SEP 10 1925

©CLL 21807

LITTLE ANNIE ROONEY

Photoplay in 10 reels

Story by Catherine Hennessey,

Directed by William Beaudine

Author of the photoplay (under section 62)
Mary Pickford, citizen of U.S.

SEP 10 1925

Washington, D. C.

Register of Copyrights
Washington, D. C.

Dear Sir:

I herewith respectfully request the return of the following named motion picture films deposited by me for registration of copyright in the name of Mary Pickford

Little Annie Rooney - 10 reels

Respectfully,

FULTON BRYLAWSKI

The Mary Pickford
hereby acknowledges the receipt of two copies each of the motion picture films deposited and registered in the Copyright Office as follows:

Title	Date of Deposit	Registration
Little Annie Rooney	9-9-25	©CIL 21807

The return of the above copies was requested by the said Company, by its agent and attorney on the 9th day of Sept.1925 and the said Fulton Brylawski for himself, and as the duly authorized agent and attorney of the said Company, hereby acknowledges the delivery to him of said copies, and the receipt thereof.

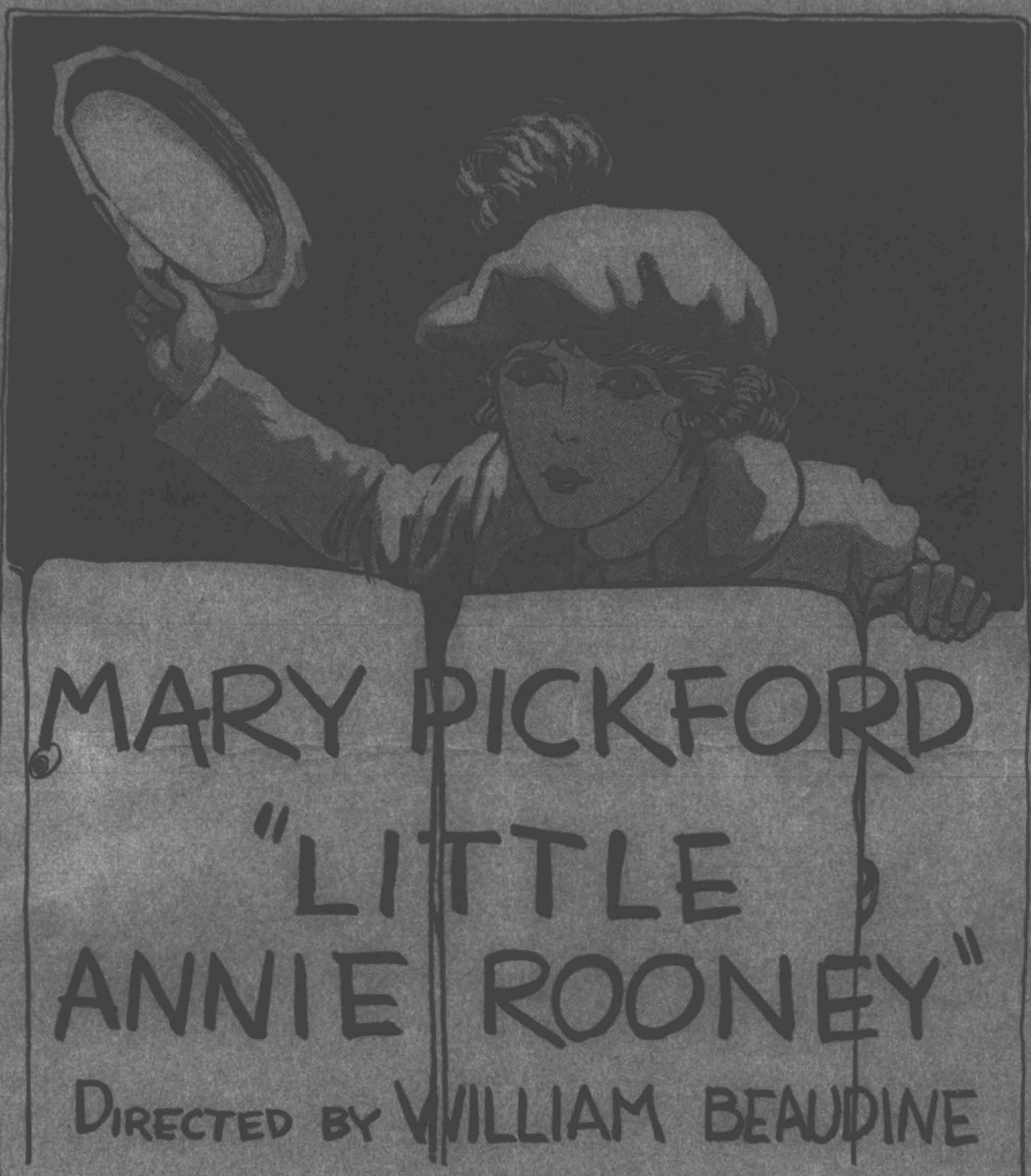
SEP 12 1925

Fulton Brylawski

10 Mary Pickford Co

— 9/13

SEP 10 1925


MARY PICKFORD
"LITTLE
ANNIE ROONEY"
DIRECTED BY WILLIAM BEAUDINE

Exhibitors Campaign Book

This book outlines publicity, advertising and exploitation matter that will enable any exhibitor, in any sized city, to put this Mary Pickford feature over to big box-office results. There are many newspaper stories, one, two and three column advertising cuts, one, two and three column scene cuts for newspaper use, reproductions of the lithograph posters, the lobby display cards and slides, and the music cue sheet.

Exhibitor's Campaign Book

FOR

MARY PICKFORD

IN

©CIL 21807

"Little Annie Rooney"

Directed by William Beaudine

Released by United Artists Corporation

Tie up on The Old Song "Little Annie Rooney" a Big Thing For Exhibitors

"I wouldn't care who wrote the laws of the country if I could write the songs."

There is as much wise showmanship in that famous saying as there is wise statesmanship.

Everybody in your city, Mr. Exhibitor, knows the song "Little Annie Rooney"—but it's up to you to start them singing the praises of Mary Pickford in "Little Annie Rooney."

Then you will cash in for all that's coming to you from such a great attraction.

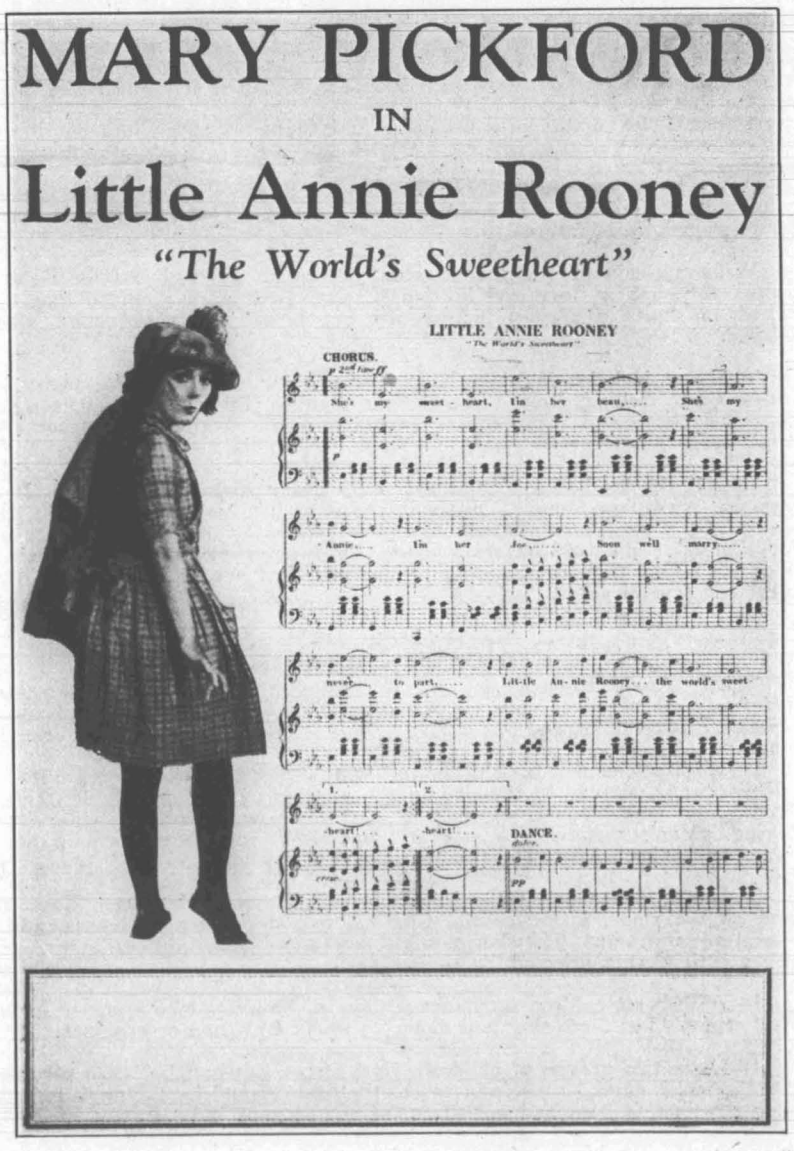
United Artists Corporation exploitation department has prepared to help you cash in by a novelty song sheet which will put Mary Pickford's arrival at your theatre in every home.

To effect this, there has been devised a piano and song music sheet number of the immortal ballad "Little Annie Rooney," and illustrated with scenes from the story which Mary Pickford has immortalized for the screen.

Here is a tabloid 24-sheet—an advertising feature which ought to hold a prominent place in every home. It is a treat to sing and play and hear the familiar tune of "Little Annie Rooney"—the tune that can never grow old. Fans will appreciate this number illustrated with photographs of Mary Pickford—the perpetual favorite—impersonating this delightfully sentimental character.

Exhibitors should obtain these "Little Annie Rooney" song heralds from the Pace Press, Inc., 207 West 25th Street, New York City. The price is $3.50 a thousand; with imprint, $4.75.

Distribute these liberally, starting at least a week before you play the picture. Stuff them into your programs, distribute them in your lobbies and by a thorough house-to-house circulation. Get the public singing "Little Annie Rooney" through this herald and it can't help thinking of Mary Pickford in her greatest role, "Little Annie Rooney."



Front page of "Little Annie Rooney" Song Herald

Exploitation Suggestions That Should Help

"THE WORLD'S SWEETHEART" AS STAR, PLUS A GREAT BOX OFFICE TITLE AND WITH A GREAT HEART APPEAL STORY

Mary Pickford in "Little Annie Rooney!"

Here is the ultimate in entertainment and box office value. There is not a showman in the business who will not see, at a glance, the possibilities in this United Artists Corporation release.

Mary Pickford plus a title like that, plus a story that fits the title and fits Mary Pickford—the curls, roguish eyes, the ragged stockings and all—and you have a picture that will go big everywhere, with every class of audience and in every section.

Booked Before Completed

The Mark Strand theatres in New York and Brooklyn booked it long before production was ended.

The Marcus Loew houses did the same.

The Imperial in San Francisco, the State in St. Louis, the Market Street, Philadelphia, the Stillman in Cleveland, the Columbia in Washington, all booked "Little Annie Rooney" while the cameras were still grinding. These showmen knew it was sure fire.

Sid Grauman, than whom there is none more shrewd, watched a few scenes at the studio and said:

"Mary, it's your greatest picture!"

And—"Little Annie Rooney" is not a "big city" picture alone. It will go just as big in Powers Theatre, Red Creek, N. Y., or the Grand in Anamosa, Ia., as in the Mark Strand or the Stillman.

A Picture For All Classes

It is a picture for EVERYBODY. It has laughs galore. It has a real story that holds from start to finish. It has just a tear or two, and a lot of human interest.

But most of all it has Mary Pickford as a ragged little tomboy of New York's East Side, leader of a gang of boys, a fighting, laughing, happy Irish lass of the slums who meets her crucial test, when it comes, like the little heroine that she is.

There is the picture in a nutshell. It is needless to go into detail, for the star's name and the title will do the trick every time. However, the following may be said from the standpoint of production, direction and cast:

As a production, "Little Annie Rooney" is flawless. No expense was spared in making this story true to the slightest detail. The settings are elaborate, the photography is marvelous.

William Beaudine was the director. Beaudine has had just the right background for such a story and his work so pleased Miss Pickford that he was signed to direct a second picture for her before this production was half finished.

The cast includes William Haines, a popular young leading man; Walter James, Carlo Schipa, Vola Vale, Gordon Griffith, Spec O'Donnell, Hugh Fay, Eugene Jackson and many others, including some of the most clever children in pictures.

This is the kind of a picture that only Mary Pickford can play. It is the type that made her famous, and in it she is at her best.

"Little Annie Rooney" will no doubt prove the biggest box office attraction that Miss Pickford has ever made, for her pictures of this type are more in demand now than ever, owing to the fact that she has not played "ragged roles" for several years.

Prologue Suggestions

"Little Annie Rooney" is rich in prologue suggestions. They may be made very elaborate or very simple, depending upon the house and the stage facilities. Several suggestions follow, those coming first being for the larger houses:

1—With a tenement back drop, and tumble-down shack in foreground, stage a Kid's circus, similar to the one in the picture. Have crudely lettered signs about. The youngsters come on and start their circus with a Kids' orchestra playing. Various specialties can be introduced, including a riding act with horses or ponies. A good chance to exploit child talent.

2—Use a dance hall set, with couples in Bowery clothing. Have a jazz band on the stage, introduce the Charleston and other new dances, and have several singing acts. The dance might break up in a fight, as in the picture, with a little drama injected.

3—With a street drop introduce groups of children who come on around a grind-organ. Let them sing and dance to music of organ or orchestra.

4—Have two groups of children, rival street gangs, who stage a contest of acts, the audience to be the judge as to the best "gang" by the applause. Work up rivalry in this way, and get the most out of your kid talent.

Note: In the big houses for a pretentious prologue. Suggestions 1 and 2 might both be used with but little change of scenery and loss of time.

Your Exploitation

Start your advertising, both newspaper and billboard, with a clever teaser campaign. Make them talk about the title of the picture before they know what it's all about.

The title "Little Annie Rooney" lends itself to such a campaign for it is a familiar phrase, easily remembered.

Here is one way to handle the big boards. Start with this:

?

MY SWEETHEART!

After a time follow by pasting a line over the question mark, making the board read:

LITTLE ANNIE ROONEY
IS
MY SWEETHEART!

This to be followed by:

MARY PICKFORD Rialto Sept. 23
AS
LITTLE ANNIE ROONEY
IS
EVERYBODY'S SWEETHEART

The same plan can be followed in cards in the newspapers. It can also be varied to suit local needs and conditions.

This might be used, too. Placard the city with this one:

WHO'S YOUR SWEETHEART?

Follow with a second placard:

WHO'S YOUR SWEETHEART?
LITTLE ANNIE ROONEY IS MINE
Globe Theatre Sept. 23

After you have announced the attraction, increase the newspaper space and hit the billboards hard, for this picture will justify thorough exploitation and an extensive advertising campaign.

The fine set of posters and bills provided by United Artists for "Little Annie Rooney" are distinctive and unique, and it will be an asset to your theatre to use them heavily.

Get into the 'bus lines, on the street cars, in show windows and on all dead walls with "Little Annie Rooney" paper and you'll get results.

For Your Opening

Issue dignified invitations prior to your opening, to be sent to a selected list of prominent people. Have them read:

MARY PICKFORD and.....
Manager of the Rialto Theatre Requests
Your Presence at the New York Premier
of Miss Pickford's Latest Picture
LITTLE ANNIE ROONEY
Thursday Evening September 23, 8 P. M.

Tie-up The Picture with your Merchandise

Merchandise Tie-Up

Here is a merchandise tie-up that is sure fire:

GIRLS! THEY ARE ALL WEARING 'EM!
LITTLE ANNIE
ROONEY TAM
SINCE MARY PICKFORD SET THE FASHION!

NEW MODE IN MILLINERY IS SWEEPING COUNTRY

It all happened because Mary Pickford's lustrous golden curls were graced with a "Tam-o-shanter" in her new picture, "Little Annie Rooney." It was a tam of the kind some will recall but few have worn since the days of "anti-anti high over," and "London Bridge" were in a high favor as juvenile games. Mary has always loved a tam—she makes a perfect picture in one, and has convinced thousands of other girls they look well in them, too. That's why this chic mode in millinery is destined to rule this department of Dame Fashion for the coming season.

Some people associate a tam with the heavy, close knit woolen cap of old, but the "Annie Rooney" tam is made from light, fluffy wool, heavy spun silk or other materials which tend to conform with milady's dress and are seasonable. Those most in favor match the variegated sweaters in color and design.

Business House Tie-Ups

HARDWARE—In one of the sequences of "Little Annie Rooney," Mary Pickford is shown in the midst of a kitchen, wrestling with pots and pans. Tie-up this stunt with your local hardware merchant, who could easily duplicate the "Little Annie Rooney" kitchen in his window and couple it with the announcement that a complete line of kitchen equipment could be purchased in his store. An attractive girl, with long golden hair might dress becomingly in a gingham frock to represent Mary Pickford. Stills No. 24 and 25, which show the kitchen set may be procured for the dealer's guidance from George H. Thomas, publicity director at the Pickford-Fairbanks studio.

GLASSWARE—In "Little Annie Rooney" one of the "props" is an old-fashioned silver coaster containing tall salt and pepper shakers and an oil and a vinegar cruet. A similar one might be procured and used to center a display of fashionable glass and crystal ware in your local jeweler's window. The coaster should bear a card reading: The latest fad in Hollywood dinner service as shown in "Little Annie Rooney," in which Mary Pickford is now appearing at ..... theatre. Still No. 30, which may be procured from George H. Thomas, publicity director at the Pickford studio shows the coaster in detail.

DEPARTMENT STORE—Mary Pickford's costumes in "Little Annie Rooney" are of gingham and undergo strenuous treatment during the gang battles. Your local department store in connection with this might feature a display of ginghams that last as worn by Mary Pickford in "Little Annie Rooney." A special display of simple gingham dresses for children might also be featured in this connection and be called "Little Annie Rooney dresses." Children might even model the dresses in the window between certain hours. Still No. 31 shows the type of costume worn by Miss Pickford in the picture and may be procured from George H. Thomas, publicity director, Pickford-Fairbanks studio.

CIGAR STORE—In one of the sequences of "Little Annie Rooney," Mary Pickford treasures a small tobacco sack that belongs to her sweetheart "Joe." Get your local dealer to fix up an elaborate window with an empty tobacco sack, displayed in the center. A prize of theatre tickets might be offered for the greatest number of empty tobacco sacks turned in by one person, similar to the one used by the "World's Sweetheart's" sweetheart in "Little Annie Rooney" —or tickets might be given to the purchaser of the lucky sack. Still No. 77 shows Mary caressing the sack.

