

The Mary Pickford Foundation, Timeline Films and Milestone Film & Video present:

## **SWEETHEART**

The Films of Mary Pickford

A Milestone Film Release  
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### ***Sweetheart: The Films of Mary Pickford***

*"The best known woman who has ever lived, the woman who was known to more people and loved by more people than any other woman in all history." — Adela Rogers St. John*

Mary Pickford (1892-1979) was the first actress to achieve international super stardom. She was the first and only woman ever to own a major Hollywood studio, the only woman ever to be the highest paid actor in Hollywood, and the first actress to have complete control in making her films. Though born to poverty in Canada, she is an American icon. America's Sweetheart.

With comedic talents equal to Keaton, Lloyd or Chaplin, the tragic range of Gish and Swanson, and business acumen equal to that of any Hollywood mogul, Mary Pickford was the consummate movie star of her era. While other stars like Chaplin were just discovering their art in one- and two-reelers, Pickford was starring in five or more features a year — many of them among the finest treasures of cinema. Years before "The Method," Pickford dazzled audiences with her ability to find characters within herself — from a 12-year-old girl to a mature woman of depth and determination. But few people have seen her greatest work. Now, thanks to the Mary Pickford Foundation, the films preserved in her own vault are once again being made available. As tough and as funny as her fellow Irishman, James Cagney, the one-and-only Mary Pickford is again ready to dazzle audiences as "America's Sweetheart." The Mary Pickford Foundation, Timeline Films and Milestone Film & Video are proud to present newly restored with orchestral scores and available on film.

Pickford was celebrated around the world for her remarkable acting ability, her string of hit films, and her pioneering behind-the-scenes achievements as one of the founders of United Artists and as the first actress to produce her own films. Mary's fairy-tale marriage to action star Douglas Fairbanks made the pair Hollywood's first royal couple. And, as such, they presided as hosts to movie industry stars and moguls, presidents and *real* royalty at their legendary home, Pickfair. Mary worked with the finest artists and craftsmen in Hollywood, including Charles Rosher, Maurice Tourneur, Ernst Lubitsch, Frances Marion, William Cameron Menzies and Frank Borzage. She also played star-maker countless times, including casting a very young Zazu Pitts in *A Little Princess* and hand-picking the little-known British actor Leslie Howard as her leading man in her final film, *Secrets*.

The peak of her popularity lasted more than 20 years, during which she was voted the "Number One Actress of the Year" by *Photoplay* 15 times. Thousands of fans turned out whenever Mary made a public appearance. Even in the Soviet Union — despite a total news blackout ordered by the Hollywood-hating Stalin — word of Mary's arrival in Moscow spread like wildfire and brought the city to a total standstill. In *Stella Maris* and *Little Lord Fauntleroy*, Mary was also one of the first actresses to appear in dual roles — demonstrating her brilliant emotional range. Unlike many of her peers, Mary made an easy transition from silent to sound films, winning the first Academy Award for an actress in a talkie for *Coquette* in 1929.

## On Mary Pickford

from Kevin Brownlow's *The Parade's Gone By*  
New York: Alfred A. Knopf, 1968

To those who have never seen her — and two generations have grown up since she left the screen — Mary Pickford epitomizes the tear-jerking stories for which the silent era is celebrated. She is seen as a tragic little orphan, lost in the cruel world, at the constant mercy of Fate. Her name is as well-remembered as Chaplin's; while he is the undisputed representative of silent-film comedy, she has come to represent the silent-film tragedy.

Nothing could be more ludicrously inaccurate. Mary Pickford was essentially a comedienne, although that description cannot do justice to her rich talents as a dramatic actress.

Her films were almost always comedies, the light episodes being laced with genuine pathos and much excitement. They were sentimental, but seldom mawkish. The character of Mary Pickford was an endearing little spitfire. She was delightful; she projected warmth and charm, but she had the uncontrollable fire of the Irish. Whenever a situation got out of hand, she would not submit to self-pity. She would storm off and do something about it, often with hilariously disastrous results.

Her playing was completely naturalistic; neither her acting nor her later silent films have dated in any way. She seems as fresh and vital now as when she was America's Sweetheart. She had legions of imitators, but no rivals. The ideal American girl is still the Mary Pickford character: extremely attractive, warmhearted, generous, funny — but independent and fiery-tempered when the occasion demands.

The public adored Mary Pickford's little-girl character, and she felt obliged to play it until she was well into her thirties. As early as 1918, however, she made a stand against the "sweeter-than-light" approach — with a film called *Stella Maris*. Written by Frances Marion, from a novel by William J. Locke, and directed by Marshall Neilan, *Stella Maris* was an honest and brilliant production. Mary Pickford played two parts; Unity Blake, an uncannily realistic portrayal of a pathetic Cockney slave, and Stella Maris, a rich girl, paralyzed from childhood, whose foster parents protect her from life's unpleasantness. When Stella Maris leaves her sickbed and confronts reality, she is profoundly shocked. She turns, in despair, on her foster parents: "By trying to shield me you have destroyed my happiness and my faith in human nature." The message was loud and clear, but the public preferred Mary in the one part they knew so well. Fortunately, she handled this role with intelligence and portrayed a young girl rather than a child, sometimes growing up within the story. Neilan's hilarious *Daddy-Long-Legs* (1919) begins with Mary as a baby, discovered in a garbage can, shows her days as a child in an orphanage, and ends with romance. She played adult roles in *The Love Light* (1921; Frances Marion), *Rosita* (1923; Lubitsch), *Dorothy Vernon of the Haddon Hall* (1924; Neilan) and *My Best Girl* (1927; Sam Taylor).

