, N.M. (1930, November 20) Letter from M. Neville Kearney to R.B. Bennett, Microfilm reel M1104, Library and Archives Canada.
  63. *Ibid.*
  64. Lewis, R. (1930, May 23) Telegram from Ray Lewis to R.B. Bennett, Microfilm reel M1104, Library and Archives Canada.
  65. Bennett, R.B. (1930, May 27) Letter from Bennett to Ray Lewis, Microfilm reel M1104, Library and Archives Canada.
  66. Lewis, R. (1930, May 30) Telegram from Ray Lewis to R. B. Bennett, Microfilm reel M1104, Library and Archives Canada.
  67. Lewis, R. (1942, May 16) Letter to Walter Wanger from Ray Lewis, Academy War Film Library Files-Canada-Associated Screen News Limited. Margaret Herrick Library. In her exchange with the Academy she was once again misidentified as male.
  68. Bossin, H. (ed.) (1955) *Film Weekly Year Book of the Canadian Motion Picture Industry*. Toronto: *Canadian Film Weekly*, p. 29.
  69. Ray Lewis, Industry Leader, Passes, *Canadian Film Weekly*, 14 July 1954, p. 3.
  70. Ray Lewis Being Widely Mourned, *Canadian Film Weekly*, 21 July 1954, p. 3.
  71. "The Digest" Will Stop Publishing, *Canadian Film Weekly*, 27 February 1957, pp. 1, 3.