

CREATING SMILES:

To make two blades of grass grow, where only one grew before, is good, but to make a smile grow where none grew before is better. The world has plenty of grass, but not enough smiles. The object of my theatres is to bring smiles to tired faces and always keep the family united.

—MARCUS LOEW

REMARKABLE CAREER OF
MARCUS LOEW; ROSE FROM
NEWSBOY TO MAGNATE

Lad of New York Tenements, by Industry and Genius,
Advances Until He Established and Headed One
of World's Greatest Theatrical Enterprises.

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magnificently sustained and with the result already of supplying agencies of fascination and value for the enlightenment of all the people, high and low, and in whatever station of life.

Surely such a man is a benefactor. In the study of Marcus Loew the fact that he was once a newsboy, has in itself beside it an element of charm. It shows, and shows very interestingly, the opportunity for advancement and financial independence where hard work is joined with judgment and good judgment is linked with foresight and service to the people rounding it all up.

Mr. Loew's genius in getting right at the hearts of the people, has in a sense been the result of his hardships, which have made him a close student of underlying conditions which interest the great mass of the people.

It is an interesting commentary in the career of Mr. Loew that the very tenement in which he was born has been torn down by his own workmen to make room for one of his new theatres.



WALLACE REID
"The Lottery Man"

That lightning chap of filmdom, who will be seen in a breezy, rapid-fire comedy next Thursday, Friday and Saturday at Loew's

atres at 5th street and avenue B, New York.

Like most boys of his age, born in tenements, Mr. Loew early saw the attractions of the theatre, and we find him at the tender age of seven at the old National Theatre investing a well-earned dime to see a "melodrama" with plenty of red, white and blue, that is always present here.

His Early Struggles Covered With Success.

When school closed in the summer he peddled lemons with an old man who drove a cart for the saloon trade, though the boy still kept his mornings and his late afternoons for selling papers. Then, Mr. Loew was nine, he left school for good, and except for some lessons with a private tutor, who endeavored himself to the extent of \$2 per month from each pupil, that was all the schooling he ever had.

He went to work for a map-printing concern, pulling the sheets from under the coloring blocks. The pay was 35 cents a day. He was there for a year; then the spirit of industrial unrest broke loose in the place; the boys struck for 40 cents a day, and were quietly locked out by the proprietor. Loew was ten years old and out of a job.

So he went into another partnership, this time in the printing business with a man some years older than he. First they set up a little hand press and printed visiting cards, and then a trade increased they installed a foot press and finally started a weekly paper of eight pages, called the "East Side Advertiser."

Loew was a weakly boy, small for his age, and hardly fit for the slightest physical labor. So instead of running the press he was editor, copy reader, proof reader, manager, subscription agent, advertising solicitor and writer of advertisements. Also in his spare partner set up the type and ran the press, supplying the power with his own feet.

The "Advertiser" had a surprising success. The circulation grew steadily and toward the last it touched 500 copies. Loew hustled around among ice cream stores, clothing stores and novelty shops of the East Side and cornered enough advertising to make the sheet pay well. Finally he inaugurated a system of six months' contracts with advertisers and after a few weeks' work he had contracts for all the advertisements that could be squeezed into the paper for half a year in advance.

That was where the trouble started. For the partnership was paying \$12 a piece per week to the two members of the firm and the senior partner was so pleased with himself that he married



MARCUS LOEW, head of the continent-wide chain of amusement houses, whose newest link in the chain will open its doors to London and vicinity on Monday evening, February 16.

Immediately, and Loew, who had nothing to do, now that the contacts were slighted, except to improve his literary style and work in a few lines of news in the "Advertiser's" columns became an eyesore to the senior partner's young bride.

She could not see why he should sit around and write and her husband was breaking his back over the press and really earning some money. She came up to the office one day and said so. She said other things, too, about his poverty and she wound up with the cruelest taunt an angry woman can find—His own physical insignificance, and the boy, who was only 11, and full of a boy's sensitiveness and hot pride, left the shop and told the pair they could have the paper and welcome to all they had.

Then he worked in a drygoods store at Grand and Allen streets, the pay was only \$4 per week, but it was sure. He waited on customers, ran errands between times and worked until midnight six days in the week. Then when he was twelve he went to work

in a factory for handling furs and making dress trimmings. There was no recreation in one of the picture places and bill him as an extra attraction. The actor proposed "Pippa's Lover" for a starter, and some little things from "Pippa Passes" as encores. Loew thought they ought to have something more up to date, so they compromised on "Gunga Din."

Gradually he worked his way through the plant, for he had an inquiring mind and he learned every trick of the trade. At one time he was a weaver of dress goods; then at sixteen he was made the chief of the factory's fur department.

Presently he took the few hundred dollars he had saved and started in the fur business for himself. He was eighteen then. At nineteen he failed. His debts were \$5,000, and his stock brought little over \$5,000. There remained debts of \$1,800, for which, after the bankruptcy proceedings he was not legally liable.

