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JANUARY

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*The Italian-American Girl*  
Types of American Beauty Drawn by  
NEYSA McMEIN

MARY PICKFORD TELLS HOW SHE HAS EARNED  
MORE MONEY THAN ANY WOMAN IN THE WORLD

*In this  
Issue*



# Step By Step

*Here Is Told For the  
First Time How  
Mary Pickford Has Earned  
More Money  
By Her Own Efforts Than  
Any Other Woman  
In the World*

*By  
Helen Christine Bennett*

*Mary Pickford and  
her famous husband  
Douglas Fairbanks*



HE General Manager of the biggest producing company in the motion picture business was talking with me about various phases of the industry. We mentioned Mary Pickford.

"Mary," he said thoughtfully, "looks far ahead. Mary is about the best business man in the business. Few people understand how thoroughly Mary knows and how ably she manages her business."

When I returned to the East it seemed to me that no one, except a small circle of professional folk in the West, had ever heard of Mary Pickford as a business manager. Most of the people whom I questioned were frankly astonished at the idea. They had a notion that Mary Pickford's success was entirely due to personal appeal, and that in reality she was very much like the slender, charming and undeveloped heroines she usually portrays in her pictures.

The tribute of the General Manager set me upon an investigation. Was this beautiful young woman only a fine actress with a great deal of personal charm, or an unusually gifted human being who added to that, ability in business?

My first interview with

her settled the matter. With no chance to prepare, Mary discussed the entire motion picture business in terms that left no doubt as to her knowledge of every phase of the industry, and showed beyond doubt a mentality blended of shrewdness and nice judgment, with an unusual power of analysis. Later, when I came to know her a little better, I began to realize that Mary is a complex character. She is as gentle and sweet as her heroines in her outlook towards the people about her. Her attitude towards life is one of trust and sincerity. Her capacity for genuine affection is much larger than that of the ordinary human being. Her love for her mother and sister and brother and her devotion to them have a depth and quality that is unusual.

To be with her and her husband is to be admitted to a very beautiful rela-

tionship. To see Mary Pickford in this way with her family or with her husband is to lose sight for the time of the position she occupies. Mobs have fought for a glimpse of her, royalty has asked to know her, the great in every country in the world have sought her. She has made more money through her own efforts than any other woman in the history of the world. In her profession she is the undisputed queen. At every affair given in Hollywood it is evident upon her entrance—when she can find time to attend—that Mary holds first place. Everybody in the profession cherishes a desire to meet her; time after time some one confided this to me, looking on me as a privileged character since I did know Mary. All this adulation has left her without affectation, bombast or any sign of conceit. Her mentality is too keen for her not to have a very real appreciation of the place she has won, but her sense of balance is also keen.

"I study all the time," she told me. "You know I did not have a very thorough education when I was a girl, and I am trying to make up for that deficiency."

At that time she was taking a French lesson in the morning and reviewing motion pictures every night, as well as working a long day in the studio. Practically every evening after dinner, Douglas and Mary, and with them frequently Charlie Chaplin, see pictures shown at the Fair-

*A business conference between Mary, her mother, Mrs. Pickford, and her director, Ernst Lubitsch*







*Beneath Mary Pickford's delightful film personality there is keen business ability and dynamic energy*

banks home in a room arranged especially for that purpose. These three leaders in the industry not only know their own pictures, but what everyone else is producing, and what anyone happens to be experimenting upon. Every film of possible merit finds its way to the private show room.

WHEN I had known her a little time I repeated to her the remark that made her "the best business man in the business."

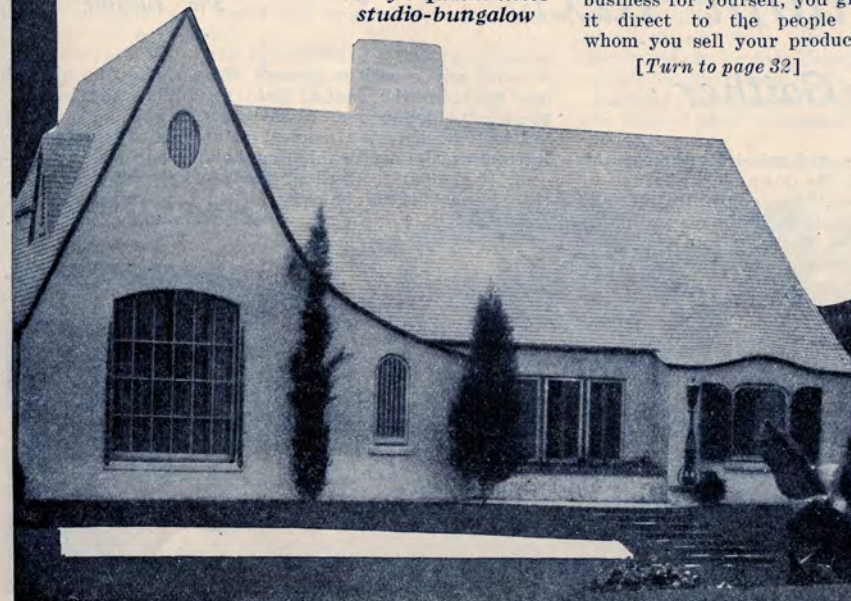
"Did he say that?" she asked, rather startled. "Douglas, what do you think of that?" She did not wait for a reply, but went on thoughtfully: "I don't believe it is true—but," she added with a whimsical smile, "of course I can't prove it! The best business man—! Why I feel as if I had been suddenly sent for and called upon to play a new part."