While Mary Pickford's portrayals as an actress have been misrepresented, her importance in the history of the cinema has been grossly underestimated.

It would be no exaggeration to state that Mary Pickford and her husband, Douglas Fairbanks, exerted more influence on American productions than anyone else in the industry, apart from D. W. Griffith. And by 1920, even Griffith's importance was on the decline. His films had made their indelible impression on methods and technique. Now his contemporaries were overtaking him, with highly polished, highly imaginative productions. Mary Pickford and Douglas Fairbanks, thanks to their phenomenal commercial successes, became the new pace setters. The

industry awaited a new film from their studios with the same eagerness that, some years earlier, they had awaited a new Griffith.

Pickford and Fairbanks were able to recognize talent, and they had business acumen enough to be able to employ it. Their choice was dictated as much by commercial considerations as by artistic merit, yet their films attained the highest possible standards in every department. Mary Pickford employed the finest cameraman, Charles Rosher. Douglas Fairbanks used brilliant men like Arthur Edson and Henry Sharp. They both signed top directors — Sidney Franklin, Marshall Neilan, Raoul Walsh, Ernst Lubitsch, Maurice Tourneur — and they drew from lesser-known directors the best pictures of their careers.

Although Mary Pickford says she seldom exercised control over her directors, her cameraman, Charles Rosher, declares that she did a lot of her own directing. “The director would often just direct the crowd. She knew everything there was to know about motion pictures.”

With Chaplin, Griffith and Fairbanks, she founded the aptly named United Artists in 1919, which gave her the independence she needed.

She was a completely direct and straightforward person and she expected others to be the same. Fortunately most of her associates and employees worshipped her as much as the public. For she was one of the few great stars who was also a great producer — and a great person.

### **Mary Pickford**

America’s Sweetheart was born as Gladys Louise Smith on April 8, 1892, in Toronto, Canada. Early on, she changed her middle name to Marie, possibly when she was baptized a few years later. When she was five, her father died after a long illness due to a job-related accident. With three children and little income, Charlotte Pickford found herself and her family destitute and moving from boarding house to boarding house. One day a fellow boarder mentioned to her that a theater company in Toronto was looking for a young girl to perform in a play called “The Silver King.” Eight-year-old Gladys’ career was soon set for life, permanently burdened with the dual role of mother’s helper with her two younger siblings (Lottie and Jack) and family breadwinner.

From a young age, Mary and her family would take roles in the theatrical troupes that toured the hinterlands of the United States. It was a tough existence living hand-to-mouth and in most cases, separated from the other members of the family. This would mark Mary for the rest of her life and she would always have a great empathy for those less fortunate. The Pickfords spent their summers (down-time for those in the theater) in Manhattan. For some time, Mary, her mother Charlotte, and her siblings, Lottie and Jack shared a flat on Eighth Avenue and 39th Street with another theatrical family they had met while on tour – Mary, Lillian, and Dorothy Gish.

*“We loved the Smiths, especially Gladys, who was like a little mother to us. There was never any questions when she told us to do something. We did it.”* (Lillian Gish, *The Movies, Mr. Griffith, and Me*)

In that small apartment, the Smiths and the Gishes supported each other through many hard times. While the two mothers sewed costumes for their daughters’ upcoming season and looked for theater jobs, Mary acted as surrogate mother to the other children — doing everything from the budget for the entire household, to coming up with creative ways of entertaining the troop when there was no money to spend on nonessentials. Although Mary worked constant in the theater, her family always had to eke out a living. By fourteen, Mary had already reconciled herself to a primary cornerstone of her life: Making It.

After touring with many road companies throughout Canada and the US billed as Baby Gladys, the young actress declared herself ready for Broadway. She stormed into the offices of Broadway legend David Belasco and charmed and prodded him into giving her a starring role in his play "The Warrens of Virginia," written by William deMille and featuring his brother, Cecil. It was Belasco who re-christened her Mary Pickford. *"Everyone thinks that I took the name Mary Pickford out of the sky. My grandfather's name was John Pickford Hennessey, and my great-aunt, who was killed by a tram in London when she was seven, was called Mary Pickford"* (Pickford interview in Kevin Brownlow's *The Parades Gone By*). In 1909, despite her misgivings about leaving the legitimate stage for "the flickers," Mary used that same charm and determination to win over D. W. Griffith at Biograph. She began a film career that made her the most popular star in screen history.

*"It was a bright May morning in 1909. When I came off the scene, I noticed a little girl sitting quietly in a corner near the door. She looked about fourteen. I afterwards learned she was nearing seventeen. She wore a navy-blue serge suit, a blue-and-white striped lawn shirtwaist, a rolled brim Tuscan sailor hat with a blue ribbon bow. About her face, so fresh, so pretty, and so gentle, bobbed a dozen or more short golden curls — such perfect little curls as I had never seen ... The boss's eagle eye had been roving her way at intervals, the while he directed, for here was something 'different' — a maid so fair and an actress to boot! ... Gladys Smith was pretty — and she had talent and brains."* — Linda Arvidson (Mrs. D.W. Griffith), *When the Movies Were Young*, New York: E.P. Dutton & Company, 1925.