Opportunity Knocked: Marcus Re-sponded. Opportunity did not come to Loew in

any strange or blustering way, but in his daily work, once because he paid his debts out of plain, old-fashioned honesty, once because he had indulged in a piece of old-fashioned softness of heart.

It was like this: One of the largest of his creditors at the time of his failure was a fur dealer.

A few months later, when the fur dealer was desperately pressed in his turn, Loew called on him and told him that he had come to pay him the balance of his debt. The young man had a place as a fur salesman, was making \$100 per week out of it and was paying up to the last dollar the obligations from which he had been legally released. The creditor thought it was like finding money. The two became fast friends, and the man never forgot the outcome of the affair.

By the time he was 23 Loew had paid there was no work at hand around the picture places, so, since the man could neither sing, nor dance, nor comfort, it was decided to let him do a recitation in one of the picture places and bill him as an extra attraction. The actor proposed "Pippa's Lover" for a starter, and some little things from "Pippa Passes" as encores. Loew thought they ought to have something more up to date, so they compromised on "Gunga Din."

Some Interesting Sidelights on Mr. Loew.

The audience did not go wild about

"Gunga Din," but they did rather seem to cotton to "Mandalay" when that was produced the second week. The man stayed four weeks at one house and was then moved to another. So Loew kept him moving and raised his salary besides, which was not a difficult thing to do. Today, by the way, he is a well-known actor, and names pretty much his own figure to the managers.

So Loew entered the field where he made his great success, the field of pictures and vaudeville. With those first experiments in vaudeville, he pushed on rapidly, feeling his way as he went. Soon he had extra attractions in the shape of performers bodily present, instead of being pictured on the white screen. In all of his store shows the success was enormous. For it was just that touch of human personality in the picture house that was needed to make people at home there.

Within a few months Loew saw what he was coming to if he wanted to play the big game, and, as no other game interested him, he plunged again. For he kept giving his store shows better and better vaudeville acts as time went on, and he soon found that he had reached the limit of development for the 5-cent houses could not take in enough money to pay the stage people he needed. There was only one thing to do to give his shows in large theatres where he could charge a low admission and still have large gross returns.

It took courage to make his first venture in that line. The theatre was the old Coney Corner in Brooklyn, at Pearl and Willoughby streets. The place had been run for years as a burlesque house of a low type and was finally closed by the police. With such a record nobody wanted it, and the house had stood vacant for two years when Loew bought it, plunging almost to the limit of his credit to put the bargain through.

For years he had been fighting along with the other moving picture men to prove that cheap amusements need not be vicious or even degrading, but the battle was not won yet, and the old Coney Corner, with its evil associations, looked like a hopeless handicap.

His Faith in Himself.

But Loew drove ahead with it. He spent hundreds for paint and carpenter work, toning up the appearance of the old theatre; then he spent thousands in toning up its reputation. He hired Antonia Morio, the Italian tragedian, to appear there in repertoire of Shakespeare and other classical plays of unquestioned birth, and he was there in dragging school teachers and other reputable citizens to the place to see his performances and praise the revival of dramatic art which had burst upon Brooklyn. The name of the theatre he had changed, of course, and he washed out its reputation by four months of tragedy, but it was expensive laundry work. Morio had two com-

panies supporting him, one playing in English and the other in Italian, and while salaries were not high, neither were the box office receipts. At a time when he needed every dollar Loew lost \$3,000 on his tragedy season, and he counted the money well spent. When he finally opened the house with pictures and vaudeville at 10 cents for every seat, the first large theatre of the kind in America, his first day's receipts were 10 cents.

Business picked up, however, and he netted a profit of something over \$80,000 for his year in the house.

That gave him the cue for the development of a new amusement system, and he began adding to his list large theatres and selling off his small store shows.

The rejuvenated theatre in Brooklyn he opened in 1908, and in the same year he took over Blaney's Lincoln Square Theatre, which had fallen and closed, then he took the old Harlem Casino, remodeled it in fire-proof construction and opened it on his new plan.

This was the beginning and the foundation for the huge Loew enterprise of a continent-wide chain of amusement houses of today. London is not the last link in the chain, for several more palatial amusement houses are planned for Canada and the United States. A building appropriation of \$30,000,000 will provide many more cities on the continent with beautiful theatres in the very near future.

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The art of home furnishing is not merely purchasing economically—that, of course, must be always kept in mind. But above all, one must strive to secure an effect in keeping with the proper spirit for the room. For instance, particularly graceful effects are most suited for the living-room, while a more formal, bolder effect is appropriate for the library. A definite color scheme must be decided upon and that plan adhered to consistently. The draperies, furniture, rugs, carpets, decorating and fixtures must be carefully selected so that they all combine in producing a well-balanced, pleasing ensemble.

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Murray-Kay Company, Limited, Toronto, furnished the stage drapes, reed furniture and carpets for Loew's magnificent new London theatre, and its appearance is representative of the result of the careful planning of our specialists and of the quality of Murray-Kay merchandise.

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