"But you are running a business," I argued. "You run your own studio here, make your own productions, independently, you are not in business with your husband. And everyone to whom I have talked has agreed that you are a very efficient producer. Won't you let me tell the public something of that side of you?"

It has taken a year and a half to get her consent. No one in the studio, even Douglas Fairbanks, could exactly fit Mary and the word "business." Douglas has the greatest respect and admiration for his wife's ability, but he cannot think of her with a business label. And it would be rank injustice to limit Mary Pickford to business. She ranks first of all as a wonderful woman, well balanced, many sided, capable of effort in lines other than those she has chosen. Back of her beauty lies real power. Beneath Mary Pickford's delightful stage personality there is keen business ability and dynamic energy.

From a business standpoint she occupies two important positions, the first as a producer of her own pictures, and second as one of the originators of the United Artists, which is a distributing organization handling the films of

*Mary's quaint little studio-bungalow*



Miss Pickford, Charlie Chaplin, Douglas Fairbanks and David Wark Griffith. When this organization was formed it was the butt of much ridicule. Actors were not business people; how could they be supposed to manage a purely business enterprise, where could they find money to finance the necessary exchanges? But at the end of four years the United Artists is a strong organization, controlling not only the pictures of these four artists, but also releasing for other independent producers. As almost forty per cent of the entire cost of a picture is spent in distribution, the handling of this part of the business is no mean part of Miss Pickford's entire work. She authorizes her own releases and with her associates directs the work of this highly successful company. The direction of her own productions is entirely in her own hands. She consults her mother, her husband, and her studio force, but always hers is the last word, and the guiding force all through the production is hers. Every detail, from the reading for a suitable story to the last development before the sending out of the finished film, is under her supervision.

This is no small matter. In her last production, "Rosita," fifteen hundred people were employed, a

small army of actors, property men, camera men, directors and assistant directors and so forth. The matter of sending out photographs alone kept a force busy until Miss Pickford devised a way not only to have her photographs handled outside of her studio, but to turn the funds received for them into a private philanthropy concerning which she cautioned me.

"I'll tell you all about it; but not one word goes into print."

Some idea of the magnitude of the sending out of her pictures to her admirers can be gained from the figures for the year before the existence of the fund. The cost of the photographs sent out for that one year was ninety thousand dollars.

The letters requesting pictures averaged fifteen thousand a week. One single day totalled three thousand.

Since the purchase of the Pickford-Fairbanks studio there has been a general impression that Mary and Douglas are in business together. But the hyphenated name is followed in fact. The studio is owned jointly, but the two businesses are conducted independently. Mary and Douglas each pay a rental and each runs a separate force with the exception of three people who are used in common. One of the three is the studio manager.

I CALL him the 'shock absorber,' said Mary, "because, poor thing, it is his duty to determine the particular rights of a particular person to any part of the studio at a certain time. But down to the last postage stamp, our business is separate."

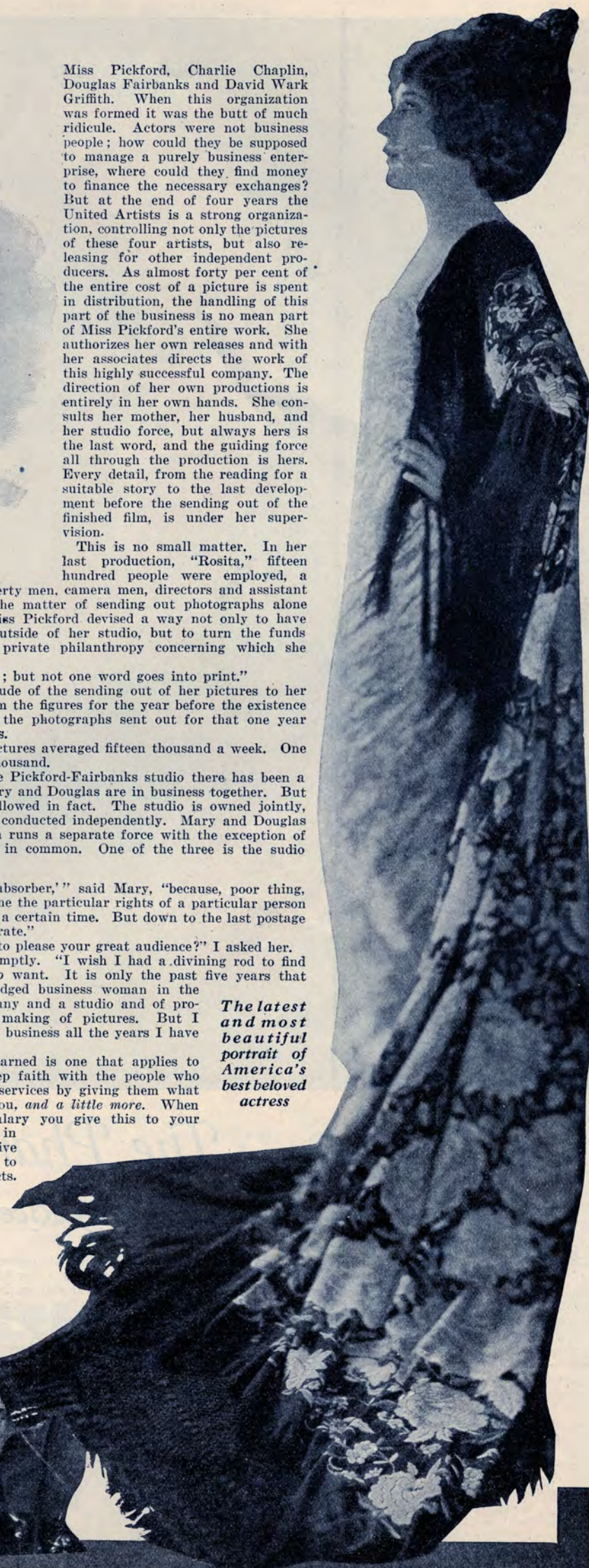
"How do you know how to please your great audience?" I asked her.