RESTAURANTS—Get your local restaurants and confectionerys to exploit the picture by naming their most delicious concoctions "The Little Annie Rooney Salad," Sandwich, Sundae, etc.

CLEANERS-LAUNDRY—In one of the sequences of the picture, Mary daubs shoe blacking on her brother's white shirt and makes a terrible spot. Get your local dealer to display a shirt in his window, spotted as the one in the picture (Still No. 36) and bearing a card stating "Little Annie Rooney" need not have worried over her brother's shirt if she had sent it to..... to be washed (cleaned).

MEN'S WEAR—During the circus sequence of "Little Annie Rooney," Mary Pickford wears a sheriff's costume, consisting of enormous pants, boots, bandana and sombrero. This outfit could be featured in a local men's wear shop, labeled, perhaps "Little Annie Rooney's" sheriff costume sets the fashion for the newest things in men's wear. (Stills 41, 43, 58.)

CONTRACTOR OR BUILDING CO.—If you have a brick contractor or building company in your town with a prominently located display window, arrange to have them build a chimney of bricks in their window with a model of "Little Annie Rooney," poised at the top ready to hurl a brick. (Still No. 19.) This would attract attention both to the picture and to the product if it were labeled, "Even Little Annie Rooney couldn't have pulled our work down."

OPTICIAN—The optician in your town would be glad to display Still No. 40 in his window. This shows Mary as "Little Annie" peeking through a keyhole and could be used along with his regular display. A card should accompany it, reading, perhaps—Have your eyes examined now, so that you'll enjoy every minute of "Little Annie Rooney" coming soon to.....

Newspaper Contests

1—Have a drawing contest among school children. Offer prizes, through a newspaper, for the drawing that is considered the best characterization of Little Annie Rooney. Print some of the best drawings in the paper and get the picture talked about.

2—Offer theatre tickets for the best letters on "Why Mary Pickford is my favorite actress." This will give everyone a chance, old and young.

3—Have a children's poetry contest, offering prizes or tickets for the best poem about Little Annie Rooney.

Downtown Stunt

Have several children, led by a larger girl, dressed in ragged clothing wandering about the downtown streets during the showing of "Little Annie Rooney." Let the older girl carry a cheap grip bearing the sign:

WHERE'S ANNIE ROONEY?
We're Lost And Looking For The
Globe Theatre

To Interest the Women

There are a number of stories in the "Little Annie Rooney" press book written for the purpose of interesting women in the production and in the star.

Mary Pickford is a woman's woman, and her most ardent fans are women and girls. Make the most of this and try for the women's page of your papers with these special stories.

To Interest the Children

If the youngsters can't be sold on this picture there is no use trying. It has more than fifty children in it, and is full of episodes from children's life and play such as the Kids' circus and gang fights.

Stage special children's matinees. Get the cooperation of your Board of Education if possible, and get into the schools with your message.

Have the play indorsed by leading educators as a play for children. Get your clubwomen behind it. Have certain clubs or schools sponsor your children's matinees.

There are unlimited possibilities along this line for the live wire exhibitor.

Roto Section

Here is an A-1 advertising stunt that does not cost a cent. Prepare a special rotogravure section of "Little Annie Rooney" showing the high lights of the play in production stills. Leave a half page blank, and let the biggest store in your city place an advertisement therein. They can then send out these papers with deliveries, or have them taken from house to house. The store so advertising will pay the expense of the roto section and you get your advertising for nothing.

Another way this can be worked is to have a newspaper take the roto section, insert an advertisement for themselves and deliver the section with their daily paper.

For the Door Knobs

A good tie card, to be hung over the door knobs in the residence sections could be:

LITTLE ANNIE ROONEY
CALLED
Sorry you were not at home.
See me at the Rialto Theatre.

Special Nights

Toward the close of the run stage special nights, with lodges, business organizations or other groups being given certain blocks of seats. This is good publicity as well as an effective way of getting people into your theatre.

Excursions might be run from suburban communities. Both local and suburban papers will feature such events for they are news.

Street Signs

Copy the automobile club street signs, or the highway signs in your locality, using something like this:

TEMPORARY ROUTE
To LITTLE ANNIE ROONEY
Globe Theatre

Or something like this:

DETOUR
If You Like
But Don't Miss "Little Annie Rooney"
At the Strand Theatre.

Lobby Displays

1—Use the tumbledown shack and broken picket fence across the lobby. Letter the fence in crude letters: "Little Annie Rooney Is My Sweetheart." Do this in white paint to resemble chalk. Behind the fence have large cut-outs of Little Annie and her Gang. For an electric sign, use stagger letters. "Little Annie Rooney."

2—Have the Kids' circus entrance, lettered in child fashion: "Box Offise" over the ticket window, and "Entrans" over the door. "Big Speshul Attraxion —Little Annie Rooney" across the lobby. Use props about the lobby such as children would have in play circus.

3—With large figure of Miss Pickford in Little Annie Rooney costume, use the music of the opening bars of chorus of Little Annie Rooney with the words underneath the notes reading: "Little Annie Rooney, The World's Sweetheart."

"Who's Who" in the Cast for Program

For Program or House Organ

THE CAST

MARY PICKFORD—In "Little Annie Rooney" Mary Pickford has an ideal role, that of a saucy, mischievous gamin of the tenements. Her artistic portrayal of the part will always remain one of the high spots in her wonderful career.

WILLIAM HAINES—As Joe Kelley, Haines leaves nothing to be desired. This young leading man is clever and has a fine personality. His work in the picture will bring high praise.

WALTER JAMES—James is a finished actor and makes a perfect "Officer Rooney," the kindly cop beloved by everyone. James looks and acts the part to perfection.

GORDON GRIFFITH—Still a High School boy, Gordon has been in the films for more than ten years. His sincerity and sympathetic handling of a difficult part is marvelous.

CARLO SCHIPA—As "Tony" Schipa plays the first unsympathetic role of his career. He handles it well, and gives promise of becoming as famous on the screen as his brother Tito is on the grand opera and concert stages.

SPEC O'DONNELL—Spec, an Irish lad, plays Abie, a Jewish boy in the picture. Spec did the part so much better than a dozen Jewish boys who tried it, that he was at once signed. He's a comer in pictures.

HUGH FAY—An old trouper, who has recently been directing and providing comedy relief for pictures. He was chosen to play "Lefty" the gunman because of his long experience on the stage.

VOLA VALE—A character actress of ability who plays "Mamie" the girl of the gunmen in a clever manner.

JOE BUTTERWORTH—A Clever youngster, one of fifty in "Little Annie Rooney." Many of them are real stars.

EUGENE JACKSON—One of the funniest colored boys in the films.

THE STAFF

WILLIAM BEAUDINE—He came up from the ranks, was property boy, then assistant director, then director of comedies and finally feature director. He knows youngsters and the picture is full of them. Has an understanding of drama and was signed by Miss Pickford for a second picture because of his fine work in "Little Annie Rooney."

CHARLES ROSHER—An "ace" cameraman who has some of Miss Pickford's most beautiful screen dramas to his credit.

JOHN D. SCHULZE—An artist who knows the locale of "Little Annie Rooney" to a "T." He designed the sets.

HARRY OLIVER—A clever technician who aged and dressed the sets.

TOM McNAMARA—Creator of famous Kids' comics who wrote the titles and helped with the incidental comedy.

HOPE LORING and LOUIS LIGHTON—Scenarists who adapted the story for the screen, who have many successes to their credit.

Play to Your City Officials

Get city officials and others to attend as your guests, and play it up in the papers that they will be there. Make an EVENT of the opening—something out of the ordinary, with special speeches and music, and special lights outside.

Issue souvenir programs, and give to each person attending a miniature brick inscribed: "Little Annie Rooney." These can be obtained of novelty houses at reasonable cost.

Arrange a special overture featuring old-time songs and which starts and ends with "Little Annie Rooney." This can be used throughout the run of the picture as well.

"LITTLE ANNIE ROONEY" HERALDS

Beautifully colored, handsomely made and attractively printed heralds on Little Annie Rooney can be obtained by exhibitors only from

The LONGACRE PRESS, Inc.
427-431 WEST 42nd STREET
NEW YORK, N. Y.

The heralds *Must Be Ordered Direct* from Longacre Press. Do not order from United Artists Corporation Exchanges.

The prices are as follows;

1,000 to 5,000 at $3.75 per M.
5,000 to 10,000 at $3.50 per M.
10,000 and over at $3.25 per M.
Dating extra at $1.25 per M.

Send Money Order or New York Draft
Longacre Press will send parcel-post C.O.D charges col.

"Little Annie Rooney Dances"

Arrange with Social Clubs or dancing clubs in your city to have special "Little Annie Rooney" dances, with the old songs including "Little Annie" featured. If it is a costume dance, those present can attend attired in ragged costumes similar to those worn in the picture. Prizes can be offered for the best. If it is a big affair, notify the publicity department at the Pickford Studio and Miss Pickford will send a letter or wire to be read at the dance.

"Double" Contests

Get a local newspaper to offer a prize in a contest to find the girl in your city who most resembles Miss Pickford. A series of events featuring this girl can be tied in with your opening. Hundreds of girls will enter such a contest. It was recently done in Los Angeles with thousands of photographs submitted. Nearly every girl hopes to look like Miss Pickford and many think they do. They will be anxious to be chosen as your city's "double" for Mary.

"Little Annie Rooney" Foxtrot

Modern jazz bands do their own arranging. If in a city, arrange for some prominent orchestra to have a "Little Annie Rooney" foxtrot arranged, and featured on their programs and at dances. It can easily be done by any arranger.

Street Banners

Street banners are always effective. Hang large banners across your principal streets, reading:

WELCOME, LITTLE ANNIE ROONEY!

All (Your City) Will Welcome You At
Rialto Theatre

Traffic Cops' Stands

In most cities the traffic cops have a small wooden stand in the center of the street. Arrange with your chief of police to have small signs put on these stands reading:

LITTLE ANNIE ROONEY IS HERE

Delivery Wagon Tie-Ups

Arrange for "Little Annie Rooney" signs on various kinds of delivery automobiles. Work the name of the picture in with the product delivered like this:

"LITTLE ANNIE ROONEY"
Likes
WHOLESOME BREAD
She's at the Strand Theatre Now.

Dress Your Theatre

Dress the theatre in keeping with the picture. Have the ushers in kids' outfits, short dresses, etc., and their hair (if any) in braids.

Street Ballyhoos

Use the tumble-down shack idea on a truck for a street ballyhoo, with some youngsters aboard and a grind-organ. Have signs on the truck reading:

WE'RE LITTLE ANNIE ROONEY'S GANG
See Us At
THE GRAND THEATRE

Have a jazz band on a truck, playing old time tunes and featuring "Little Annie Rooney." Have your signs read:

LITTLE ANNIE ROONEY'S OUR SWEETHEART
And She's At
THE GRAND THEATRE

Stickers and Buttons

Have automobile windshield stickers printed reading:

WHO'S YOUR SWEETHEART?
Little Annie Rooney Is Mine

Use the same idea on buttons for coat lapels.
Also print a card having on one side:

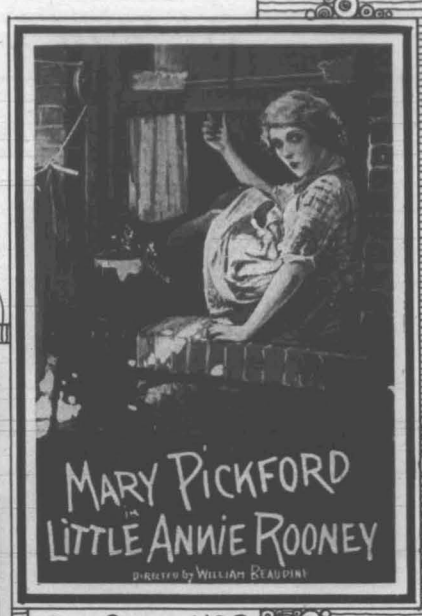
WHO'S YOUR SWEETHEART?
(Over)

On the reverse side have:

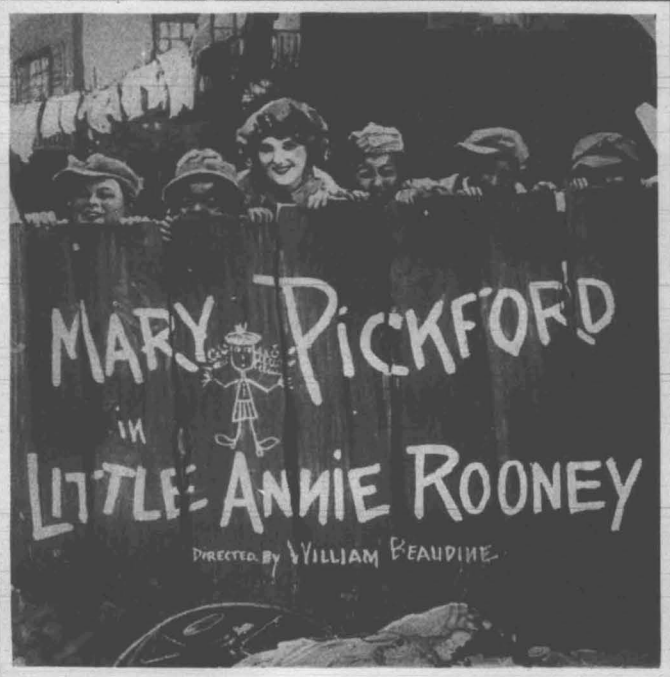
LITTLE ANNIE ROONEY IS MINE

POSTERS

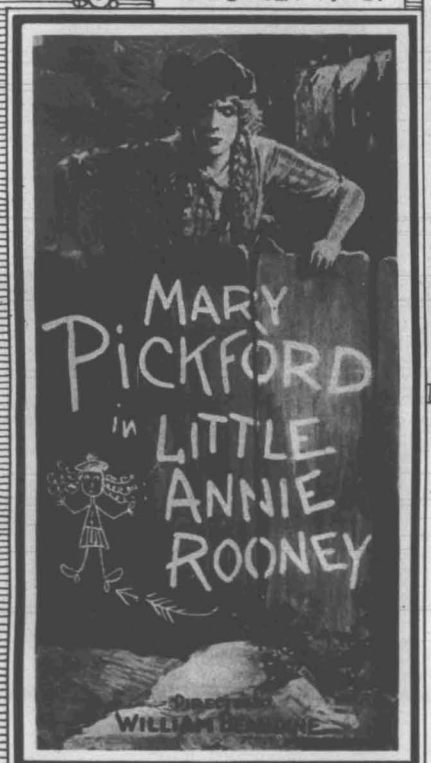
ONE SHEET Nº 1.



ONE SHEET Nº 2.

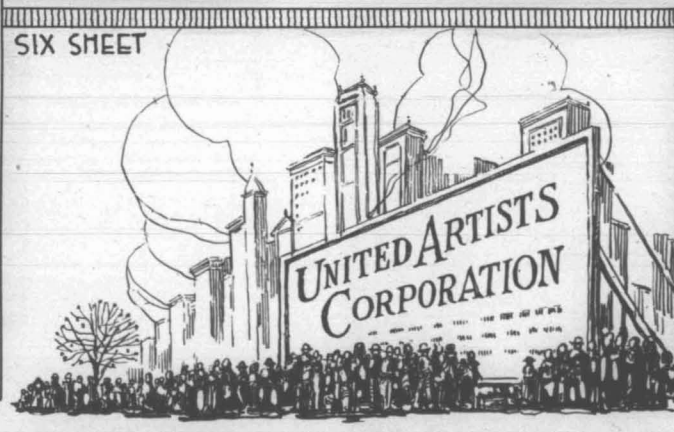


SIX SHEET



THREE SHEET Nº1

THREE SHEET Nº2.

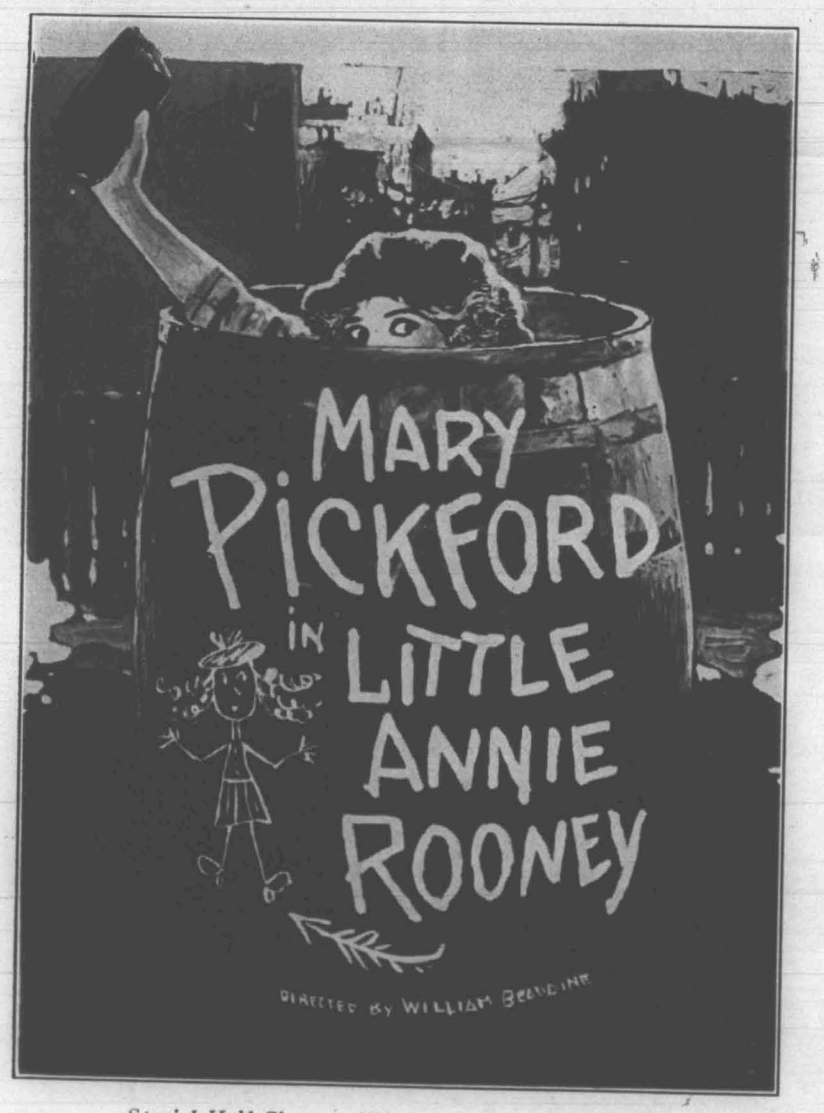


24 SHEET

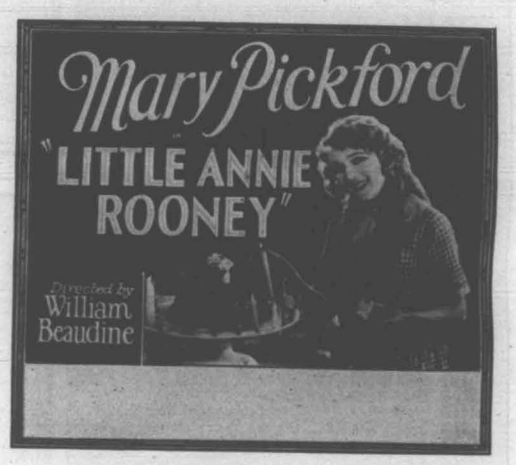
Poster Prices—One Sheet, 12 cents; Three Sheet, 36 cents; Six Sheet, 72 cents; 24-Sheet, $2.00

Special 24 Sheet, Window Card and Slides

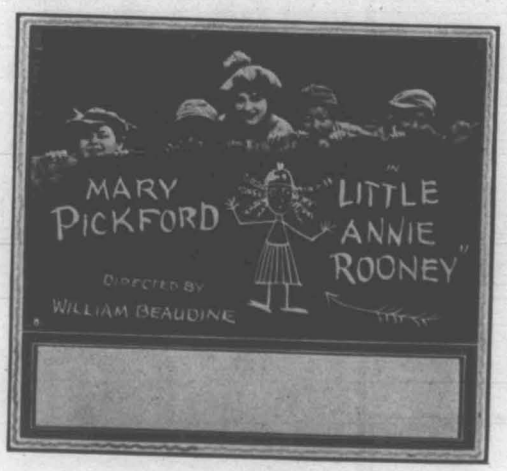
A Special Type of 24-Sheet. Price $2.00.