At that first meeting with D. W. Griffith, Mary told him, "You must realize I'm an actress and an artist. I've had important parts on the real stage. I must have twenty-five a week guaranteed and extra when I work extra." And she got what she demanded; she was sixteen at the time.

Mary herself helped create the star system. Before her appearance, producers refused to give screen credits for fear the practice would inflate egos and salaries. Mary was first acclaimed by the audiences as "The Girl With the Golden Hair" or simply "Little Mary."

An astute business woman, Mary moved from company to company, driving hard bargains for higher wages and greater control over her films. Her salary steadily increased with the growth of her popularity. While working for Adolph Zukor's Famous Players Company, her salary was \$10,000 weekly plus a \$300,000 bonus. This salary was based on what her contemporary Charlie Chaplin was making. Mary demanded equal footing with men and always received it. Her salary peaked at \$350,000 per picture.

Mary Pickford's appeal was international. She was a born charmer, with a radiant, child-woman beauty and a spirited screen personality. She captivated audience's emotions with her natural ease and ready humor. For many years, she remained the nation's biggest box office draw. Her typical role as a sweet, innocent little girl won her the title of "America's Sweetheart." (Mary later admitted to another nickname: "The Stick," given to her by her siblings for being the disciplinarian of the family.) From time to time, Mary rebelled against her standardized screen portrayal but each time she gave in to public pressure and returned to her usual roles. As late as 1925, at the age of thirty-three, she played a young girl in *Sparrows*. But no matter who she played, she was always concerned with the role: *"I lived my characters. That's the only way you can be. You have to live your parts. My mother walked into my bedroom one morning during the production of Suds, and was quite startled. 'Oh, Mary!' she said. 'You look like an ugly little girl!' I was Suds. I was Unity Blake in Stella Maris."* (Brownlow, *The Parade's Gone By*)

Beginning early in her career, Mary exercised veto power over her films and was given a choice of script, director, and costars. *"There was none of this nonsense of nine to five in those days, believe me. When I finished on the set, I had to write all the checks and give the orders for the next day"* (Brownlow, *The Parade's Gone By*). In 1919, she entered a partnership with three

other formidable luminaries of the business — Charlie Chaplin, D. W. Griffith, and Douglas Fairbanks — to form the United Artists Corporation. The following year, she married Fairbanks, her second husband (she had married the actor, Owen Moore in 1911 and divorced him in 1919, after he became an alcoholic). Mary first met Fairbanks in Westchester County at the estate of Elsie Janis, a friend of Owen Moore. Though Mary and Fairbanks took a liking to each other, they did not meet again until a year later, at a party at the Algonquin Hotel. Fairbanks was so taken with Mary that he promptly told his mother about his love and took Mary to meet her. In 1916, Fairbanks' mother died suddenly. For several days, his deep anguish was hidden by his enormous self-control. Finally, while Mary and Doug were riding through Central Park, he burst into tears. While Mary comforted him, she noticed that the dashboard clock in the car had stopped at the hour of his mother's death. The two took this as a sign that they were made for each other and from then on, whenever their love needed reassurance, they would say or write the words "By the clock." In fact, the night before Fairbanks died in 1939, he made sure that his brother Robert would relay those exact words to Mary. To star-struck millions, the couple represented Hollywood royalty at its loftiest and their legendary home, Pickfair, seemed a fairy-tale castle. "Mary and Douglas were treated like royalty,' remember Lord Mountbatten, who honeymooned at Pickfair, 'and in fact they behaved in the same sort of dignified way that royalty did.'" (Scott Eyman's *Mary Pickford: America's Sweetheart*, Donald I. Fine, Inc. 1990) Among the many visitors to Pickfair included the Duke of Alba, the King of Spain, the Prince of Sweden, F. Scott Fitzgerald, Noel Coward, Albert Einstein, Lord and Lady Mountbatten, Amelia Earhart, Sir Arthur Conan Doyle, Helen Keller, H.G. Wells, Max Reinhardt, Jack Dempsey and Gene Tunney.

In 1928, Mary's mother Charlotte died. Mary took this opportunity to finally put her little girl image to rest. On that fateful day of June 21, 1928, Mary walked into the famous Charles Bock salon on East 57th Street and had her golden locks shorn into a stylish bob. Some of those curls can still be found displayed in a few museums around the county.

In 1929, Mary appeared in one her first talkies, *Coquette*, wearing her new hairstyle. She found the transition from silent film to talkies difficult, but her efforts were rewarded with the first Academy Award for an actress in a talkie for her performance as a "modern" woman.

Her last screen appearance was in the film *Secrets*, which is considered to be her best role in sound films. She retired from film in 1933. In the mid-thirties, Mary made frequent broadcasts on network radio and published several books, including her memoirs *Sunshine and Shadow* (1955).