Special Half-Sheet or Window Card. Price 10 cents

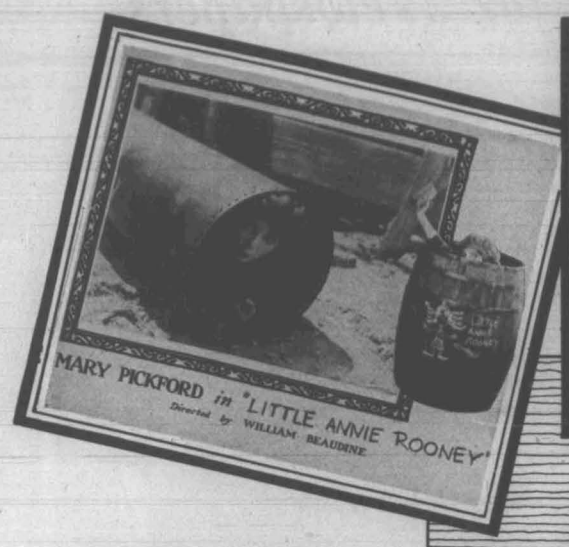


Slide No. 1 Price 15 cents



Slide No. 2. Price 15 cents

Beautiful Hand-Colored Lobby



Hand-colored 22x28 Lobby Cards Sets of two. Price 40 cents each. 75 cents a set.

Hand-colored 11 x 14 Lobby Cards. Eight in a set. 75 cents a set

One and Two Column Scene cuts for Newspapers

MARY PICKFORD *in* "LITTLE ANNIE ROONEY"

YY-4—Two Column Scene Cut (coarse) for Newspaper Use. Price 50 cents. Mats 10 cents

MARY PICKFORD *in* "LITTLE ANNIE ROONEY"

YY-3—Two Column Scene Cut (coarse) for Newspaper Use. Price 50 cents. Mats 10 cents

MARY PICKFORD *in* "LITTLE ANNIE ROONEY"

YY-1—One Column Scene Cut (coarse) for Newspaper Use. Price 30 cents. Mats 5 cents

MARY PICKFORD *in* "LITTLE ANNIE ROONEY"

YY-2—One Column Scene Cut (coarse) for Newspaper Use. Price 30 cents. Mats 5 cents

Mary Pickford as "Little Annie Rooney" ready to shy a missile at her tormentors in her forthcoming new photoplay in which she returns to the ragamuffin role.—A.

Special Publicity — One Column Cut (coarse) for Newspaper Use. Price 30 cents. Mats 5 cents. Order by Letter A

"Knock it off if you dare!" cries "Little Annie Rooney," alias Mary Pickford, who is fightin' mad in her new film feature for United Artists Corporation in which she returns to the ragamuffin role.—B.

Special Publicity — One Column Cut (coarse) for Newspaper Use. Price 30 cents. Mats 5 cents. Order by Letter B

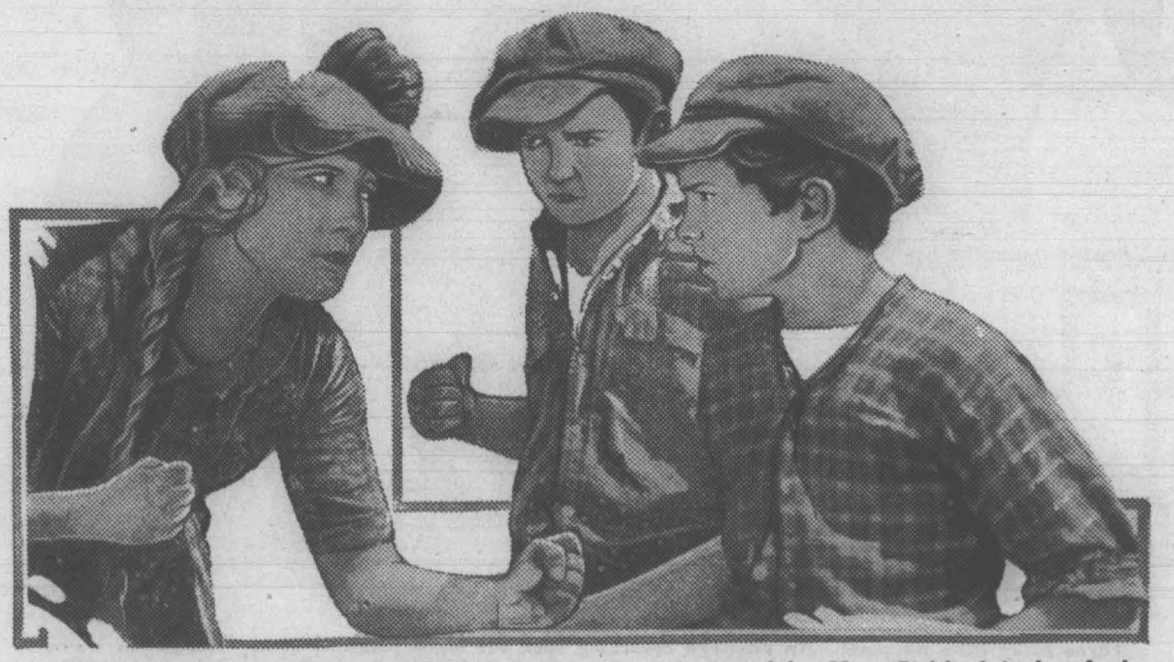
More Special Publicity Cuts That Should Help

Mary Pickford as "Little Annie Rooney" in her new screen feature for United Artists Corporation hides in an old boiler when warned of the near approach of the cop on the beat. In her new picture this popular star returns to ragamuffin roles.—C.

Special Publicity—Two Column Cut (coarse) for Newspaper Use.
Price 50 cents. Mats 10 cents. Order by Letter C

Mary Pickford as "Little Annie Rooney" astride her prancing circus steed in her new screen feature for United Artists Corporation release in which she returns to ragamuffin roles.—D.

Special Publicity—Two Column Cut (coarse) for Newspaper Use.
Price 50 cents. Mats 10 cents. Order by Letter D



"Now, come on!" challenges "Little Annie Rooney" as portrayed by Mary Pickford in her forthcoming photoplay of the same title for United Artists Corporation release, and in which she returns to her ragamuffin, fighting, rough and tumble roles.—E.

Special Publicity—Three Column Cut (coarse) for Newspaper Use.
Price 75 cents. Mats 20 cents. Order by Letter E

Three Column Newspaper Publicity Cuts

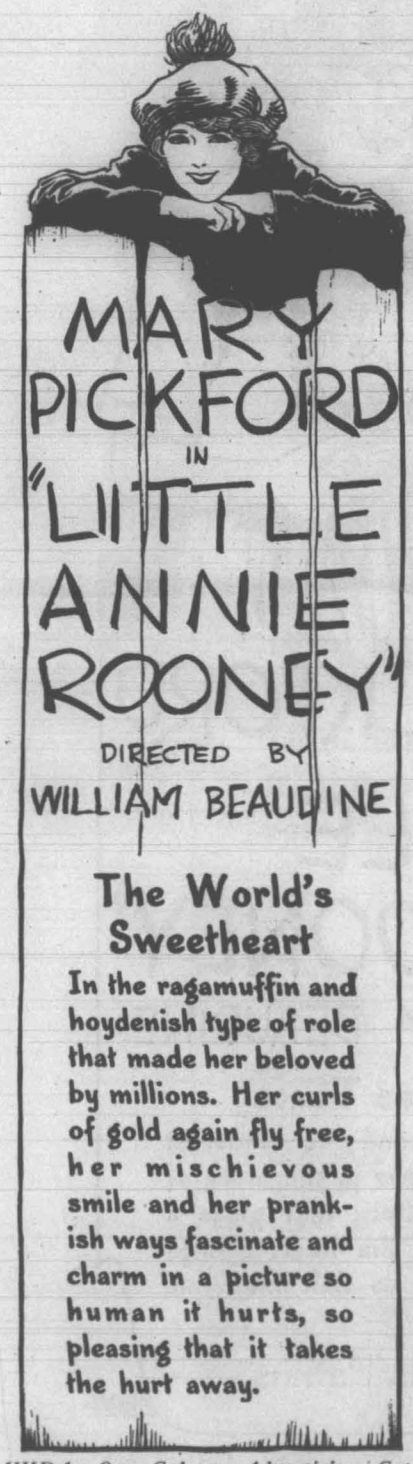
MARY PICKFORD *in* 'LITTLE ANNIE ROONEY'

YY-5—Three Column Scene (coarse) for Newspaper Use. Price 75 cents. Mats 20 cents

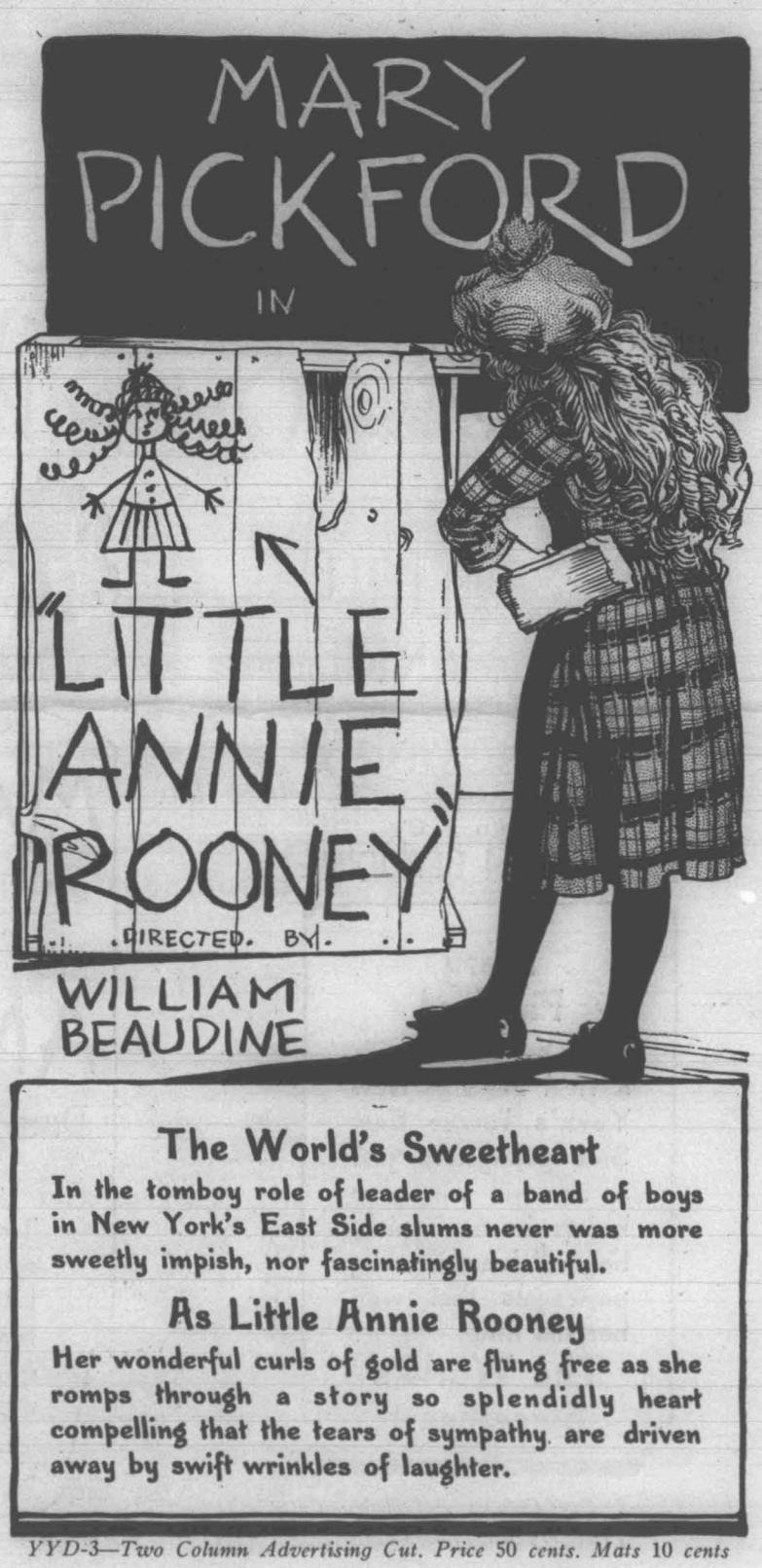
Three lucky little puppies! An off-stage breathing spell for Mary Pickford at her Hollywood studio while in the midst of producing her forthcoming screen feature, "Little Annie Rooney," in which "The World's Sweetheart" returns to the hoydenish, ragamuffin role. The mother of the puppies is one of the pets of the Pickford-Fairbanks studio.—F.

Special Publicity—Three Column Cut (coarse) for Newspaper Use.
Price 75 cents. Mats 20 cents. Order by Letter F

One and Two Column Advertising Cuts That Pay

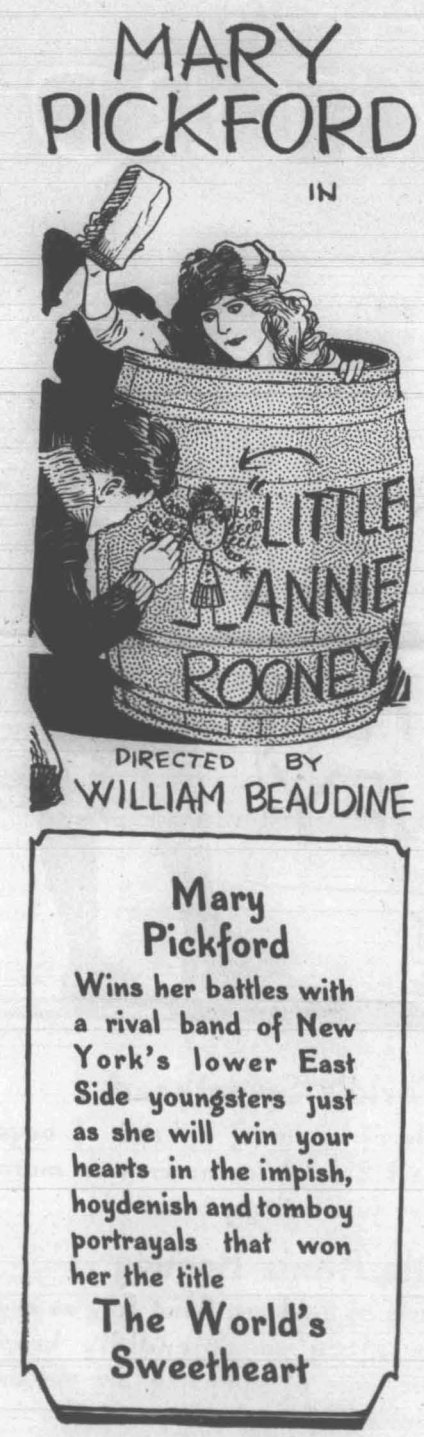


YYD-1—One Column Advertising Cut. Price 30 cents. Mats 5 cents

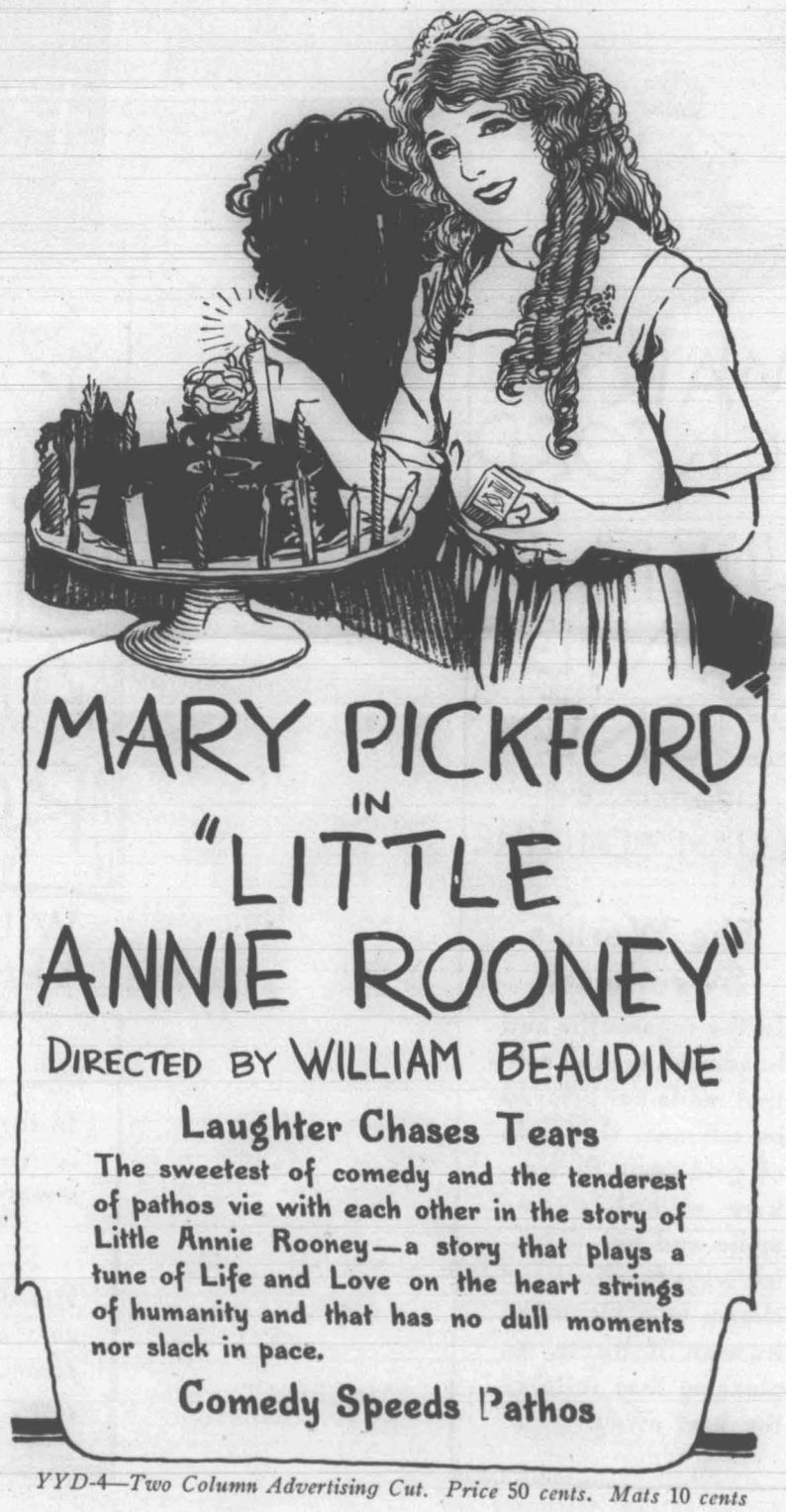


YYD-3—Two Column Advertising Cut. Price 50 cents. Mats 10 cents

Advertising Cuts That Will Catch The Eye

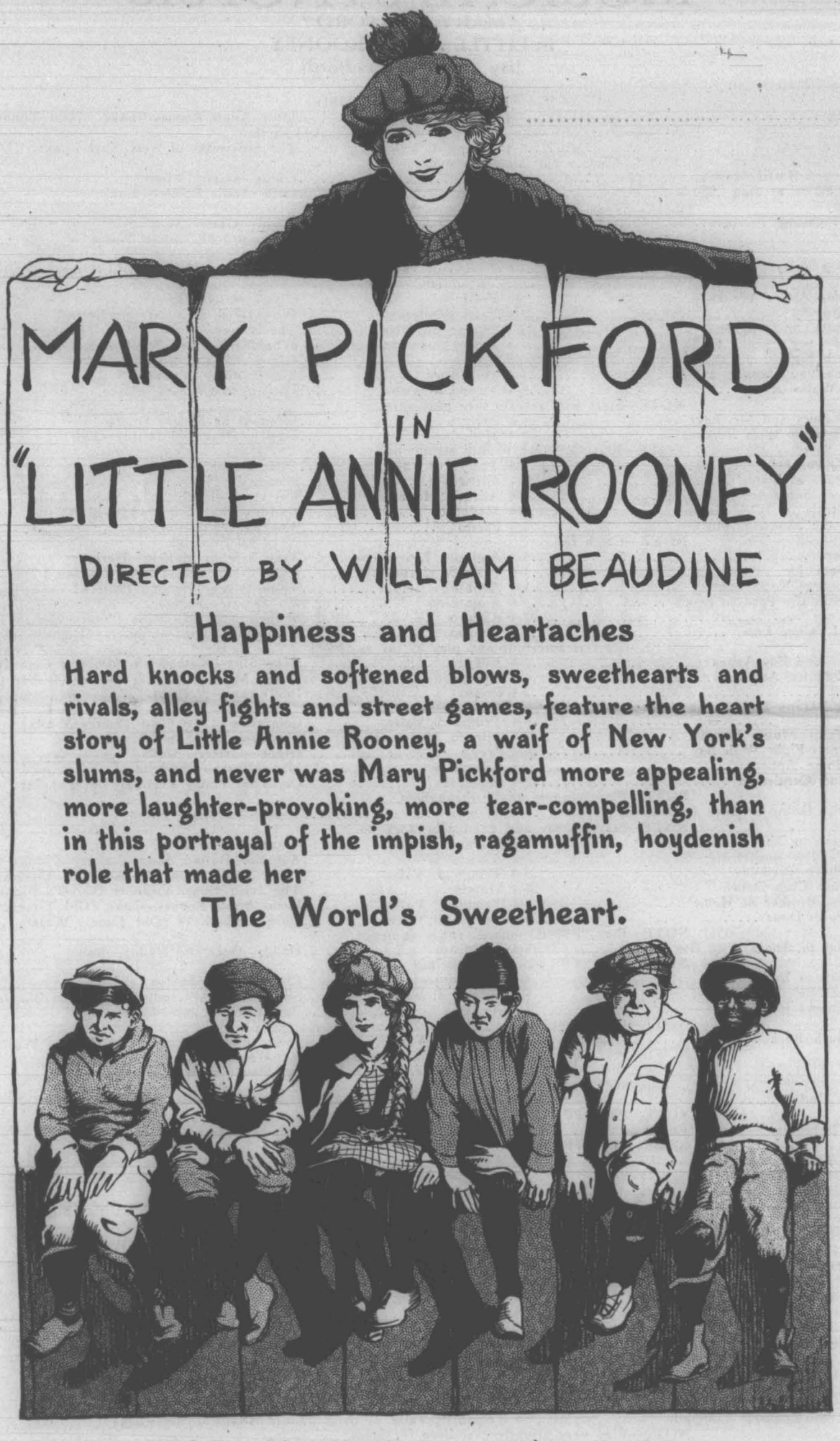


YYD-2—One Column Advertising Cut. Price 30 cents. Mats 5 cents



YYD-4—Two Column Advertising Cut. Price 50 cents. Mats 10 cents

A Three Column Ad Cut That Will Dominate Any Page



YYD-5—Three Column Advertising Cut. Price 75 cents. Mats 20 Cents.
This mat can be cut in two and used to form any sized ad display

MUSICAL SYNOPSIS

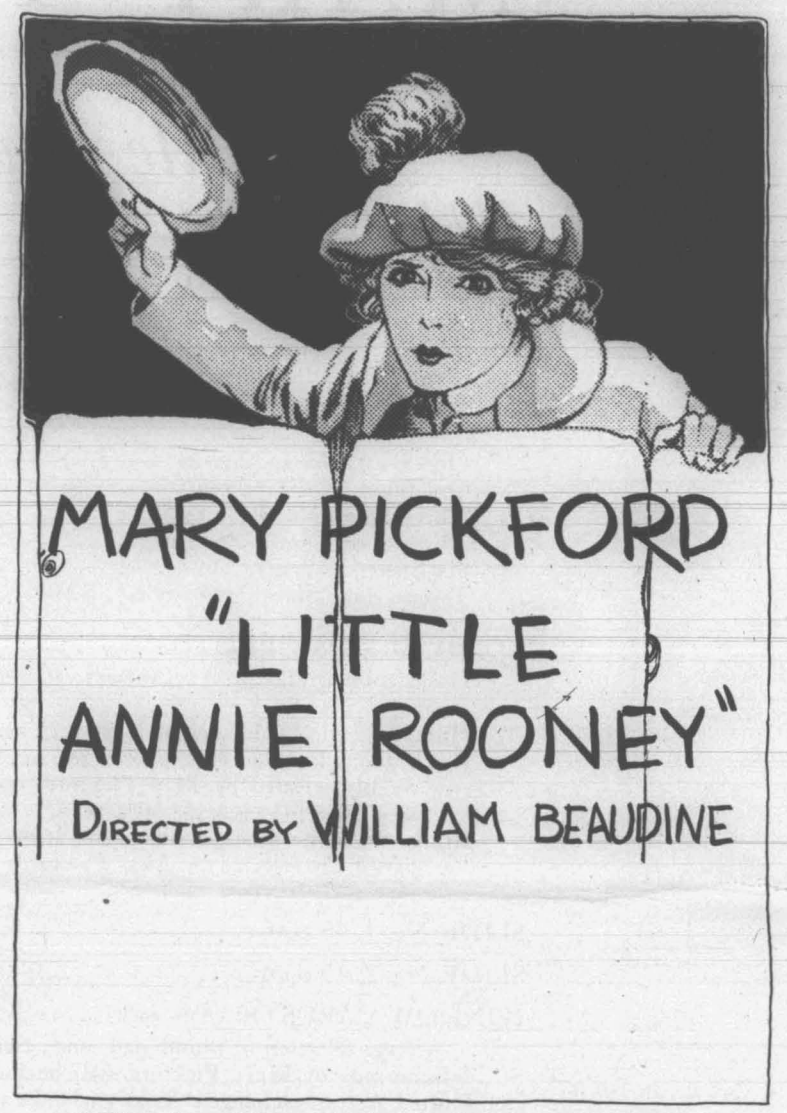
"MARY PICKFORD"
in LITTLE ANNIE ROONEY
[By James C. Bradford]

No.	Min.	(T)itle or (D)escription	Tempo	Selection
		MUSICAL PROGRAMME		
1.1		At Screening	3-4 Tempo di Valse	Little Annie Rooney—Lake. (Old Timers Waltz)
		NOTE—Play very snappy and "F" with good marked rhythm.		
2.1	T	Uptown a Gang	3-4 Tempo di Valse	The Sidewalks of New York—Lake. (Old Timers Waltz)
		NOTE—Play in 2/4 Allegro. tempo.		
3.1¼	T	You Pugged Nosed Mick	6-8 Presto	Gigue—Gretry Mottl
4. ¼	D	Mickey Starts to Sing	3-4 Tempo di Valse	Little Annie Rooney—Lake
		NOTE—Play last 8 measures only, then segue.		
5.2¼	D	Gangs Fighting	6-8 Presto	Gigue—Gretry Mottl
		NOTE—Play "PP" at T. It ain't no fun and crescendo to "FF" when Annie is struck—drummer catch fall.		
6.1¾	T	The "Big Kelly's" Whose Hardest Work	3-4 Tempo di Valse	The Bowery—Lake. (Old Timers Waltz)
		NOTE—Play "PP" and very quietly.		
7.1¼	T	Junk Was Abie's Weakness	6-8 Presto	Gigue—Gretry Mottl
8. ½	T	Officer Rooney	3-4 Valse Moderato	When Irish Eyes Are Smiling—Ball
9.1	D	Flash Back to Gangsters	3-4 Tempo di Valse	The Bowery—Lake. (Old Timers Waltz)
10.1¼	D	Officer Rooney Speaks to Tony	3-4 Valse Moderato	When Irish Eyes Are Smiling—Ball
11.3¾	T	To End a Fight	6-8 Presto	Gigue—Gretry Mottl
12. ¾	T	Shame on You Fighting a Girl	4-4 Moderato	Big Brother—Schauer
13.2	D	Mickey Walks Away	3-4 Tempo di Valse	Little Annie Rooney—Lake
		NOTE—Start with refrain then play verse.		
14. ¼	D	Officer Rooney and Mr. Levy	6-8 Allegro	Solomon Levi—Old Song
15. ¾	D	Annie at Home With Necktie	3-4 Moderato	Daddy, Dear Old Daddy—Ball
		NOTE—Play "PP" con sordini strings only.		
16.1½	D	Father Opens Door	3-4 Tempo di Valse	Valse Poupee—Poldini
17. ¼	D	Bow Heads at Table	Silence	Silence
18.2	D	Change of Same Scene	2-4 Allegro Moderato	Variation—Delibes (La Source Ballet)
19.1	D	Annie Steals in With Necktie	3-4 Moderato	Daddy, Dear Old Daddy—Ball
20.3	T	Where's the Shoe Blacking	3-4 Presto	Scherzo Waltz—Strauss
		NOTE—Catch fall.		
21.1½	D	Joe Enters	3-4 Andante Espressivo	True Friends of Erin—Herbert
22.1½	D	Annie Sees Joe	3-4 Valse Moderato	I Can't Tell Why I Love You But I Do—Kaplan (Old Timers)
23.2	D	Annie Leaves Room—Enters Kitchen	4-4 Andante	Thine Alone—Herbert (Eileen)
24. ¾	D	Annie Picks Up Tobacco Pouch	6-8 Andantino	My Dearie—Kummer
25. ¼	T	Two Gangs	2-4 Allegro	Whistling Rufus—Mills (Negro Comedy)
26. ½	D	Abie and Father Enter	2-4 Allegro	Hebraischen Lied—Sanders (Hebrew Comedy)
		NOTE—Start at Interlude and play as far as "FF"		
27. ¼	D	Chinaman and Boy Appear	2-4 Allegro	Hop—Sing—Katzenstein (Chinese Comedy)
28. ¾	D	Italian Peddler Appears	4-4 Allegro	O Sole Mio—Di Capua—Snyder (Italian Comedy)
29.1½	T	Annie	2-4 Presto	Intermezzo—Arensky
30.1¼	D	Annie and Gang Line Up in Front of Officer Rooney	3-4 Tempo di Valse	Comrades—Lake (Old Timers Waltz)
31.2¼	T	Insert—Fruit Man's Benefit	2-4 Allegro Moderato	Old Gang Of Mine—Popular
32. ½	D	Annie Starts Fight With Boy	6-8 Presto	Gigue—Gretry—Mottl
33. ¾	D	White Horse Appears	6-8 Allegretto	Mandolinata—Palidelia
34.1¼	T	Ladies and Gentlemen	2-4 Moderato	Oh, That Funny Feeling—Old Popular
		NOTE—Play tom-tom ad lib throughout.		
35.1	T	Now We're Going to Have Real Show	6-8 Allegro	The Hobbledhoy—Olson
		NOTE—Start slowly and gradually work up.		
36. ¾	D	Gang Starts to Throw Rocks	6-8 Presto	Gigue—Gretry Mottl
37. ¾	D	Italian Peddler Rushes Up	6-8 Allegro	Antonio—Italian Song—Langey (Songs from Italy)
38.1½	D	Insert—Pop's Birthday	3-4 Tempo di Valse	Little Annie Rooney—Lake (Old Timers Waltz)
39.2	T	At a Pansy Club Dance	4-4 Marcia	The Irish Have a Great Day To-Night—(Eileen)
40. ½	D	Annie and Brother at Home	3-4 Tempo di Valse	Little Annie Rooney—Lake (Old Timers Waltz)
41.1	D	Annie Closes Door	3-4 Tempo di Valse	Daisy Bell—Lake (Old Timers Waltz)
		NOTE—Play "PP" throughout entire sequence.		
42.1¼	D	Flash Back to Annie With Box for Dad	3-4 Moderato	Daddy, Dear Old Daddy—Ball
		NOTE—Play "PP" con sordini strings only.		
43.1½	D	Flash Back to Dance Hall	4-4 Moderato—Jazz	Charleston—Johnston
44. ¾	D	Joe Pushes Boy From Him	3-4 Tempo di Valse	Sweet Rosie O'Grady—Lake (Old Timers Waltz)
45.2¼	D	Spider Knocks Joe Down	4-4 Agitato	Agitato & Furioso—Lake
		NOTE—Catch shot-breaking glass. "PP" as alley shows.		
46.1½	D	Annie Flash Back	3-4 Tempo di Valse	Annie Rooney—Lake (Old Timers Waltz)
		NOTE—Play "PP" strings only as officer enters room. When Annie looks up and sees strange officer stop music and have absolute silence until next cue. 45 seconds.		
47.2¼	T	It's Your Dad	3-4 Lento	Daddy, Dear Old Daddy—Ball
		NOTE—Play "PP" strings only con sordini, very slowly and pathetic.		
48.2½	D	Officer Closes Door—Leaves Room	2-4 Andante	Berceuse—Jarnfelt
		NOTE—Play "PP" strings only con sordini, very slowly.		
49. ¾	T	After a Week of Sorrow	3-4 Andante	Forsaken—Koschat
50.1¾	D	Annie Sits at Table	2-4 Andante	Hebrew Love Song—Korsakow
51. ¾	T	Special Extra for You	2-4 Allegro	Mazel Toff—Hebrew
52. ¾	T	With the Police Net Drawing	4-4 Agitato Mysterioso	La Foret Perfide—Gabriel Marie
53.2¼	T	It Was Joe Kelly Who	4-4 Agitato	Dramatic Agitato—Savino
54.1½	D	Joe Enters Room Speaks to Annie	3-4 Andantino	Pleading Love Theme—Bradford
55.3½	D	Brother Enters	4-4 Agitato	Dramatic Agitato—Savino
56.3¼	D	Boys Pursue Tony	4-4 Agitato	Angoisamente—Gabriel Marie
		NOTE—Catch pistol shot.		
57.3	D	Joe Carried Into Hospital on Stretcher	3-4 Andante	Dramatic Andante No. 1—Rapee
58. ½	T	Give Her a Test	3-4 Valse Triste	Valse Triste—Sibelius
		NOTE—Play second strain only.		
59.2	D	Annie Starts to Write	3-4 Lento	Little Annie Rooney—Lake
		NOTE—Play "PP" strings only con sordini, very plaintive.		
60.1	D	Boys Silently Steal Into Ward	4-4 Moderato	Old Gang Of Mine—Popular
		NOTE—Play very slowly strings only "PP."		
61.1¾	D	Annie on Carrier—Speaks to Doctor	6-8 Andantino	My Dearie—Kummer
62.1¼	D	Insert—Kelly Transfer Company	3-4 Tempo di Valse	Little Annie Rooney—Lake
		NOTE—Play very brightly grandioso for finish.		

THE END

Line Cuts of Mary Pickford For Special "Ad" Use

YYD-6—Two Column Special Line Cut of Mary Pickford for Advertising or Publicity Use. Price 50 cents. Mats 10 cents



YYD-8—Two Column Cut for Special Advertising Display. Price 50 cents. Mats 10 cents

YYD-7—One Column Special Line Cut of Mary Pickford for Advertising or Publicity Use. Price 30 cents. Mats 5 cents

Trailers on "Little Annie Rooney" can be ordered by exhibitors direct from National Screen Service, Inc., No. 126 West 46th St., New York City; No. 845 South Wabash Ave., Chicago, or 917 S. Olive St., Los Angeles.