After divorcing Fairbanks in 1936, she married former costar Charles "Buddy" Rogers in 1937. In 1936, Mary was also named first vice president of United Artists and the following year, she established the Mary Pickford Cosmetics Company.

In the early thirties Mary bought out the rights to many of her early silent films with the intention of having them burned at her death. However she had a change of heart — highly influenced by an irate Lillian Gish — and in 1970 donated fifty of the more than one hundred and thirty of her Biograph films to the American Film Institute. She received a honorary Academy Award in 1975, in recognition of her contribution to American film.

Mary Pickford died in 1979 at the age of 87 of natural causes. Buddy Rogers still lives in Los Angeles with his second wife, Beverly.

*"My career was planned, there was never anything accidental about it. It was planned, it was painful, it was purposeful. I'm not exactly satisfied, but I'm grateful, and that's a very different thing. I might have done better; I don't know ... We have to do the best we can under pressure"* (Brownlow, *The Parade's Gone By*).

### **William Beaudine**

Born in 1892, William Beaudine started in silent films in 1909 as a jack-of-all-trades for D. W. Griffith and in six years was directing his first film. Beaudine was most comfortable with films requiring homespun charm, such as Mary Pickford's *Little Annie Rooney* (1925) and *Sparrows* (1926). Making a successful transition to sound, Beaudine gained a reputation for swiftness and efficiency, earning him the title "One Shot" Beaudine. In 1934, he accepted an offer to make films in England, where he spent three years. When he returned to Hollywood, Beaudine found that he was largely forgotten and he had to restart his career at the bottom, accepting \$500-per-picture deals at Columbia, Monogram, and P.R.C. Nevertheless, Beaudine survived and prospered on low-budget "B" movies, such as the Kroger Babb exploitation classic *Mom and Dad* (1944), the imitation Martin and Lewis extravaganza *Bela Lugosi Meets a Brooklyn Gorilla* (1955), and the so-bad-they're-good horror classics, *Billy the Kid vs. Dracula* (1966) and *Jesse James Meets Frankenstein's Daughter* (1966). Beaudine was also one of the principal directors for the *Lassie* TV series of the late 1950s and early 1960s, a task which he passed on to his son, William Beaudine Jr. When he retired in 1967, William "One Shot" Beaudine was the oldest active director in Hollywood. He passed on in 1970.

### **Frances Marion**

Screenwriter, director and sometime actress, Frances Marion was born 1888, a descendent of Revolutionary War hero Francis Marion. Starting out as a reporter at the *San Francisco Examiner*, Marion became one of the few female correspondents sent to the front in World War I. She entered the film industry through the encouragement of Lois Weber and actress Marie Dressler. Weber hired Marion as an actress and script girl in 1914, and looked on her as a protégé. From 1916 to 1946, Marion wrote over 200 scripts, becoming one of the most prolific screenwriters of all time. Her collaboration with best friend Mary Pickford resulted in some of Pickford's most famous films, including *Poor Little Rich Girl* (1917), *A Little Princess* (1917), *Stella Maris* (1918), and *Pollyanna* (1920). Marion's scenarios for movies brought her to the attention of producer Louis B. Mayer. When Mayer joined M-G-M, she followed as the studio's top screenwriter. By 1928 Marion was earning \$3,000 a week, making her Hollywood's highest-paid screenwriter, male or female, for almost three decades. She was responsible for such Oscar winning films as *The Big House* (1930) and *The Champ* (1931). Married four times, Marion's third husband was cowboy star Fred Thomson, whose westerns were so unusually well written that it was hinted that Marion was penning them under a pseudonym. Long retired, Marion wrote her autobiography *Off with Their Heads* in 1972, the year before her death.

### **Marshall Neilan**

Born in 1891, Marshall Neilan lost his father at a very young age and dropped out of school at 11 to help support his mother with a variety of odd jobs. Neilan entered the film world in 1911 as D. W. Griffith's chauffeur at Biograph and was advised by the director to try film acting. He signed with Kalem Studios in Santa Monica and soon rose from bit parts to leads. In 1912 he joined the American Film Company. Occasionally Neilan would write screenplays or direct some scenes in the pictures in which he starred. He began directing in 1914 at Kalem Studios and was in charge of the Studio's overall operations for a while. The following year, he joined the Selig Company, where he starred in several productions opposite Mary Pickford. At Pickford's suggestion, he gave up acting to concentrate on a career as a director. Neilan piloted his first feature in 1916 and directed Pickford in several of her most successful films such as *A Little Princess* (1917), *Stella Maris* (1918) and *Daddy-Long-Legs* (1919). Neilan also directed other popular silent stars, including Blanche Sweet, whom he married and later divorced. Still in his twenties, Neilan became one of the busiest and highest paid of Hollywood's directors, a boy wonder whose services were constantly in demand. Neilan's subtle direction of actors and use of the camera influenced directors around the world. However, his work became increasingly erratic as he spent more and more time drinking and romancing some of Hollywood's most glamorous stars. Although his assignments declined in importance, he continued directing on and off through 1937. Later,

Neilan was able to find occasional employment on the fringes of the film industry but could not hold on to a job because of his drinking problem. In 1957, the year before his death of cancer, he played his final role as a senator in Elia Kazin's *A Face in the Crowd* (1957).