ACCESSORY ORDER BLANK FOR

MARY PICKFORD

in

"Little Annie Rooney"

Address _____

Name of Town _____

	How Many	Amount
POSTERS		
One Sheet, No. 1, 12 cents.....		
One Sheet, No. 2, 12 cents.....		
Three Sheet, No. 1, 36 cents.....		
Three Sheet, No. 2, 36 cents.....		
Six Sheet, 72 cents.....		
Twenty-four Sheet (two styles), $2.00.....		
LOBBY DISPLAY PHOTOS		
Hand colored, 22x28 (two in set), 40 cents each.... 80 cents per set		
Hand colored, 11x14, (eight in set) 75 cents per set..		
Black and white squeegee photos for newspapers, personally selected by Miss Pickford (twenty-five in set) 10 cents each, $2.50 a set.....		
Black and white squeegee photos for lobby display, also personally selected by Miss Pickford, (twenty-five in a set) 10 cents each, $2.50 a set.....		
SLIDE No. 1, 15 cents.....		
SLIDE No. 2, 15 cents.....		
WINDOW CARDS, 10 cents each.....		
A large selection of thumb-nail, one-, two- and three-column cuts of Mary Pickford will be found in every United Artists exchange. Your exchange manager will give you information.		
"LITTLE ANNIE ROONEY" SCENE CUTS		MATS— How Many
YY-1—One column, 30 cents.....		.....
YY-2—One column, 30 cents.....		.....
YY-3—Two column, 50 cents.....		.....
YY-4—Two column, 50 cents.....		.....
YY-5—Three column, 75 cents.....		.....
SPECIAL PUBLICITY CUTS		
A—One column, 30 cents.....		.....
B—One column, 30 cents.....		.....
C—Two column, 50 cents.....		.....
D—Two column, 50 cents.....		.....
E—Three column, 75 cents.....		.....
F—Three column, 75 cents.....		.....
ADVERTISING CUTS, LINE DRAWINGS		
YYD-1—One column, 30 cents.....		.....
YYD-2—One column, 30 cents.....		.....
YYD-3—Two column, 50 cents.....		.....
YYD-4—Two column, 50 cents.....		.....
YYD-5—Three column, 75 cents.....		.....
YYD-6—Two column Star, 50 cents.....		.....
YYD-7—One column Star, 30 cents.....		.....
YYD-8—Two column Special, 50 cents.....		.....
TOTAL		.....

Kindly remit full payment with accessory order.

First Advance Stories With Cast and Synopsis

MARY PICKFORD HAS NEW HOYDENISH ROLE

"Little Annie Rooney" an Ideal Vehicle for Impishness of Famous Star

"Little Annie Rooney," the comedy drama of tenement life in New York in which Mary Pickford stars, and which comes to the .....theatre on ..... under a United Artists Corporation release, appears to have been written to order for "The World's Sweetheart" for it is an ideal Mary Pickford story.

Combining comedy and drama, smiles and tears, children's gang battles and a pretty love story, "Little Annie Rooney" is the type of play in which the public loves to see Mary Pickford, and the type she can do as no other actress can.

"Little Annie Rooney" is as Irish as its name, and as Irish as the curly haired little ragamuffin who plays the title role. It deals with the young daughter of an East Side policeman whose playmates are about thirty young boys, and who enters into the gang fights and rows of these tenement lads with all the vigor at her command.

Unexpected tragedy stalks into the policeman's family, and the girl is suddenly faced with some of the grim realities of life that seldom come to a child of her age.

Through the gang battle sequences Miss Pickford romps gloriously, a leader of the dirty faced boys and the idol of her "gang."

In the dramatic scenes she does some of the finest and most convincing work of her whole screen career.

She is sweet and appealing as the sweetheart of her "Joe," and through the entire picture the artistry of Mary Pickford is again revealed.

While of the type of many of her best pictures, "Little Annie Rooney" has a new and strong plot, a carefully chosen cast of supporting players, and is photographically beautiful throughout.

In fact there is nothing to be desired that is not provided in this, the latest vehicle of Miss Pickford.

It should prove her most popular screen play, according to those who have seen the picture in pre-views.

"ANNIE ROONEY" HAS "PUNCH" FROM START

Mary Pickford Puts Real "Smash" into Opening Scene of Her New Picture

For the first time since Mary Pickford produced the original "Tess of The Storm Country," she took the opening scene of a picture on the first day of production in "Little Annie Rooney," now at .....

There is real "punch" in the opening scene and there is no let down in interest until the final shot.

The initial scene shows Mary perched Santa Claus fashion, in the opening of a chimney surmounting a shed in New York's tenement district. A "gang" fight of considerable proportions is in progress among some children and Little Annie is first in the role of innocent bystander—or rather by-sitter. As such she is the recipient of a varied assortment of bottles, stones and Irish confetti.

Not being the most placid and even-tempered Irish Miss in the world, she joins in the fray with the utmost gusto and enthusiasm, using the rickety old chimney for her ammunition dump. With her bare hands and Irish determination she pulls brick after brick off the chimney and hurls them at her enemies. Needless to say, the manicure of the world's most famous screen artist was in a sadly dilapidated condition after the smoke of battle cleared away.

Furthermore, she carried away a bump on her head that was a vivid reminder of the battle—having received the "smack" of a prop bottle during the melee.

MARY PICKFORD BACK IN RAGAMUFFIN ROLE

"Little Annie Rooney" Furnishes Ideal Vehicle for This Famous Star

The saucy, mischievous imp who is beloved by millions throughout the world is back on the silver screen.

Mary Pickford has forsaken the ruffled laces and bejeweled gowns of costume plays and has returned to the type of role that made her famous.

"The World's Sweetheart" is again the curly haired, prank playing, impetuous Irish lassie in "Little Annie Rooney" her latest United Artists Corporation photoplay, which comes to the ..... .

"Little Annie Rooney" starts with a fight and ends with a fight. In between are laughs galore, a tear or two, much suspense and many heart throbs. It's an ideal story for Mary Pickford and her characterization of Little Annie is one of genuine artistry, played as no other actress could play it.

The story is one of the slums of New York, an epic of those crowded, musty thoroughfares on the East Side, where men, women and children in motley array swarm like ants in an ant hill.

Little Annie is one of a million there. She is the leader of a gang of boys which is continually getting into battles with a rival gang.

While still a child Annie is plunged into a maelstrom of dramatic incidents that first sober the impulsive girl, then bring out the heroic qualities so often found in children of the slums.

"Little Annie Rooney" is from an original story by Katherine Hennessey. The title is familiar through the old time song of that name, but there has never been a book nor a story of "Little Annie Rooney."

William Beaudine, who was a property boy at the old Biograph studio in the day when Miss Pickford was an extra there, directed the picture.

A notable cast, including William Haines, Spec O'Donnell, Vola Vale, Eugene Jackson, Carlo Schipa, Gordon Griffith, Walter James, Hugh Fay, and many others are seen in support of Miss Pickford.

"Little Annie Rooney" is declared to be Miss Pickford's best picture in her eventful screen career. It is the type of picture which should please everyone, has been given a sumptuous production and the photography by Charles Rosher and Hal Mohr is beautiful throughout.

The coming of "Little Annie Rooney" is an event of magnitude in the present theatrical season.

CAST AND SYNOPSIS
for
MARY PICKFORD
in
"LITTLE ANNIE ROONEY"

From an original story by Katherine Hennessey; adapted for the screen by Hope Loring and Louis Lighton; directed by William Beaudine; photography by Charles Rosher and Hal Mohr; titles by Tom McNamara; art direction by John D. Schulze, Harry Oliver and Paul Youngblood; electrical effects by William S. Johnson.

Released by United Artists Corporation

THE CAST

Little Annie Rooney	Mary Pickford
Joe Kelly	William Haines
Officer Rooney	Walter James
Tim Rooney	Gordon Griffith
Tony	Carlo Schipa
Abie	Spec O'Donnell
Spider	Hugh Fay
Mamie	Vola Vale
Mickey	Joe Butterworth
Humidor	Eugene Jackson
Athos	Oscar Rudolph

THE SYNOPSIS

Little Annie Rooney is the daughter of a policeman who patrols a beat in New York's East Side. Annie is the leader of a gang of boys who are engaged in a pitched battle with a rival gang under the leadership of Mickey, a neighbor boy. They throw stones and bricks until they frighten a horse attached to a huckster's wagon, and the horse runs away. The battle is resumed with the vegetables scattered from the wagon.

The vegetable man learns of his loss and holds Annie good for the value of his stock. Annie and the boys agree to pay and organize a kid's circus to raise the money. Abie, a friend of Annie's, stands at the gate and takes the junk brought as payment by other children for admission.

Mickey's gang breaks up the circus. Annie is saved from the wrath of the huckster by Joe Kelly, a youth whom she idolizes in her childish way.

Joe is the promoter of a dance which is attended by Tim Rooney, Annie's brother; Tony, a tough youth who aspires to be a gunman; Lefty who is a gunman, and many others of all sorts. Tony's girl, Mamie, flirts with Joe and Tony gets angry. A fight starts and Officer Rooney, Annie's father, rushes into the dance hall. The lights go out. A shot is heard. When the lights are on again Officer Rooney lies dead on the floor.

Tim Rooney thinks Joe Kelly fired the shot. He hurries home to get his father's other gun to avenge his death. Annie is at home with her father's birthday cake and presents when an officer comes to tell her that her father is dead. The officer leaves and Tim rushes in for the gun, telling the broken-hearted Annie that Joe killed her father. Tim leaves, and Joe enters. Annie scorns him as a slayer. He swears he is innocent, and goes out. Annie goes into the street and learns from a Chinese boy that Tony was seen throwing a gun away after the dance.

Annie knows that Joe had told her the truth. She flies to save him from Tim, but is too late. Joe is carried into an emergency hospital as she arrives. She is told that Joe will die unless there is a transfusion of blood at once. Annie offers to give her blood, though believing that the one who does so must die.

The transfusion is successful and Joe is saved. Annie has made a crude little will of her own. She is overjoyed to learn that Joe will live, but still believes she herself must die, and asks the physician "Say, Doc, when do I croak?"

Later Joe is seen with a new truck and as a successful "merchant." Annie still idolizes him. They go on a picnic on the truck, taking the gangs that follow Annie and Mickey.

Annie sits up on the front seat with Joe, happy and care free. The gangs get into an argument. Fists fly and it is a general free-for-all when Annie climbs down from the front seat, back into the truck and wades in, fists flying and braids snapping in the breeze at the end.

LEAGUE OF NATIONS AT PICKFORD STUDIO

A miniature League of Nations, presided over by William Beaudine, was in session at the Pickford-Fairbanks studio during the production of "Little Annie Rooney," Mary Pickford's latest United Artists Corporation picture coming soon to ..... Members of the unofficial league comprised 23 youngsters appearing in the picture in support of Mary, and Director Beaudine asserted that at least 15 different nationalities were represented in this number.

In the picture there is George Washington Hines of the Ethiopian race, Mickey Sheeley, who upholds the traditions of the Emerald Isle, Sammy Blum, a young gentleman of Hebraic extraction, Donald McQueen, a thrifty Scot, Henry Haggerdorn, a Hollander, and about ten other kiddies who "sit in" for other countries.

All of the boys were employed in the New York tenement scenes of "Little Annie Rooney," and Beaudine was at various times called upon to act as interpreter, counsellor and arbiter for the members of his miniature league.

MARY LEARNS HOW TO SWING A PICK

Mary Pickford learned all about the business end of a pick and shovel during the making of "Little Annie Rooney," her new United Artists Corporation production which comes to .....

At that time Miss Pickford planted the famous "Mary Pickford Cypress" on Hollywood Boulevard. She practiced for a week prior to the planting, and when the time came she knew just how to swing a pick without damaging a manicure.

Many thousand people watched the tree planting, which started a city wide tree planting program inaugurated by the Hollywood Chamber of Commerce, to replace trees destroyed through the advancing business of the city.

Miss Pickford is anxious to see the reforestation movement spread in America, and is considering making a propaganda film for the United States government, to bring to the attention of citizens everywhere the necessity for tree planting and conserving the forest lands that we still possess.

Stories About the Picture---Special Features

SLUM REALISM IN MARY PICKFORD FILM

All Nations Represented in New York's East Side Background of New Feature

Standing at the old "Five Points," when that section was notorious as the crime center of New York City, nondescript representatives and members of all the nations and all races could be seen passing by.

On a dingy tenement "set" in the shadow of Hollywood Hills, several thousand miles from the present day "Five Points" of New York, the same nations and the same races were represented in the making of Mary Pickford's new picture, "Little Annie Rooney," a United Artists Corporation release coming next ..... to the ..... Theatre.

Among the 10,000 or more extras of Hollywood, motion picture center, are all types, all nationalities and all colors. These are carefully listed in the records of casting directors and may be summoned by telephone at an hour's notice. They are "camera broke," know the tricks of make-up and many own extensive wardrobes.

"Little Annie Rooney" deals with life—kid life—in the tenement house district of New York's famous lower East Side, with its teeming population, its thousands upon thousands who crowd into that section of the city from all parts of the world. With but just a few exceptions the whole picture was produced in Hollywood at the Pickford-Fairbanks studio; the cast is made up from the hordes of film extras there.

In the story Little Annie Rooney is the twelve year old daughter of a popular New York bluecoat; leader of a band of rough-and-tumble, alley-fighting youngsters of "The Block," and is secretly and wildly infatuated with a hulking truck driver, Joe Kelly, who is the pal of her big brother, Tim Rooney. Her garb consists of the cheapest of calico, torn and much-darned stockings, and down-at-the-heel shoes. She spurns a hat.

Gone are the castles and their moats; the palaces and their princes, of Miss Pickford's "Rosita" and "Dorothy Vernon." Absent are the heavy velvet and lace gowns with their sweeping trains of her costume dramas. Here are the littered streets and areaways of the tenement district; tin cans and brickbats ever handy for the fighting kid gangsters; here are the broken bathtubs, old, rusty boilers, great empty boxes, all making convenient hiding places and ambushes for Little Annie Rooney and her band of supporters when attacked by rival gangsters.

One of the most valued presents received by Mary Pickford on the occasion of her last birthday was a life-size baby doll presented to her by Walter James, a former actor with the old Biograph company when Mary was star, and now a member of the "Little Annie Rooney" cast. The doll stands three feet in height and walks and talks.

Apparently the bite of the radio bug is more deadly than any other kind. Witness the case of William Beaudine, director for Mary Pickford's latest picture "Little Annie Rooney." Three home-made receiving sets stand as a silent monument to the young director's downfall. One of the sets is stationed in Beaudine's office at the studio, another is in his home, while a third is a fixture of his motor car.

MARY PICKFORD BAN ON COSTUME FILM

Celebrated Star Returns to Raggamuffin Role in "Little Annie Rooney"

Mary Pickford has joined the "back-to-the-earlier-days" movement and in her new photoplay, "Little Annie Rooney," which comes next ..... to the..... Theatre under a United Artists Corporation release, will be seen at her best in the hoydenish and raggamuffin roles that so endeared her to the public and won for her the title "The World's Sweetheart." She has temporarily, at least, abandoned the fussy furbelows of the costume drama and the golden slippers of the fairy tale.

To just what extent Miss Pickford has made this change in film characterization may be judged from the title of her new production—"Little Annie Rooney"—and the fact that she appears as the twelve-year-old daughter of a popular policeman, leads a group of dirty-faced youngsters in kid battles against a rival gang, and secretly adores Joe Kelly, a hulking truck driver, who is the pal of her brother, Tim Rooney.

Not much similarity here to the sweeping costumes of laces and velvets of "Dorothy Vernon" or the gaily colored shawls, drooping fans and languishing eyes of "Rosita." And there are no castles with their moats; no palaces with their princes. On the contrary, Annie Rooney's costume consists of checkered gingham, with here and there a button missing, and here and there a patch; cotton stockings with runs that have been darned and some that haven't, and more or less down-at-the-heel shoes. Annie never wears a hat.

As for the locale—the squalid tenement house district of the lower East Side in New York; and the sets are described as marvels of accuracy in detail. The broken bath-tub is found at the correct spot; discarded boots and shoes aimed at yowling cats lie in the littered areaways and backyards; the inevitable washing dangles from ropes stretching from window to window. The Brooklyn Bridge plays an important part in the story and has been faithfully reproduced.

There are youngsters galore in "Little Annie Rooney," most of whom never before have been before the camera. They are of all types and nationalities; ten races, in fact, being represented. Dogs, goats, monkeys and horses, also are included in the "cast."

Mary Pickford almost wore out the costume she wears in "Little Annie Rooney" before the filming of the picture started. She put on the rags she was to wear and had a screen test made with scores upon scores of children who wanted to play with her, and so the costume was in tatters from taking it off and putting it on.

Mary Pickford is very, very proud of the bequest made to her in the will of the famous tragedienne, the late Mme. Eleanora Duse. The gift consisted of the quaint little portable dressing-table which Duse took with her always on her tours. Mary declares that this will always be one of her most cherished possessions.

William Beaudine installed the honor system at the Pickford-Fairbanks studio during the filming of Mary Pickford's newest United Artists Corporation picture, "Little Annie Rooney." More than twenty boys were employed in the production and the director placed them on their honor to report for work on time, to study when not working on the set and to conduct themselves as good boys all the time.

If I Were in School

By Mary Pickford

I never really had a childhood. That is, the sort of a childhood that other little girls have.

My play days were halted by the grim necessity of aiding my mother to care for our little family. It was this circumstance that directed me into my present work.

At the age of five I made my bow to the public over the footlights of a theatre in Toronto, Canada. Almost from that day I was a child of the stage, and later of the picture studios.

My education was obtained from private tutors, thus depriving me of one of the greatest experiences of life—that of association with boys and girls of my own age. Such an association prepares one for the problems of life that follow, and gives a splendid training which fortifies one to cope with these problems.

I have greatly missed the play days of my childhood, and the opportunity for really "giving way" to a spirit of gay abandon that only children ever reach. That is one reason why I get such pleasure out of playing child roles. They give me the chance to play, that I was denied when a little girl.

To me a chance to go to school, and later to college, was always a wondrous dream—a sort of a fairy gift. As a child I looked forward to realizing this dream, but I had to watch it go further and further into the distance. Had I not gone into pictures at such an early age, I would have enjoyed working my way through school and college, in order to realize my great ambition, but my obligations were such that to have done so would have been selfish.

If I were again a child, and in school, I would take every advantage of the wonderful opportunities offered me, and remember all the time, how many boys and girls are denied such a great privilege.

I would go through college if it required the greatest sacrifices on my part.

As I look back and count the steps of my progress, made at the sacrifice of my play and my schooling, I realize that it was only my persistence and patience that enabled me to endure the constant struggle and ceaseless battles that attended these early years.

My own experience has taught me that there can be no measure of success that is not won through hard work and sacrifice, and I can realize the great help that a good schooling and a chance to mingle with boys and girls, is to a young person.

So make the most of your schooling. Be thankful for it, and some day you will realize the help it has been to you in life.

MARY PICKFORD HAS A TOMBOY COMEDY

From the sweeping trains and velvets of the costume drama, with stilted phraseology and stately mien, to the ragamuffin clothes of "Little Annie Rooney" and the fighting, biting, shin-kicking, roystering of New York City's East Side slums—this is the screen transition Mary Pickford, foremost screen artiste, has encompassed in her new photoplay, a United Artists Corporation release, coming next ..... to the ..... Theatre.