### **Charles Rosher**

Born in 1885, Charles Rosher studied photography at London's Polytechnic and became one of England's pioneer newsreel cameramen. After moving to the United States in 1909, he began at the Horsley Brothers' East Coast studio and went west when David Horsley decided to move the studio permanently to California in 1911. In 1913, Rosher was commissioned to photograph the now-famous newsreels of the Villa Rebellion in Mexico (some of the scenes were purportedly "directed" by Pancho Villa himself). From 1917 through 1929, Rosher was the principal cameraman for Hollywood's number one female star, Mary Pickford. During this period, he developed and refined several influential lighting and camera techniques, and created a film developing system called ABC Pyro, which enabled the photographer to control exposure under difficult shooting conditions. In 1918, he became one of the founders of the American Society of Cinematographers. In 1927, Rosher was afforded the opportunity to collaborate with cameraman, Karl Struss on German director, F. W. Murnau's silent classic, *Sunrise*. Rosher shared the first ever Academy Award for photography for *Sunrise* and was awarded a second gold statuette for the 1946 Technicolor film *The Yearling*. He also received eight Oscar nominations, two Eastman medals, *Photoplay* magazine's golden medal, and the only fellowship award ever bestowed by Society of Motion Picture Engineers. It is highly probable that Rosher prized most of all the honor afforded him by his former employer Mary Pickford, who in 1950: said: "Charles Rosher is the dean of cameramen." Charles Rosher was the father of cinematographer Charles Rosher Jr. and actress Joan Marsh. He passed away in 1974.

### **Sam Taylor**

Born in 1895, film director Sam Taylor entered films as a gag writer at Kalem Studios in 1916. Anxious to break into directing, Taylor served as Fred Newmeyer's assistant on the Harold Lloyd feature *Safety Last* (1923) and was then given the assignment of directing Bea Lillie's first film *Exit Smiling* (1925). Taylor moved on to such major productions such as John Barrymore's *The Tempest* (1928) and Mary Pickford's *My Best Girl* (1927). Pickford and her husband, Douglas Fairbanks, chose Taylor to direct their only costarring feature, the all-talkie *Taming of the Shrew* in 1929. This was the notorious film, for which Taylor supposedly demanded that the credits read: "Based on William Shakespeare's Comedy ... with additional dialogue by Sam Taylor." However, a check of the original credits today dispels this myth. He also directed Pickford's Oscar-winning performance in her first talkie, *Coquette* (1929). His talkie career never reached the heights of his silent film days, though Harold Lloyd nostalgically re-engaged Taylor to direct *The Cat's Paw* in 1934. Three years later, Sam teamed with his brother Matt to write a Broadway play, *Stopover*. Working as a publicist during the 1940s, Taylor directed one last film for M-G-M, the Laurel and Hardy vehicle *Nothing But Trouble* (1945). Taylor's final contribution to the arts was a good suspense novel, *The Man with My Face*, which he helped adapt into a film in 1951. He died in 1958.

### **United Artists**

In 1919, stars Mary Pickford, Douglas Fairbanks, Charlie Chaplin, and director D. W. Griffith, founded United Artists as a corporate apparatus for distributing their independent productions. United Artists never owned a production studio; rather, it distributed features made by film makers on their own lots or on rented facilities. The company's initial heyday came during the 1920s, when its founders were actively engaged in making films. Over the years many notable producers came and went, including Walter Wanger, Alexander Korda, and David O. Selznick. But only Samuel Goldwyn created top flight work for United Artists, notably *Dead End* (1937) and *Wuthering Heights* (1939), before he moved on to RKO in 1941. United Artists played a minor role in the film industry through the 1940s. Pickford and Chaplin agreed in 1951 to sell the operation to a syndicate headed by two New York entertainment lawyers, Arthur Krim and

Robert Benjamin. In the 1960s, United Artists became one of the most profitable Hollywood operations.

### **From Charles “Buddy” Rogers**

I remember how nervous I was when I went to this studio to be interviewed by Mary Pickford. It was our first meeting and she answered the door herself. Smiled. And she asked me to come in. To say I was impressed, whoo... that would be an understatement. There I was, a boy from Kansas, meeting one of the most famous women in the world. She said she had seen my picture *Wings* and had liked it and would like me to make a test for the leading man in her new picture. Boy was I thrilled. And as you know, I got the part.

She asked me who her favorite movie star was. I smiled and said, “Norma Shearer.” Didn’t go over too well!

### **The Films**

#### **Amarilly of Clothes-line Alley**

1918, 55 minutes. Produced by Mary Pickford Corporation. Distributed by United Artists. Director: Marshall Neilan. Script: Frances Marion. Cinematography: Walter Stradling. Art Director: Wilfred Buckman. Cast: Mary Pickford (Amarilly Jenkins), William Scott (Terry McGowen), Norman Kerry (Gordon Phillips), Herbert Standing (Father Riordan), Ida Waterman (Mrs. Stuyvesant Phillips), Kate Price (Mrs. Jenkins).

*A widow’s eldest daughter, Amarilly, is the belle of Clothesline Alley, an Irish neighborhood near San Francisco’s Chinatown. There she gets a job selling cigarettes at the club where her boyfriend works as a waiter. One night a handsome socialite, Gordon Phillips, and his friends come to the club for a night of carousing. A fight erupts, injuring Phillips. Amarilly takes him to her flat where she and her mother take care of him. In gratitude, he hires Amarilly to clean his apartment. In time, Phillips finds himself falling for the young girl. His aunt, disapproving of this situation, invites the Amarilly family to one of her posh social gatherings to show her nephew what a mistake he is making. Sure enough, the event is met with disastrous results convincing Phillips that she is not for him. In the end, the girl returns to the alley with her family, where her loyal beau awaits with news of his great new job.*

The Mont Alto Theater Orchestra, based in Louisville, Colorado, has performed at dances and for silent films in the Denver area since 1989. It recreates the kind of small dance and theatre orchestra that was common in America from 1890 through 1930. Like orchestras of the period, it plays an extremely diverse repertoire, from Tchaikovsky to the Charleston. The orchestra is getting a national reputation for its silent film scores including on video *Cobra*, *The Whispering Chorus* and *Fatty and Mabel Adrift*. The orchestra consists of Susan Hall on violin, Kevin Johnson on cello, Rodney Sauer on piano, Brian Collins on clarinet, Chris Kermiet on drums, and Mark Hyams on cornet. The music is played in the style of chamber music, with no conductor, for an intimate, lively sound that grows from the talent of the individual musicians.

#### **Daddy-Long-Legs**

1919, 93 minutes. Produced by Mary Pickford Corporation. Distributed by United Artists. Director: Marshall Neilan. Script: Agnes C. Johnston, assisted by Mary Pickford. Story: Jean Webster. Cinematography: Charles Rosher, Henry Cronjager. Cast: Mary Pickford (Judy Abbott), Mahlon Hamilton (Jarvis Pendleton), Marshall Neilan (Jimmie McBride), Wesley Barry (orphan boy).

*The oldest and cutest of a group of orphans, Judy Abbott is provided with funds for her education and well-being by a mysterious benefactor, whom she is not allowed to meet. So she christens him “Daddy-Long-Legs” because she once caught a glimpse of his spider-like shadow. While she is at college, she writes to Daddy-Long-Legs asking for advice concerning romantic possibilities — one, a Princeton freshman named Jimmy McBride, the other, an older*

man named Jarvis Pendelton. When she does not receive a response, she visits him only to find that Daddy-Long-Legs is Jarvis himself. Having been seriously ill, he had not seen her letter until that morning, but his joyful embrace calms her immediate confusion.

Maria Newman (composer) has established herself as a critically acclaimed composer of music for the concert stage as well as an acclaimed concert violinist and violist. Surrounded by great music from early childhood, Ms. Newman is the youngest daughter of nine-time Academy-Award-winning composer/conductor Alfred Newman and niece of film composer/conductors Lionel and Emil Newman. Her brother, multi-Oscar-nominated Thomas Newman, has composed the scores for *Desperately Seeking Susan*, *The Player*, *Fried Green Tomatoes*, *Little Women*, *The Shawshank Redemption* and *Scent of a Woman*. There is also brother David (*Anastasia*, *Heathers*) and her cousin Randy (*Toy Story*, *The Natural*, *James and the Giant Peach*, and *Awakenings*). Maria received her formal training at the Eastman School of Music and earned her Master of Music from Yale University. *Daddy-Long-Legs* is Ms. Newman's first film score, though she happily notes it's not the first time her family has tackled the subject. Her father wrote the score for the 1955 Fred Astaire re-make.

### **My Best Girl**

1927, 78 minutes. Produced by the Mary Pickford Corporation. Distributed by United Artists. Director: Sam Taylor. Script: Hope Loring. Cinematography: Charles Rosher. Art Director: Jack Schulze. Cast: Mary Pickford (Maggie Johnson), Charles "Buddy" Rogers (Joe Grant), Sunshine Hart (Ma Johnson), Lucien Littlefield (Pa Johnson), Carmelita Geraghty (Liz Johnson), Hobart Bosworth (Mr. Merrill), Mack Swain (the judge).

*Maggie, a shop girl in a five-and-ten-cent store, falls in love with the owner's son, who is working incognito as a clerk to prove himself. When he gives up his society sweetheart for Maggie, the boy's father unsuccessfully tries to buy her off. When Maggie indicates her willingness to give his son up for the sake of his happiness, the father becomes convinced of her worth and agrees to their marriage.*

David Michael Frank (composer) was born and raised in Baltimore, Maryland where he studied classical piano and composition at the Peabody Conservatory of Music. After graduating from Northwestern University, David moved to New York, where he became Broadway's youngest conductor. His credits include *The Me Nobody Knows*, *Grease* and *Pippin*. After six years in New York, David moved to California to pursue a career in film composition. He has scored over 200 episodes of television series such as *Columbo*, *Different Strokes* and *Fortune Hunter*. David was nominated for an Emmy Award for his work on the 'Sammy Davis Jr.' tribute starring Michael Jackson and Eddie Murphy in 1990.