Miss Pickford is perfectly at home in this story of New York's tenement district and the characterization of little Annie Rooney fits her as the proverbial glove. She takes the role of a twelve year old daughter of a popular policeman, and leads a group of dirty-faced youngsters in rough and tumble battles against a rival gang, and has a secret infatuation for Joe Kelly, a strapping big truck driver, and pal of her brother, Tim Rooney.

Gone are the gorgeous costumes. No longer are the golden curls of "The World's Sweetheart" dressed high on her head; instead they hang in tangled braids down her back. Cheap calico, darned and undarned stockings and down-at-the-heel shoes make up "Little Annie Rooney's" garb. She scorns to wear anything like a hat; once in a while she wears a boy's cap.

The gang-fights in "Little Annie Rooney" are described by those who have been associated with Miss Pickford in the studio as screamingly funny scenes. The star, living up to the good old Irish name, Rooney, starts a fight and certainly ends it. Leading her gang of ragamuffins, she pelts bricks, vegetables, ancient fruit and tin cans with a marvelous accuracy. She fights with her fists, butts with her head, and kicks with her feet as a score of rival gangsters swoop down and she is cut off from her pals in a strategic retreat.

BRIEF FACTS ABOUT MARY'S NEW MOVIE

Mary Pickford, foremost screen artiste, in her new screen feature, "Little Annie Rooney," a United Artists Corporation release coming next ..... to the ..... Theatre, has stepped out of the costume drama role and back into the ragamuffin, hoydenish, comedy characterization that so endeared her to the public and won her the title "The World's Sweetheart."

The scenes of "Little Annie Rooney" for the most part are laid in the teeming lower East Side district of New York City, and the famous old Brooklyn Bridge has an important role.

Little Annie Rooney is the twelve year old daughter of a New York policeman; leads a band of street urchins in fiercely contended, rough and tumble, biting and kicking battles with rival gangs; and is secretly and madly in love with a strapping truck driver, the pal of her big brother, Tim Rooney.

Her garb consists of cheap calicoes, much-darned stockings, down-at-the-heel shoes, and, sometimes, a boy's cap.

Ten different nationalities and races are represented among the kid types in the two score or so youngsters figuring in the picture. There also are many animals—dogs and cats, a goat, a pig and a couple of horses.

Lower East Side New York streets and districts faithfully are reproduced in the picture. There are streets and areaways littered with old tin cans and all sorts of rubbish. Almost all of the picture was made at the Pickford-Fairbanks studio, Hollywood.

Mary Pickford collects handkerchiefs, in her out-of-work hours. She gets hundreds, and loves to have each one wrapped separately, so that she may have the pleasure of opening all of them in turn, just like a kid! At Christmas, Douglas Fairbanks gave his wife a lovely pearl bracelet—and a tiny lavender handkerchief. And they say Mary liked the 'kerchief best!

Special Feature Story and the Famous Song

N. Y. TO HOLLYWOOD FOR MARY PICKFORD

East Side Scenes Transported to Coast for "Little Annie Rooney"

Mary Pickford's new United Artists Corporation production, "Little Annie Rooney," which comes to the ..... theatre on ..... is a story of New York's East Side, yet it was all made in Hollywood.

Those who see the picture will scarcely be able to realize how this was done, for they will see Mary and her fellow players performing almost within the shadow of the Brooklyn Bridge.

Over the Rooney home, where Little Annie lives, tower the famous structures of Lower Manhattan, the Woolworth tower, the Singer building and other stately piles of masonry known to millions.

How this was accomplished must remain a secret. But it was done, and done in such a workmanlike manner that even people in the picture producing business carry away from the theatre the impression that "Little Annie Rooney" was made right in the heart of the ghetto.

Months of preparation were given to building the massive sets of this production. Experts in the building and managing of picture sets worked for weeks constructing the blocks of tenements used in the picture.

When they had completed their work there was seen, nestling in the shadow of the Hollywood hills, a true replica of the East Side of New York—so colorful and exact as to detail that veteran New Yorkers were astounded to see it there.

Much of the credit for this masterpiece of set building must go to John Schulze, who designed the sets, and Harry Oliver, who superintended their construction and dressing.

Schulze has studied every East Side district in New York for many years for the purpose of reproducing it for picture productions.

The completed sets, the result of the combined efforts of hundreds of artisans skilled in their various lines, were voted the best of the kind ever built in the west.

PAVING BRICKS MADE TO ORDER FOR FILM

"Little Annie Rooney," Mary Pickford's epic of the New York slums, was made in California.

It was necessary to build huge tenement sets on typical New York streets, and to pave those streets for the picture.

There are no big paving bricks in California, and so these bricks had to be made on the Pickford lot, to give the streets the appearance of those on the East Side of New York.

Many thousand bricks were carefully made, being moulded out of concrete and then placed in crazy-quilt fashion in the streets.

It is just another indication of the minute care taken with the smallest detail in the making of motion pictures. It was this care that makes "Little Annie Rooney," a United Artists Corporation release, now at ..... a picture that rings true to character and environment.

"Little Annie Rooney," Tenement Girl of Song, Reborn on Silver Screen

Mary Pickford, Celebrated Film Star, Immortalizes Famous Character in Motion Picture—Ballad of Forty Years Ago Due for Revival in Day of Jazz Tunes

"Little Annie Rooney" is now a screen star.

You don't know "Little Annie?" Then just ask Dad—he knows! Or mother, or Aunt or Uncle. They know, for she was popular when they were boys and girls.

For those who are not on speaking terms with Annie, let it be said that she was a little girl of the New York tenements, who dwelt in the mind of Michael Nolan, a song writer, more than forty years ago.

Nolan wrote the words and music of "Little Annie Rooney" and the song became a world "hit." That was before the days of radio and talking machines, but almost everyone sang and whistled:

"Little Annie Rooney,
Is My, Sweet-heart."

Modern jazz, the moaning saxophone, the muffled snare drum and the muted brasses have almost driven songs of the type of "Little Annie Rooney" from the present generation. Annie has buried herself in the sacred memories of the older generation—but not for long.

The old ballad is due for a revival. It will be sung, played and whistled again. Jazz bands will thump fox-trot versions. "Blue" singers will croon the tune in a way that Michael Nolan never imagined, much less heard!

For Mary Pickford, queen of the silver screen, is going to bring Little Annie back from oblivion, and let her bask again in the glory of public attention.

"Little Annie Rooney" is the name of Miss Pickford's latest screen masterpiece. It is the story of the same little tenement girl of whom Michael Nolan wrote. The story is just as Irish as the girl, and the role is ideal for Mary, who is a little bit Irish herself.

For the first time, picture producers have gone into the archives of old American melodies for picture material.

There are untold dramatic possibilities in "Little Annie Rooney" and these are all capitalized in Miss Pickford's film story.

Here is the "Little Annie Rooney" that lived in the musical mind of Michael Nolan forty years ago:

A winning way and a pleasant smile,
Dressed so neat, but quite in style;
Merry chaff your time to wile,
Has Little Annie Rooney.

Every evening, rain or shine,
I make a call 'twixt eight and nine
On her who shortly will be mine,
Little Annie Rooney.

CHORUS

She's my sweetheart, I'm her beau
She's my Annie, I'm her Joe;
Soon we'll marry,
Never more to part,
Little Annie Rooney, is my sweetheart.

The parlor's small but neat and clean,
And set with taste so seldom seen,
And you can bet the household queen is
Little Annie Rooney.

The fire burns cheerfully and bright
As a family circle round each night
We form and every one's delight
Is Little Annie Rooney.

She's my sweetheart, etc.

We've been engaged close on a year,
The happy time is drawing near,
I'll wed the one I love so dear,
Little Annie Rooney.

They declare I'm in a jest,
Until the time comes will not rest,
But one who knows its value best,
Is Little Annie Rooney.

She's my sweetheart, etc.

When married, we'll so happy be,
I love her and she loves me,
Happier wife you'll never see
Than Little Annie Rooney.

In a cozy little home,
No more from her I'll care to roam,
She'll greet you all whene er you come
My Little Annie Rooney.

She's my sweetheart, etc.

"Little Annie Rooney" is Miss Pickford's latest photoplay production for United Artists Corporation and is announced as the feature attraction next ..... at the ..... theatre.

FAMOUS DIRECTORS BEGIN IN COMEDIES

William Beaudine, Director for Mary Pickford's "Little Annie Rooney" no Exception

The background of screen comedy training had much to do with the success of many screen stars in dramatic roles.

The same is true of directors, and one illustration is given by William Beaudine who directed Mary Pickford's "Little Annie Rooney," which comes to the .....theatre..... .

Beaudine was assistant property boy at the old Biograph studio when Mary Pickford was getting $5.00 a day as an extra there. He graduated from the property department to become a director of one reel comedies. Next came the two-reel comedies and finally he directed light comedy features.

Beaudine directed more than one hundred two-reel comedies for one organization before he became a director of dramatic features.

He finally reached the goal sought by many directors, the job of directing Mary Pickford, and Miss Pickford has paid him a high tribute as a director.

"He understands the soul of children better than anyone I ever worked with," she said. "He knows life, has an appreciation of dramatic values and all the qualities needed to direct wholesome, entertaining pictures."

"Little Annie Rooney" is declared to be Beaudine's greatest picture, as well as Miss Pickford's.

STREET CROWD AIDS MARY PICKFORD FILM

Plenty of Congestion When "Little Annie Rooney" Tours Los Angeles

"Little Annie Rooney" made a tour of the Los Angeles streets recently, accompanied by her "gang." She was on "location" and needed traffic congestion for the final fade-out of her new United Artists Corporation picture now at..... ..... She found it for when "The World's Sweetheart" clad in a bewitching organdy frock and wearing a floppy, big hat was recognized atop of the big truck, there was all the traffic congestion that even William Beaudine, her director could desire.

Indeed, Mary had a parade all her own. Once she was discovered almost the entire populace fell into line, knowing that "truck-shots" have to end somewhere and that if they were patient, they were apt to see Mary in action at close range and not hedged about by difficult gatemen and tiresome studio restrictions.

Accompanied by her admirers, after a tour of the business section, the company invaded the wholesale district. There at Second and Alameda Streets, to the vast amusement of the crowds, Miss Pickford, perched high on Joe Kelly's truck, toppled time and again to the floor of the truck backward with her tiny feet waving helplessly in the air toward the camera. She enjoyed the fun herself hugely and repeated the stunt until the cameraman and director expressed themselves as satisfied in spite of the impromptu audience's evident desire for an encore.

FILM LIGHT EFFECT COST A FORTUNE

Mary Pickford Spent Huge Sum for One Sequence in "Little Annie Rooney"

There is one sequence in Mary Pickford's "Little Annie Rooney" now at .....that cost a fortune to make, just because of the light effects desired.

It was Miss Pickford's idea to show this sequence as it actually happened, in the twilight, and without the aid of midday sun or artificial light.

Such an attempt was never made before in a sequence showing so many scenes, for it means "shooting" only as the sun is going down.

This limited the time to a few minutes a day, made it necessary for the company to quit the other work of the day early and get ready for the twilight shots outdoors.

There were about forty scenes to be made, and only about one could be made in a single day. That meant that the work was spread over about a month, which made the cost mount sky high for the actors in the scenes had to be retained, and other work had to be stopped at that time of day.

However, the effect is marvelous, and the company felt well repaid when the twilight scenes had finally been made. It was another indication of the extremes to which Miss Pickford will go to get realism into her pictures, at any cost, whatever.

Short Stories for Use Any Time

MARY PICKFORD DOES "WILD WEST" STUNT

Plays "Sheriff" in Satire on Circus for Benefit of Child Film Actors

There are laughs galore in Mary Pickford's new United Artists Corporation production, "Little Annie Rooney," coming to .....

One of the funniest scenes is a satire on a "Wild West Show," staged by Mary, as leader of a gang of boys, and her pals.

Mary impersonates a sheriff in this skit, wearing long trousers, a big star and a cowboy hat. She rides into the scene on a saw-horse, with a broom for a tail.

The shouts of derision that greet this entrance from the "hard-boiled" tenement kids who are the audience, lead to more humorous situations, until the "circus" culminates in a howl of laughter.

Miss Pickford is right at home in these scenes, and her clever clowning, together with the antics of some of the most talented youngsters in the movies, make a screen classic.

"Little Annie Rooney" is the type of picture that "The World's Sweetheart" excells in, and it is a photodrama that should make the hit of the season in (Your City).

MARY WON'T TAKE WEDDING RING OFF

It was during the filming of "Little Annie Rooney," Mary Pickford's classic of the tenements, now at .....

Mary, garbed as "Little Annie" was entirely surrounded by about forty young hoodlums, ready for a "gang fight" in the picture.

But Mary was holding up the show. It was all because of that troublesome bit of jewelry that her famous husband, Douglas Fairbanks, gave her five years ago. That slender wedding ring was causing all the trouble and holding up a regiment of the highest priced cameramen, directors and helpers in the world. Mary has never taken it off, since the day of her wedding, and refuses to do so. It has to be hidden from the prying eye of the camera, because "Little Annie" is supposed to be a girl of fourteen, and girls of fourteen do not wear wedding rings.

So a very lucky chap was holding Mary's hand, and sewing a signet ring over the wedding ring to hide it, while director and cameramen heaped maledictions on the heads of Doug and Mary for their devotion, which extends to such little things as wedding rings.

How many girls know how to make a run in their stockings? Many have 'em, but they never make them. Mary Pickford did in her new play "Little Annie Rooney." She took a pair of new stockings and made runs in them with a knife. It took her half an hour to each run—so don't try it, girls.

There are laughs galore and not a few tears in Mary Pickford's newest screen play, "Little Annie Rooney." It is a story of the East Side in New York, and is one of the best stories for Miss Pickford she has ever had.

Mary Pickford wears little girls' clothes in "Little Annie Rooney" her new photodrama. She bought them all herself in a humble store in Los Angeles.

MARY TELLS WHY SHE "PICKED" DOUGLAS

But He Takes All the Credit and Says He Picked Her Out

"Why did I pick Douglas Fairbanks, for better or for worse?"

Mary Pickford repeated the question as she sat on a high stool belonging to her cameraman. She was in her "Little Annie Rooney" costume and her short legs swung to and fro nervously, although she was really supposed to be resting between some rather dramatic scenes.

"Well, I don't know why it should be necessary for me to explain that," she said with a smile and a twinkle in her eye. "Douglas has been the ideal of so many people for so long that it seems a bit unnecessary for me to give such an obvious answer."

With his usual sudden movements Douglas popped into the scene, clad in flannels and still puffing from a game of indoor tennis. Here was a delicate situation for the interviewer, but Mary was equal to the occasion.

"I was just asked why I picked you out, and trying hard to think of an answer," she said laughing.

Without a moment's hesitation Douglas shot back:

"You had absolutely nothing to do with it. I picked you out."

SMALLEST DETAILS WATCHED IN PICTURES

It is necessary to watch the slightest details in the making of motion pictures, not only from the standpoint of American audiences, but from that of all nationalities, for modern pictures go everywhere.

In Mary Pickford's new United Artists Corporation feature, "Little Annie Rooney," now at ..... it was necessary to show the picture of a slain policeman in a Chinese newspaper, with a story telling of the shooting written in Chinese.

Almost any sort of a paper that looked like Chinese would do if the picture were only shown in America.

But after the scene was taken, it was discovered that the policeman's picture had been inserted in a Japanese paper, and not a Chinese paper. As Chinese were shown reading it, the entire scene had to be remade for both Chinese and Japanese audiences would have noticed the blunder at once.

William Beaudine, who directed Mary Pickford in "Little Annie Rooney" spurns the usual big megaphone of a director. He uses an ancient, battered horn, about two or three inches long that he has carried for years.

Which is heavier, a ton of bricks or a ton of feathers? The feathers are, if you are speaking of the bricks used to throw in Mary Pickford's "Little Annie Rooney." They are made of yucca, the lightest wood known.

Five teachers taught school in a big tent on the Mary Pickford lot during the making of "Little Annie Rooney." At times they had as many as fifty pupils, for every child in pictures has to go to school on the lot each day.

HIS GLOVES HALT A CITY'S TRAFFIC

Streets Blocked While Mary Pickford Player Searches for White Handwear

Gordon Griffith, the Los Angeles high School boy who plays the role of "Tim Rooney" in Mary Pickford's latest United Artists Corporation production, "Little Annie Rooney," coming soon to ..... makes a gallant traffic cop.

During the filming of the picture, one of the sequences demanded that Tim be "shot" directing traffic at one of the busiest hours in the most congested section of the city. Gordon looked the part so well in his six foot, football manliness that he had no trouble in persuading the officer to relinquish his place to him. All he had to do was to borrow the whistle—his uniform was perfect.

The company was assembled, the kids were in the truck that was to have the right of way. Miss Pickford sat in her place atop the truck, crowds surrounding her agape with interest to see "The World's Sweetheart" at such close range. The cameras were set. Griffith raised his hand to give the signal. Traffic waited. Frantically the director yelled through his megaphone, "—your gloves, Tim."

A hasty search revealed no gloves and who ever heard of a cop stopping traffic with an undignified bare hand. There was consternation, a hurried colloquy between director and company, a hopeless scanning of the horizon. The picture was being taken in the wholesale district—not a shop was to be seen. Then, strangely enough, a casket company became a life saver. A hurry call produced gloves immaculate and officer Tim, perfectly groomed, resumed the direction of traffic.

SILK HOSE TABOOED BY MARY PICKFORD

Nothing but Cotton Stockings Worn During Making of "Little Annie Rooney"

Silk hose were tabooed for several months by Mary Pickford. It was while she was making "Little Annie Rooney," which comes to the .....

During that time "The World's Sweetheart" wore nothing but cotton stockings, and insisted upon a brand that could be procured only from a tiny and humble shop in Los Angeles' foreign quarter.

Indeed, Miss Pickford was proud of her distinction as the only wearer of cotton stockings in Hollywood, when almost every other young woman there was wearing silk hose—or none at all.

Miss Pickford even boasted a large hole in the heel of one of her stockings, and refused to let Mme. Bodamere, custodian of her personal wardrobe, darn it, for "Little Annie Rooney" enjoyed a freedom that even Mary Pickford could not.

Mary Pickford's "Little Annie Rooney" is a story of the tenement district of New York, made in Hollywood where there are no tenements. But you'd never know it.

Mary Pickford comes back to the screen in ragged stockings, with her beautiful curls in "Little Annie Rooney" her newest picture. No more fancy costumes for her now.

It used to be "America's Sweetheart." Now it's "The World's Sweetheart" when you refer to Mary Pickford who has recently completed "Little Annie Rooney."

THIS DIRECTOR WINS AN UNUSUAL HONOR

William Beaudine Is Awarded Medal by Association of Which He Is President

William Beaudine, director of Mary Pickford's current United Artists Corporation production, "Little Annie Rooney," coming soon to the..... was the recipient of a singular honor recently when the Allied Cinema Directors Association bestowed upon him a medal in recognition of his achievements during the past year.