### **Stella Maris**

1918, 100 minutes. Produced by Mary Pickford Corporation. Distributed by United Artists. Director: Marshall Neilan. Script: Frances Marion. Story: William J. Locke. Cinematography: Walter Stradling. Art Director: Wilfred Buckland. Cast: Mary Pickford (Stella Maris/Unity Blake), Conway Tearle (John Risca), Marsha Manon (Louise Risca), Ida Waterman (Lady Blount), Herbert Standing (Sir Oliver Blount), Josephine Crowell (Gladys Linden)

*Stella Maris, a crippled young heiress, has been raised in luxurious isolation. Unity Blake, a homely maidservant is subjected to ill treatment by her alcoholic employer, Louise Risca. Both Stella and Unity fall in love with Risca's long-suffering husband, John. Realizing she can never have John, Unity murders Louise and then takes her own life, so that John and Stella can be together.*

Philip Carli (Composer) began accompanying silent films at the age of 13, with a performance of Lon Chaney's 1923 version of *The Hunchback of Notre Dame*. Since then, Mr. Carli has recorded piano accompaniments to over forty films for video release by the Library of Congress, Kino International, and Critics' Choice. Highlights include the six tape history of silent cinema

for the Smithsonian, *Tramp, Tramp, Tramp* for AMC, *Regeneration*, *Traffic In Souls* and *The Mollycoddle* for Kino and Film Preservation Associates, and *A Tale of Two Cities* for Critics' Choice. Carli has toured extensively as a film accompanist throughout North America and Europe, performing at such venues as the Museum of Modern Art in New York, the High Museum of Art in Atlanta, the Albright-Knox Museum of Art in Buffalo, Cornell University, the National Film Theatre in London, the Cinematheque Quebecois in Montreal, the Slovenian Film Archive in Ljubljana, the Berlin International Film Festival, the Syracuse Cinefests, and Le Giornate del Cinema Muto in Pordenone, Italy. His orchestral score to Herbert Brenon's *Peter Pan* (1924) received its world premiere under his direction at the 1996 Pordenone festival and was also heard in Slovenia and Canada, performed by the Flower City Society Orchestra of Rochester, New York, which Mr. Carli founded. Since completing his score for *Stella Maris*, he has commenced working on a new orchestral accompaniment for the restored version of *The Lost World* (1925). A graduate of Indiana University and the Eastman School of Music, Mr. Carli is also noted both as a musicologist and film historian, and is currently Motion Picture Cataloguer at the International Museum of Photography/George Eastman House in Rochester, New York, where in addition to his scholarly duties he performs as accompanist for the Museum's extensive silent film schedule.

### **Tess of the Storm Country**

1922, 120 minutes. Produced by Mary Pickford Corporation. Distributed by United Artists. Director: John S. Robertson. Script: Elmer Harris. Cinematography: Charles Rosher. Art Director: Frank Ormston. Cast: Mary Pickford (Tessibel Skinner), Lloyd Hughes (Frederick Graves), Gloria Hope (Teola Graves), Jeane Hersholt (Ben Letts), Forrest Robinson (Daddy Skinner).

*Wealthy Elias Graves buys a house on a hill and tries to remove the squatters who live in the valley below. Dan Jordan urges him to use harsh measures on the squatters. When Jordan is murdered, Daddy Skinner is unjustly arrested and convicted. Skinner's daughter, Tess, leads the squatters' struggle for survival and wins the sympathy and love of Graves' son, Frederick. But she loses him when Frederick discovers her with a child. When Ben Letts is revealed as Jordan's murderer, Tess is reunited with her father. Frederick's sister, Teola, claims the baby as her own, Tess and Frederick get back together, and Graves makes peace with the squatters.*

Jeffrey Mark Silverman (composer) lives in Los Angeles with his wife Roberta and son Alexander. Silverman has written music for all audio and visual mediums including music for fifteen films, a multitude of TV shows as well as commercials and videos. Most notably, his music was featured in the closing ceremonies for the 1998 Winter Olympics. In the 80s, Mr. Silverman worked in theatre in New York City including productions of five musicals. He also worked as one of the Conductors of the Broadway production of *Les Miserables*. Mr. Silverman has also worked as co-orchestrator and orchestrator of the last two CDs and videos of the internationally acclaimed Yanni. "I am very happy to have had the opportunity to write music for such a wonderful film treasure as *Tess of the Storm Country*. It is an outstanding movie with an outstanding actress, Mary Pickford. It is a work that still resonates powerfully in our time."

### **The Mary Pickford Foundation**

The Mary Pickford Foundation was established in the 1970s, at the wish of Miss Pickford as the best way to take care of her estate. Edward Stotsenberg, her financial manager for the last 20 years of her life, put the Foundation into effect and managed it along with her attorney, Sull Lawrence and her husband, Charles "Buddy" Rogers.

In the more than 25 years of its existence, the Foundation has given out over 10 million dollars to charities and institutions. Four million of this has been to endowments for scholarships — and the sums continue to increase as the endowments grow. Scholarships are determined from the income produced from the Foundation's principal, which remains intact so the Mary Pickford

Foundation name endures. Universities so endowed include The University of Southern California, Pepperdine University, and Claremont McKenna College.

The Foundation has given to hundreds of charities and hospitals such as The Hospital for Sick Children in Toronto, which is built on the site of Mary Pickford's birthplace. Two major Pickford Foundation beneficiaries are The Motion Picture and Television Home (Miss Pickford was one of the founders) as well as the Jewish Home for the Aged.

Shortly before her death, Miss Pickford said:

"I had the great fortune to have been born poor. Now I am able to appreciate the value of the real things my wealth can buy. The world's been wonderful to me ... the people have been wonderful to me. The least I can do is pay back any way I can. Every charity deserves consideration. But I love the very young and the very old."

Currently, the Foundation also is active in the field of film preservation. In addition to maintaining and adding to the Pickford Library, it provides grants and fellowships to such as the American Film Institute and the George Eastman House.

### **Mary Pickford Cocktail**

Light Rum 1 1/2 Oz.

Pineapple Juice 1 Oz.

Maraschino Liqueur 1/2 Tsp.

Grenadine 1/2 Tsp.

1 Maraschino Cherry

In a shaker half-filled with ice cubes, combine the rum, pineapple juice, maraschino liqueur, and grenadine. Shake well. Strain into a cocktail glass. Garnish with the cherry.

### **Timeline Films**

Producers of these restored Mary Pickford classics, Timeline Films was founded by Keith Lawrence, Hugh Neely and John Flynn. The company is devoted to the creation of the highest quality film and video. With its large team of veterans from the worlds of film, television, and the stage, Timeline creates unique and uniquely crafted programming. Elaina Archer, the manager of the Mary Pickford Library is also a member of Timeline as associate producer and editor. Keith Lawrence is on the Board of Directors of the Mary Pickford Foundation.

### **Filmography:**

*Star Power.* An hour-long piece about the creation of United Artists

*Mary Pickford: A Star.* An hour-long autobiography of Mary Pickford

*Anytime's the Time To Fall In Love.* About the legendary actor and bandleader Buddy Rogers

*Forever Wild.* Three episodes of this fascinating series about the human drama behind Yosemite, the Grand Canyon, and the Everglades

"The Ovation Awards." The West Coast's highest theatrical accolades

### **Currently in post-production:**

*Mary Pickford: A Life on Film.* A feature-length documentary about the woman who built Hollywood.

*The DeMille Dynasty.* A feature-length documentary about America's first family of the arts, including Cecil B. DeMille and his niece, choreographer Agnes de Mille.

*Louise Brooks: Looking for Lulu.* An hour documentary about one of the early screen's most sultry and smart performers.

### **Milestone Film & Video**

Milestone is a prestigious boutique distribution company with eight years experience in art-house film distribution and an unparalleled reputation for releasing classic cinema masterpieces, new foreign films, groundbreaking documentaries and American independent features. Thanks to

Milestone's rediscovery, restoration and release of such important "lost" films as Mikhail Kalatozov's *I am Cuba*, Pier Paolo Pasolini's *Mamma Roma*, and F.W. Murnau's *Tabu*, the company is now one of the most influential independent distributors in the American film industry.

Amy Heller and Dennis Doros started Milestone in 1990 to bring out the best films of yesterday and today. The company's new releases have included the films of famed artist Eleanor Antin, the art documentaries of Philip Haas (*Angels and Insects*), Bae Yong-kyun's *Why Has Bodhi-Dharma Left for the East?*, Luc Besson's *Atlantis*, Yoichi Higashi's *Village of Dreams*, Hirokazu Kore-eda's *Maborosi*, Takeshi Kitano's *Fireworks (Hana-Bi)* and Edoardo Winspeare's *Pizzicata*. The company's re-releases include restorations of *Tabu*, Luchino Visconti's *Rocco and his Brothers*, Merian Cooper and Ernest Schoedsack's *Grass and Chang*, Michelangelo Antonioni's *Red Desert* and Hiroshi Teshigahara's *Woman in the Dunes* and *Antonio Gaudi*. Milestone is also working with the Mary Pickford Foundation on a long-term project to preserve, re-score and release the best films of the legendary silent screen star.

Milestone is also known for rediscovering, restoring and releasing classic films that have *never* been available in the US, including *Mamma Roma*, Alfred Hitchcock's "lost" propaganda films, *Bon Voyage* and *Aventure Malgache*, *Early Russian Cinema* (a series of twenty-eight films from Czarist Russia), *I am Cuba* and Jane Campion's *Two Friends*. Upcoming rediscoveries include Roy and John Boulting's anti-Nazi drama *Pastor Hall*, Roland West's *The Bat Whispers*, and Kevin Brownlow's features, *It Happened Here* and *Winstanley*.

In 1995, Milestone received a Special Archival Award from the National Society of Film Critics for the rediscovery of *I am Cuba*. Six of the company's films — *Grass*, *Tabu*, Mary Pickford's *Poor Little Rich Girl*, Clarence Brown and Maurice Tourneur's *The Last of the Mohicans*, the dinosaur classic *The Lost World* and Winsor McCay's *Gertie the Dinosaur*— are listed on the Library of Congress's National Film Registry. In 1998, Milestone was chosen as the "Independent Distributor of the Year" by LA Weekly.

Fumiko Takagi joined the company in 1995 and is now Vice President of Acquisitions. Megan Powers started working at Milestone in 1997 and is now Director of Non-theatrical Sales.

### **Press kit by Amanda Bowers and Megan Powers**

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