It is the custom of the European association to annually award a medal to one of its members for exceptional directorial accomplishment during the year past and the selection of an American director for this honor is an unusually high tribute, and one that is much appreciated by the Motion Picture Directors Association of Los Angeles, of which organization Beaudine is president. This is the first time the award has ever been made to an American.

The medal is of gold with enamel decoration. A design showing the flags of the various nations entwined is etched on the front while the obverse side carries Beaudine's name and the date of presentation. The whole is surmounted by a border of enamel, inlaid with small jewels, representing a roll of film.

DIRECTOR POPULAR WITH RADIO FANS

The advent of the radio has brought forth a new name for William Beaudine, director of Mary Pickford's latest United Artists Corporation production "Little Annie Rooney" coming soon to ..... Because of his proclivity as a radio announcer, Beaudine is now generally known at the studio and to listeners-in as "B. B." which title conveys that the person referred to is none other than "Bill" Beaudine.

Beaudine, who is an ardent "ether maniac" can be found every evening when he is not at work at the studio, at one of the several broadcasting stations around Los Angeles, "doing his stuff" in front of a microphone.

Recently when a "Little Annie Rooney" concert was broadcast from station KFI, Los Angeles, Cal., all records for long distance call during a radio program were broken.

An announcement by Beaudine that a $50 prize would be given to the person telephoning from the greatest distance before the concert ended caused the telephone lines across the continent to be literally swamped. Messages came from as far as Bridgeport, Conn., Hastings-on-the-Hudson, New York, and scores of eastern cities, as well as many from the middle west and west.

After Mary Pickford started making "Little Annie Rooney" the Hollywood libraries were stormed for copies of the book. There is no book "Little Annie Rooney." Only an old song by that name.

Mary Pickford plays the role of a girl of twelve in her newest picture, "Little Annie Rooney," and she doesn't look a day over that age. Miss Pickford has found the eternal fountain of youth somewhere in Hollywood.

Two Exceptional Special Feature Stories

Signposts Spoil Film Tale Value, Says Mary Pickford

"Don't Tell Your Whole Story With a Cast of Characters," Advises Celebrated Producer-Star, "But Leave Something to the Imagination of the Audience Spectators"

By Filmette

"Don't tell your whole story with your cast of characters. 'Signpost' actors are the greatest danger of the screen today."

Mary Pickford, star of "Little Annie Rooney" which comes to....., and who is also her own producer, says there is as much art in casting your films as in making them.

"How," Miss Pickford continues, "can you expect to keep suspense in your story if every one in the theatre recognizes the villain on his first entrance?

"It not only destroys any possibilities of imagination so far as his role is concerned, but it also tears down the spectator's confidence in the heroine and hero. It is impossible to love and admire the leading characters in the picture if they look and act dumb-like.

"And it would take a stupid person, indeed, not to recognize at first glance most of the dramatic villains of the screen today. Every boy and girl in the audience knows them. They expect them to have patience with a heroine who guilelessly hands over her fortune, her honor, or the deed to the old home to such a person.

"Whether he's a sick lawyer, a sauve and polished would-be-seducer of youth and innocence or merely the village Shylock he's too often recognized at the first glance and down goes all the carefully built edifice of the story and you might as well drop the curtain then and there. The answer is written plainly enough for all to read."

Miss Pickford has always been a consistent student of cinema art. The artistic development of the medium through which she works is quite as important to her, as is her place in the story and her individual handling of her role. Finesse in playing her own part has never been sufficient for this actress. Grave thought and consideration have gone as well into the casting, the direction and the atmospheric quality of her productions.

"Romance, beautiful sets, action and sustained interest are all essential to the production of good pictures," she continued. "But without suspense the public remains only placidly concerned. There must be intense doubt and hope in the mind of the spectator if the picture is to attain the heights of greatness, and without those qualities it will not be really outstanding.

"To create and maintain this appeal the producer must safeguard himself from every angle. He loses half his battle in the very beginning if he utilizes men and women in the picture who bear the obvious imprint of types, and frustrates even the most intelligent scenario in his introduction of characters."

Miss Pickford explained that she did not mean she would eliminate those famous men and women whose characterizations of notable roles have made film history. Rather, she would put a twinkle in the eye of the villain, and make less obvious the character of the disturbing woman.

"Laugh-making, too, should come as a surprise to the spectator," she said. "The conscious comedian in real life is a bore, while that unexpected twist of language or action which rouses the risibilities is of infinitely greater value from a standpoint of humor.

In "Little Annie Rooney" Miss Pickford has followed these ideas closely. That is perhaps one reason why her latest United Artists Corporation production has been declared by many to be her greatest.

MARY PICKFORD PUTS SONG INTO PICTURE

There may be a lot of girls who "cannot sing the old songs" but there is certainly one who can put them in pictures and that is Mary Pickford whose latest United Artists Corporation picture, "Little Annie Rooney" is now at .....

From the slender basis of the tender old song, loved by all the world, "The World's Sweetheart" has evolved a picture that is full of pathos and pure sentiment as well as rollicking with fun and comic situations.

However, if this putting songs into pictures should become the movie rage, the possibilities are somewhat appalling—but at any rate Mary is the pioneer in the field and will not suffer even under keen competition for her latest picture is really two songs set to the camera. It might also be called, and appropriately, too, "My Wild Irish Rose."

Mary Pickford is a member of the commission that is gathering funds from the artists of America for the erection in New York of a monument to the memory of the late Italian tragedienne, Eleanora Duse.

DIRECTOR INVENTS NOVEL HEADPIECE

An innovation in headgear for directors was introduced by William Beaudine at the Pickford-Fairbanks studio during production of "Little Annie Rooney," Mary Pickford's latest United Artists Corporation picture now at.....

The well known megaphone wielder donned a new hat one day that has since been named the "Catalina chapeau," because of its usefulness as a summer beach lid as well as a movie director's head covering. It is decidedly unique in that it has no top, permitting the wearer's head to be sun-kissed, but at the same time shading the eyes through the agency of a wide brim.

Before being submitted to the inventive genius of Beaudine, the "Catalina chapeau" was nothing other than a large straw Chinese hat popular with vegetable vendors and others of a like vocation.

Umbrella ribs, thrust through potatoes which were stuck full of toothpicks, made wonderful property cacti for "Kactus Pete's Place" on the edge of the desert in Mary Pickford's new production, "Little Annie Rooney."

Girl with Golden Hair Stirs Bustling Hollywood

Petite and Dainty She Flits Through a Jostle of Nationalities and Startles Vendors by Her Purchases Ere She Rolls Away in Handsome Limousine

By George H. Thomas

To Editors—Suggested for Sunday Feature Story.

North Spring Street is the gateway between downtown Los Angeles and Hollywood. In the early morning it is a jumble of weird shadows, a jostle of nationalities and a plethora of flivvers rattling over ruts.

The morning sun shines with brilliance upon the gilded Temple of Justice—where unlucky bootleggers unburden their woes—then glances down upon the gilt sign of the Cannizarro malt, hops and bottling house where a huge barrel stands on the sidewalk, topped by a smaller barrel, and that by a hogshead and the hogshead by a keg.

North Spring is the Italian quarter of Los Angeles. Here, the towering hulk of the Bank of Italy building nestles like an old "biddy" hen over her brood of Italian groceries, barber shops, drug stores and what not. Here and there an intruder like the Ten Chong Co. or the "Yankee" real estater with his window full of signs, or the bewhiskered pawnbroker—but the others are of Sunny Italy.

All but the Lady of The Socks and Necklaces. She is not from Genoa nor from Rome. Probably Des Moines or Kankakee. She sits at her stand, under the friendly awning in Spring street with her stock before her. Socks for the men "Five for a Dollar," and necklaces for the women—necklaces bright and shining on the rack at her shoulder. A canny merchant, The Lady of the Socks and Necklaces. She has something for sale that men need and again something that women want. And in that lies the secret of all mercantile success.

Her smile this morning would indicate something out of the usual for placid Spring street. Perhaps she's right. We shall see.

The golden-haired girl in the modest black cape and still more modest black tam is slowly making her way down the street. She is peering into each window. Her older and taller companion seems more anxious and hurried. They pass the spaghetti shop, the Italian delicatessen with its riot of odors, and the potted plants of the florist. Into the fringes of the Italian quarter they go. Here are the shops catering to the Spanish elite of the Plaza, in buildings that proudly lined Los Angeles' chief street in 1890, when palatial Hamburgers was the store of stores on Upper Spring.

The lassie of the golden hair pauses at No. 141 North Spring. A shoe store with shoes piled high on counters and overflowing onto the walk.

Yes, Mr. Gold will wait on the lady. She wants boys' shoes! For herself? Very well. Past the only customers' settee she walks. Takes a seat on a rough bench on which stock is piled high. Throws off a slipper and pulls on boys' tennis shoes with her own white hands.

The stock on the bench rocks as she leans forward to adjust the shoe. It all but falls. Mr. Gold's partner, waiting on the Mexican with the little girl in short skirts—can it be his wife?—drops a shoe from his perch on the ladder. It strikes the girl of the golden hair on her shoulder and bounces to the floor. She laughs. Her tall companion frowns.

Yes, she will take three pairs. The tennis shoes, the boy's scuffers and the boy's high shoes. All fit her perfectly. Four ninety-five all told. Mr. Gold beams with pleasure.

Then to "The Economy"—suits and cloaks—nearby, at No. 129 North Spring. Miss Barrera, the polite saleswoman, is all attention. A sale is in progress, madam. Things almost at half price. Little girls' dresses? Ten years old? Very well.

More conversation about the big saving in ensemble suits. The girl of the golden hair tries on a coat. Seventeen-fifty. So cheap! She takes it, too. Then more little girls' dresses. Strange the girl of the golden hair holds them up to her shoulders as if to try them on. They can't be for her. She is more than ten, and wears long dresses. But now Miss Barrera's olive countenance is lighted with smiles. The check totals more than fifty dollars! She pays cash! A most charming customer! Goodbye, and please call again before the sale ends. You can save almost one-half on everything in the store!

Back up Spring street to the stand of The Lady of the Socks and the Necklaces. A young man with a camera appears from nowhere.

"Stand right there, while I get a quick one," he commands.

The Lady of the Socks and Necklaces is fairly shaking with excitement. She stammers something about a pretty necklace, but the voice she hears is not her natural one.

The big, shining automobile that has been standing in the second line of traffic just below the postoffice now starts south, and pauses at the curb. The dog in the wicker basket on the running board barks with delight.

The girl of the golden hair climbs into the spacious, heavily padded tonneau. The chauffeur quickly slides the gears and the car is in motion.

The Lady of the Socks and Necklaces rises from her chair, unable to remain longer quiet. Boldly she waves at the retreating car. And then, face flushed and her eyes aglow, she shouts:

"Goodbye Miss Pickford! Please call again some time."

The girl with the golden hair, her "Little Annie Rooney" costumes piled high on the seat beside her, settles back in the seat with a sigh—a half day has been well spent.

The shiny big car is lost to traffic in the mid-morning bustle of the otherwise placid North Spring street, the gateway to Hollywood.

Special Features Good for the Woman's Page

Mary Pickford off the Set

By KILO

(Woman's Page Feature)

There are men's men and women but Mary Pickford is that best of all things —a woman's woman. Everyone who knows her is thrillingly conscious of this for the charm that she possesses is a sweetness, that is the essence of true womanliness. She is, without question, the queen of the motion picture world and yet, withal, a person of rare simplicity.

When I visited her during the production of "Little Annie Rooney," I was impressed more than anything else with the lovableness of this tiny star. Clad in a gingham dress and with her lovely hair in long braids, she seemed a beautiful child that one longed to hug, yet one didn't for despite her youth, she possesses a gentle dignity that forbids familiarity.

Not for her, either on or off the stage are any of the cheap tricks of coquetry or lurid vampish wiles. She is friendly, sympathetic, eager—with the ingenuous interest of a child in everything and everybody, and it is not assumed. Your interests are her interests and she would much rather talk about you than herself. Under the spell of her magnetism, I found myself confiding my aims and ambitions to her instead of listening to hers. It is always so. Interviewers become the interviewed and find that although they may not have found good "copy" they have made a friend.

I think, perhaps, that sympathy is Mary Pickford's outstanding characteristic. She is one of the most responsive persons that I have ever met. In this trait, probably, lies the key to her success as an actress.

Children idolize her and she in turn adores them. She loves to work with them and they love to work with her. To play in a scene with Miss Pickford is the ambition of every "tot" on the lot, and indeed it is a joyous occasion for all concerned for there is no more considerate and delightful actress to work with in the "movies" than Mary.

Sympathy, a keen sense of humor and a warm friendliness are all hers but the greatest of these is her sympathy which made her not only the beloved of her own immediate circle but also "The World's Sweetheart."

Work, Health and Common Sense, Mary Pickford's Happiness Recipe

(EDITOR'S NOTE: Mary Pickford, the famous United Artist star who is coming to (Your City) in her latest production, "Little Annie Rooney," was asked by this newspaper to give her recipe for real happiness. Here it is.)

By Mary Pickford

Real happiness, according to my ideas, is to have a useful occupation, the good health to work at it, and the common sense to realize what a blessing it is.

Lasting and genuine happiness comes only through work, which means SERVICE to others. This fundamental truth is sometimes lost sight of in the scramble of modern existence, but I believe it is true, nevertheless.

Those who are busy working at useful pursuits usually find that happiness comes easily.

From a personal standpoint I have found that having a husband who is an optimist brings great happiness. Douglas Fairbanks talks continually of happiness, health and success, never of their opposites. He apparently can see nothing else.

It is only in this invironment that happiness can come. The trait of looking at the bright side of things exclusively is not as common a trait as it should be, and many of us are surprised to learn, through association with a real optimist, what a wholesome and helpful influence they cast about them.

There is no easy road to success and there is no easy way to happiness.

I mean by that you must WORK if you would be happy, and you must be optimistic, too, not continually looking upon and talking about the dark side of life.

Sometimes after a very strenuous day when I am quite tired and things seem to have gone wrong, it does appear that life is a frenzy.

Yet, no matter how wearing my work becomes, I remember that after all it is my work, and in that work lies happiness.

And so I would say to those who are seeking happiness—keep busy and remain an optimist. It's a sure recipe for the desired goal.

"FAN MAIL" SERVES A USEFUL PURPOSE

Stamps on All Mary Pickford's Letters From Admirers Have Definite Destination

Probably no motion picture star receives a greater quantity of "fan" mail than Mary Pickford, whose newest United Artists Corporation production, "Little Annie Rooney," is coming soon to .....

Hosts of letters arrive daily at the Pickford studio from every corner of the globe. There are stamps of every nation, of every shape and every conceivable hue and each stamp causes thousands of children across the seas to thrill with delight—for eventually the stamps all find their way to them.

For years, it has been the custom of Mme. Bodamere, custodian of Miss Pickford's wardrobe, to clip the stamps from the "fan" mail and to place them in tiny bright colored packets. One hundred are placed in each package and when at last a thousand of the bright bits are collected, they are sent to children in distant lands who love Miss Pickford and cherish the stamps because of her.

Marriage Mars a Career is Mary Pickford Belief

"The World's Sweetheart" Thinks Own Domestic Life an Outstanding Exception Because of Similarity of Her Own and Her Husband's Interests in Work and Recreation

By Mary Pickford

Does marriage interfere with a career?

Nearly always. If there are children it does—or it should—for a woman's first duty is to her children.

And even if there are not children it depends entirely upon the husband, his business, his tastes and the demands he makes upon his wife's time, whether or not marriage interferes with a woman's career.

Some mothers have had notable careers, but they are the exception rather than the rule. A woman who has a family usually has her hands full taking proper care of the children.

She may employ a nurse or a governess, but no one can be like a mother to a child. A woman is a mother in name only when she leaves the care of her children to others.

That is why I consider that marriage interferes with a woman's career when there are children.

In my own case, what success I may have had as a housekeeper and an actress is due entirely to my husband Douglas Fairbanks. If he were a man who wanted a busy social life, and who was not content to spend his evenings at home in quiet relaxation after the day's work, I could not have successfully managed both tasks.

Douglas' career and my own have been so much alike that our marriage has not interfered with either. In fact, we really keep house at the studio as well as at home. If he were a business man, for instance, he would probably resent having to wait until eight o'clock each night for his dinner.

As it is our schedules work out nicely, and while we are working at the same studio we have our own companies, so the routine never becomes monotonous.

And still, notwithstanding our own experience, I believe that marriage often interferes with a woman's career. I have seen many cases where otherwise happy homes were broken up through the desire of the wife to embark on, or contine a career already started.

A successful union is much more to be desired than a career and it is far more enduring.

FILM CITY KIDDIES WELL EDUCATED NOW

California Law Strict and Broad in Favor of Youngsters in Movies

There was a time when children in motion pictures were not always looked after as carefully as at present.

But that condition no longer obtains. The fifty boys and girls in Mary Pickford's new United Artists Corporation production, "Little Annie Rooney," which is now at the ....., were given careful schooling on the Pickford lot at the hands of a corps of five expert teachers.

The California law provides that all children in pictures must have a health certificate, must be up in their studies and must attend school four hours each day, at the studio where they are employed.

An indication of the remarkably high mentality of the children in Los Angeles who do have permits to work in pictures is shown in figures of the board of education.

Out of almost 500 children in pictures, only about eighteen were ever behind in their studies, and of this eighteen half of them were behind at a time when they were not working.

This percentage is considered very unusual, and indicates the keen minds possessed by youngsters in the films.

A school was maintained on the Pickford lot, in a large tent during the making of "Little Annie Rooney." Miss Pickford was often a visitor at the school, and took the keenest interest in the progress of "her gang" in their studies.

PICTURE DIRECTOR A MEGAPHONE FAN

William Beaudine, Mary Pickford Director, Makes a Hobby of Collecting Them

Probably the most unique hobby enjoyed by a member of the Hollywood motion picture colony is that of William Beaudine, director of "Little Annie Rooney," Mary Pickford's latest United Artists Corporation picture coming soon to .....

Instead of pictures or other "objects d'art" he collects megaphones of all sizes, styles and conditions. In his own private sanctum are tin megaphones, wood megaphones, cardboard megaphones and, in fact, megaphones constructed of everything that could be utilized for the purpose of loud speaking.

Many of these treasures of Beaudine have a history. One was used to coach the crack varsity boat team of the University of Washington and another of the battered mouthpieces served the director well when he first supervised the production of a movie for the old Biograph company.

An addition to his collection was presented to him by Mary Pickford during the filming of "Little Annie." It is a six-foot tin announcer which will throw the voice for miles around. An assistant is needed to balance the unwieldy instrument.

William Beaudine, director for "Little Annie Rooney" has had his name proposed for the screen hall of fame because, although one of the highest salaried megaphone wielders in the profession he drives a moderate priced car; lives in Hollywood and has been married but once; has a library in his home and has read the books; looks after the kids when his wife goes out; and turns his weekly salary check over to friend wife.

For Use During the Run of the Picture

MARY PICKFORD HAS MANY A TUMBLE

Repeatedly Falls off Horse in Her Role in "Little Annie Rooney"

That the life of a motion picture actress is attended by many hard bumps, could have been attested to by Mary Pickford during the filming of her newest United Artists Corporation picture "Little Annie Rooney" coming soon to .....

During the making of this feature, riding a white horse at top speed into a barn and being rudely bumped off onto the ground was just a part of the day's work for "The World's Sweetheart."

Countless times she was knocked from the back of the horse into the arms of her sweetheart "Joe," for the stunt had to be repeated again and again until it was filmed exactly to suit Director William Beaudine.

After the eighth time, Miss Pickford found that she had quite enough riding for one day, and William Haines, who plays "Joe" was battered and bruised from being bumped to the ground by even so tiny a girl as "Little Annie."

MARY PICKFORD IS IDOL OF CHILDREN

Mary Pickford, who comes to..... in her latest United Artists Corporation production, "Little Annie Rooney" used about fifty children in the picture.

Excepting in a few scenes, these children were all boys, and Miss Pickford was the leader in all their fun and devilment.

When it was announced that Mary would make a picture using so many children, the gates of her studio in Hollywood were stormed by fond mothers, all seeking to have their children in Mary's new production.

Those that were finally chosen out of hundreds who applied felt very fortunate indeed. They idolized Mary, and in scenes where a kids' "gang" fight was staged, it was with difficulty that Director William Beaudine could get the boys to really fight with Mary. Their kicks and blows were usually so gentle that the scenes would have to be retaken.

DANCE HALL FIGHT A FILM CLASSIC

One of the greatest problems a director has is to get a movie fight that will look like a fight, and be a fight without mutilating the combatants so they cannot appear in later scenes of the picture.

During the making of Mary Pickford's new United Artists Corporation picture, "Little Annie Rooney," now at..... a battle was staged that was a classic of its kind.

A dance was in progress when the fight started. It became a riot and a dozen men battled furiously before the camera, forgetful of bruised lips and blackened eyes.

An extra day's check awaited those who "did their stuff" in an effective manner and when the smoke of battle had cleared away and the casualties had been counted, the extra checks were paid with rejoicing for a really great fight had been filmed.

MARY PICKFORD CAN BAKE A NEAT CAKE

Proves Real Culinary Ability as "Little Annie Rooney" in Her New Film

Can she make a cherry pie, Billy boy? We are not so sure about that but we do know that Mary Pickford, to be seen soon in "Little Annie Rooney," her new United Artists Corporation picture, at .....can make a cake. She did it, not once but often, during the making of "Little Annie" and according to all reports, there were far too few rehearsals of this scene to satisfy the electricians, prop boys, etc., on the set.

Dressed up in her gingham gown, Mary proved her prowess in the kitchen to the entire satisfaction of William Beaudine, director for the production and to the infinite amusement of the onlookers. Mary, with her sleeves rolled up and an apron on, hair tousled and cheek smudged with flour is decidedly at home in the kitchen, though public opinion, heretofore, might have been to the contrary.

"The World's Sweetheart" is not usually photographed midst pots and pans but with Doug and Beaudine both willing to give her references, we'll say, any time she wants to quit the movies, our Mary can "hire out."

MAKE-BELIEVE COP STOPS STUDIO FIGHT

Failure of studio gatemen to identify character actors because of their clever make-up has been the basis of untold hundreds of press agents yarns but recently the trite narrative became an actual fact and thereby hangs a tale.

Walter James, who has the role of Officer Rooney in Mary Pickford's current United Artists Corporation production, "Little Annie Rooney" now at ..... is the hero of this story. Attired in his striking cop's uniform, he was standing in front of the Pickford-Fairbanks studio one day discussing his part in the production with Director William Beaudine, when he was suddenly accosted by an assistant gateman who urged him to hurry to the rear of the "lot" to quell a disturbance between two stage carpenters. Without a moment's hesitation, James responded to the call in such a workmanlike manner that when the battling carpenters espied him they hastily ran to cover.

MARY PICKFORD'S SWEETEST SCENES

In all her long career Mary Pickford has never been more appealing nor sweeter than in the hospital scenes in "Little Annie Rooney," her new United Artists Corporation production, now at .....

Miss Pickford does some of the finest work in these scenes. She does not look a day more than fourteen, and her characterization of the little girl who gives her blood to save the boy she idolizes, thinking that she is giving her own life, is a masterpiece of the screen.

Miss Pickford's winsome and appealing personality stands out all through her new picture, but the hospital sequence is one that picture fans will never forget, and one that stamps Mary as truly one of the great artists of all time.

REAL SALT TEARS FOR MARY PICKFORD

No Glycerine Crying in Famous Star's New Film "Little Annie Rooney"

The old cry of "bring on the glycerine" when it is time for an emotional scene is no longer heard on movie lots.

Film actresses cry real tears, or they do not cry, in these days of realism. For some this is easier than for others.

Mary Pickford underwent a terrific strain in making the emotional scenes in "Little Annie Rooney," her new United Artists Corporation production which comes to .....

In one corner of a locked stage, with barriers around the set so that no one could enter and only the director, the cameramen and necessary electricians present, she spent two days of agony while the episodes which follow the shooting of her father in the picture were made.

At one time she cried so hard that she was unable to stop between scenes. She refused her lunch, and would see no one, not even her manager, until the last scene in the sequence had been made.

While a four piece stringed orchestra played the saddest of music "The World's Sweetheart" wept bitterly, for she had taken the mental attitude of the bereaved Little Annie, and was actually FEELING the sorrow of the little waif left an orphan.

Miss Pickford really IS the girl she is playing in both comic and dramatic scenes. That is one reason why her characterizations are true to life, and her artistry unexcelled.

GUEST REGISTER KEPT AT STUDIO

The Pickford-Fairbanks studio has long been the "mecca" of all the tourists who journey to Hollywood. Thousands of persons seek admittance each week and it is a problem to turn them away gracefully, for if they were all admitted, according to William Beaudine, director for "Little Annie Rooney," Mary Pickford's newest United Artists Corporation picture now at ..... there wouldn't be room to work.

However, some are admitted and there have been so many celebrities amongst them that at the suggestion of Director Beaudine a register has been compiled of the distinguished visitors. It includes the names of famous opera stars, army and navy officers, royalty, government officials, and hosts of stage and screen stars, all of whom have been eager to pay their respects to "The World's Sweetheart."

Mary Pickford's mother, Harold Lloyd's mother and the mother of "Smiling" Jack Harding of the World Flight met for the first time on the occasion of their radio debut at KFI recently.

A New York newspaper names the following as the ten best known figures in America at the present moment: Calvin Coolidge, Henry Ford, John D. Rockefeller, Thomas A. Edison, Gen. Pershing, Mary Pickford, Douglas Fairbanks, Charlie Chaplin, Jack Dempsey and Babe Ruth.

NO IDLE EASE IN MARY PICKFORD DAY

Twelve Hours Constitutes Her Stint While in Production on a Picture

Mary Pickford, screen celebrity, perhaps the best known woman in the world, is also one of the busiest. There is scarcely a week day that she does not spend twelve hours at her studio, attending to the many details of a busy life, in addition to appearing before the camera.

Miss Pickford observed her birthday while making "Little Annie Rooney," her new United Artists Corporation production which comes to ..... Her time schedule for that day refutes the idea that screen players lead a life of idle ease and luxury. This was Mary's schedule for the day:

7:00 A.M.—Up bright and early.

7:45 A.M.—Breakfast with Douglas Fairbanks, her husband.

8:15 A.M.—Off to the studio.

8:30 A.M.—Views "rushes" of scenes taken day before.

8:50 A.M.—On the set to consult with director and staff.

9:30 A.M.—Attends conference at studio bungalow.

11:00 A.M.—Has the famous Mary Pickford curls shampooed.

11:30 A.M.—Dons her costume and make-up.

12:00 M.—Poses for pictures in bungalow at grand piano her mother gave her.

1:00 P.M.—Luncheon with Douglas and her family at studio.

1:30 P.M.—Climbs in small chimney and starts work for day.

2:00 P.M.—Indulges with other youngsters in brick fight.

2:30 P.M.—Hit by old rubber boot, knocked from chimney and rolls down roof of shed to the ground.

2:30¼ P.M.—Lands safely in arms of property men.

4:00 P.M.—Day's shooting over, and cuts huge birthday cake on set, personally handing every man, woman and child there a piece (about ninety in all.)

4:30 P.M.—Receives guests at studio bungalow.

7:00 P.M.—Attends dinner of United Artists.

Midnight—Close of "happiest birthday" I ever had.

P.S.—Nine o'clock call at studio tomorrow, means arising at 6:30 A.M.

HOSPITAL SCENES IN FILM

A hospital scene, such as that in Mary Pickford's "Little Annie Rooney," a United Artists Corporation release now at ..... will cause more trouble to the technical staff at a motion picture studio than almost any other scene.

First, hospital equipment must be rented and this can only be obtained at hospital supply houses. Old, discarded equipment will not do.

Then an experienced surgeon must direct the "dressing" of the set, to see that the various instrument cases, sterilizers, etc., are in their proper position. This surgeon is kept on the set all during the taking of the picture, so that no glaring mistakes will be made by the actors who, of course, cannot be experienced doctors and nurses.

The care in getting the most minute detail exactly true to life in motion pictures is perhaps better illustrated in hospital scenes than in any others.

A Few Stories About Youngsters in the Cast

FAMILY FIGHTERS IN MARY PICKFORD GANG

Brothers and Sisters Enlisted by Star for Her "Little Annie Rooney" Picture

It is proverbial that brothers and sisters fight, and always do the job well. So bearing this in mind, Mary Pickford chose three members of one family to be a part and parcel of the "gang" that stages some glorious fights in her newest United Artists Corporation picture "Little Annie Rooney" coming soon to .....

Miss Pickford has known these children for almost the entire period of their lives and gave them an opportunity to play with her in the fighting line, even though not one of them had ever faced the camera before.

They are the children of Charles Daugherty, who has been the handy man about the Pickford estate for seven years but who has never aspired to have his children in pictures, although his little girl Florence has curls as golden as Miss Pickford's own.

But with the customary loyalty and generosity, Miss Pickford commandeered the entire family when she found she had need of a "gang" of her own.

PARAFFINE BOTTLES FOR MOVIE BATTLE

Patrons of the.....theatre who have been delighted with Mary Pickford's new United Artists Corporation production, "Little Annie Rooney" this week, have wondered how thirty boys and one girl (Mary herself) could battle for some time with sticks, stones, bottles and bricks and not seriously hurt each other.

The secret is this: The weapons used are all "prop" weapons, especially made for screen fights.

The stones and cans are of paper, the bricks of yucca, a very light wood, and the bottles are made of paraffine. This paraffine is poured into a cast, the shape of a bottle and allowed to harden. When it hits an object it immediately shatters like glass, without doing any harm.

It required four days to make just one "shot" of this fight, and in that time more than 1500 paraffine bottles were broken. An auxiliary crew had to be put to work on the Pickford lot to make bottles as fast as Mary and her gang could break them.

REDUCING EASY FOR HER

Vola Vale, who plays "Mamie" in Mary Pickford's new United Artists Corporation production, "Little Annie Rooney" now at .....found an easy way to reduce while working in the picture.

Miss Vale, who is a tall, supple brunette of remarkable beauty, was taking on weight just before she started to work with Miss Pickford. She became alarmed and went on the usual pineapple and chop diet. Two days with the Pickford Company and the diet was forgotten.

Miss Vale danced for two days in the dance hall set. Then she ran up and down a dizzy fire escape for two more days. Then she was knocked down by Carlo Schipa, a fellow player, and quite badly "beaten" in a street fight.

"Reducing is easy—or hard as you might judge it—in pictures," said Miss Vale. "I have had no occasion to diet since."

HOLLYWOOD HAS ALL TYPES IN ALL RACES

Ten Thousand Film Extras Regularly Employed in Movieland Capital

There is not a single type in all the millions of people of all races in New York that cannot be produced at a few hours' notice by Hollywood casting directors.

This was proven during the filming of "Little Annie Rooney," Mary Pickford's new United Artists Corporation production which comes to the ..... theatre .....

The story has its locale in the crowded East Side district of New York, yet was made in Hollywood. In some scenes as many as three hundred extras were used. They had to be true to type, and representing many types. Yet all were easily found among the ten thousand film extras regularly employed in the studios of Movieland.

Men, women and children of all colors and all races were needed. They must be experienced before the camera, have their own wardrobe and know make-up secrets.

The casting director's telephone is the magic lamp that produces strange and unusual characters in Hollywood. Many will be found in "Little Annie Rooney," said to be Miss Pickford's screen masterpiece of her notable career on the silver sheet.

MARY PICKFORD FILM "COP" A REAL ONE

Impersonating an officer is sometimes considered a serious offense, but in the case of Walter James it is looked upon as an art. For he is highly paid to look, act and dress like a New York policeman, and his success rests in his ability to impersonate an officer to the Nth degree. James essays the role of Officer Rooney, one of New York's finest, in Mary Pickford's current United Artists Corporation production, "Little Annie Rooney," now at the .....

The actor brings to the part an expert knowledge of police tactics gained through an experience that almost cost him his coveted place in the acting profession. Here's how it happened:

While playing on Broadway some ten years ago, James bet a fellow Thespian that he could successfully pass the New York police test and examination. He won the wager with honors, but when it came to resigning the beat awarded to him to return to the stage, he had a difficult time explaining his position to the police officials.

LAUGHS TO TEARS MATTER OF SECONDS

Mary Pickford won her title, "The World's Sweetheart" through her wonderful personality, her superb artistry and her lovable character.

As a screen artist she is at her best in "Little Annie Rooney," now at .....

Playing Little Annie, a child of the New York slums, she runs the gamut of the emotions in her portrayal of the rollicking, mischievous tomboy, who is suddenly plunged into the midst of a tragedy.

It is only a matter of seconds between laughter and tears as Miss Pickford plays the role.

IRISH LAD MAKES UP AS FILM JEW

Spec O'Donnell Becomes "Abie" in Mary Pickford's "Little Annie Rooney"

A leopard can change his spots easier than an Irishman can be turned into a Jew—yet it can be done, indeed it has been done in "Little Annie Rooney," Mary Pickford's newest United Artists Corporation picture coming to the .....

"Spec" O'Donnell who plays the role of "Abie," the pal of "Little Annie" is not of Hebrew extraction but as his own monicker suggests is straight from "the old sod" and his physiognomy bears the imprint of forbears ever faithful to St. Patrick. Even to the up-turned nose, his face barren of makeup is a map of Ireland, liberally sprinkled with the sun-kissed spots that give rise to the only name he has ever had—"Spec."

In the picture, however, he wears a "Yiddish" nose that defies detection even under the closest scrutiny. One which he did not get through the offices of a facial surgeon, popular as that fad is in Hollywood, but one that is a gift each day of Jack Lord, veteran makeup artist.

It is built of putty and adjusted so cleverly and tinted so naturally that for weeks while "Spec" was working on the picture, he was taken to be Jewish and even his racial mannerisms were never doubted. But at last one day, he was off the job and appeared, ready to give the lot the laugh, "sans nose"—no longer a Jew but an unmistakable "Mick."

YOUTHFUL STARS DO "DAILY DOZEN"

The score or more of youngsters supporting Mary Pickford in "Little Annie Rooney" now at ..... were called upon to do "daily dozen" exercises each morning before they began their work under the direction of William Beaudine. Beaudine, himself, headed the gymnasium class which boasted a membership of more than twenty boys, ranging in age from seven to seventeen years.

"I found that the kids did better work if they started off the day with some setting-up exercises," explained Beaudine, who is a disciple of the late Walter Camp. "Also the pace I set for the youngsters served to work off some of the over-supply of pep and energy the boys were imbued with."

Mary Pickford took the exercises, too —but in her own home.

JEWISH BOY "EMOTES" TO "MOTHER MACHREE"

The role of "Abie" the Jewish boy in Mary Pickford's "Little Annie Rooney" now at .....was played by Spec O'Donnell, a remarkable boy actor.

Spec had considerable emotional work to do, and in each scene of this kind the orchestra insisted on playing that famous Irish song, "Mother Machree."

Bystanders on the set thought it remarkable that Irish music would summon Jewish emotion—until they were told that Spec is Irish, not Jewish, but was chosen for the role because of his dramatic ability.

A clever make up disguised his Celtic countenance and fooled even those on the set.

FATE PLAYS PRANKS WITH FILM ACTOR

William Haines Almost Tossed into Pictures—Now With Mary Pickford

William Haines, who plays opposite Mary Pickford in her latest United Artists Corporation photoplay, "Little Annie Rooney," now at ..... is a young man whose life has been guided largely by fate.

Haines was almost tossed into the motion picture game. He was visiting in New York when a woman booker who was acting as scout for a big producing organization saw him at a cafe. A day or so later she stopped him on the street and asked him if he would like to go in pictures. Haines thought she was kidding him and said he would try anything once.

"I mean it," she said, "you bring me some of your photographs and I'll submit them to the New York office."

Three days later Haines, still dizzy from his sudden good fortune, was on a trans-continental train bound for Hollywood. He was a success in his first role, and has been under contract with the same organization since that time.

Fate also tossed him into the Pickford picture. When Hugh Allan, who had been chosen leading man for "Little Annie Rooney" fell from a roof and broke his arm, Miss Pickford remembered having seen Haines in an old picture. She sent for him and he was hired on the spot.

"I don't know just what my next date will be with Lady Fate," said Haines when the picture was completed and he returned to the studio he was borrowed from, "but I expect her back again soon."

MARY'S MANAGER EARNS HIS MONEY

Mary Pickford's general manager, E. deB. Newman, certainly earned his salary during the first day's production of "Little Annie Rooney," Mary's new United Artists Corporation picture which comes to .....

While his boss Mary, in the guise of "Little Annie Rooney" sat in the top of a chimney on a shed and screamed at him, Newman hurled bottles and bricks at her.

Ordinarily, a manager would be fired for such actions, but in this case the scene was called for by the scenario, so Newman got away with it.

SLUM INDUSTRIES SHOWN IN PICTURE

What are the most important industries in the New York slums?

This question was asked at the Mary Pickford studio when a huge tenement set was built for Miss Pickford's picture, "Little Annie Rooney," now at .....

The answer was given instantly, by John Schulze, art director who has made a study of the New York tenement district for years.

Paper flower making, Chinese laundries, Helenic art studios, where plaster statues are cast, "soft drink palaces" and barber shops were given the preference by Schulze, and as a result one of each went into the first set built.

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