"I don't," said Mary promptly. "I wish I had a divining rod to find out exactly what people do want. It is only the past five years that have found me a fully fledged business woman in the sense of managing a company and a studio and of producing and financing the making of pictures. But I have been growing with the business all the years I have worked for the screen."

"The biggest lesson I learned is one that applies to anyone in business—to keep faith with the people who buy your product or your services by giving them what they want and expect of you, and a little more. When you are working on a salary you give this to your employers; when you are in business for yourself, you give it direct to the people to whom you sell your products."

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*The latest and most beautiful portrait of America's best beloved actress*





## Step By Step

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"There is no such thing as 'educating the public.' People know what they want very well and they intend to get it. Producers have to go along guessing, and if we are successful it means that we have guessed right oftener than we have guessed wrong. But we come to know certain things about the *kind* of thing wanted by the public through studying the returns upon our pictures.

"Nine years ago I played in 'Tess of the Storm Country,' for Mr. Zukor. Last year I made it again for myself. Why? Because the returns showed that 'Tess' has been shown in more theatres and more times than any picture ever made, and there was still a steady demand for it. When I bought the right to re-film the story I also bought the right to destroy the old film so that there could be no competition with the new 'Tess.' The new picture, up to date, has been shown in more than three thousand theatres in this country alone—a record no other picture yet made can equal.

FOR any star the public has certain personal demands. My films have had clean, wholesome stories, and mothers all over the country trust me. That is a confidence worth living up to. But even clean, wholesome stories do not always succeed. 'Suds' and 'Stella Maris,' both favorites of mine, both as carefully made as any pictures I ever sent out, both well received by the critics, were not box-office successes. People wrote to the studio and said that they did not want to see Mary Pickford as a messy little chore girl in a play with an ending that was not happy. They did not want to see her as an invalid. They want to see the character I play well and happy and definitely settled in life when the story ends. From these letters and the returns, I am learning bit by bit what the people who go to the theatres want of me. To follow the second part of the lesson and give them a *little more than they expect* I try constantly to raise the standard of production.

"I never could have done this if I had not become a producer, and I never could have become a producer if in addition to studying the business I had not saved money all my life. For the past five years no one has helped to finance me or my productions. Last year the United Artists decided to open fifty-six foreign exchanges and to build a number of foreign theatres. Picture people are not popularly supposed to be thrifty, but neither Douglas, Charlie nor I went to anyone to borrow money. We all had saved up." And Mary Pickford is widely quoted as the richest woman in the industry, perhaps the richest person in the industry.

HARDLY anybody is willing to save enough to get ahead. A girl or a young man who is single and who is making twenty-five dollars a week ought to save ten of it until a nest-egg of fifteen hundred dollars is reached. Then, if you must, cut the saving to five dollars. Five hundred of that fifteen hundred is needed for an emergency fund kept in the savings-bank close at hand. The thousand can be invested safely and wisely.

"A young couple whose income is fifty dollars a week need to save twenty of it to get ahead very far. You cannot live on Porterhouse steaks while you are doing it, nor can you wear much pink silk underwear. But it is quite possible with careful management.

"It is only at first that saving is so terribly hard. In a little while the habit so strengthens character that you feel independent of the opinion of others, and that growing pile will give you an assurance that nothing else can give. Once learned, the habit of thrift is learned forever.

"You won't get ahead except by a miracle unless you learn to save. But don't watch the bank account all the time. The bank account isn't the thing that makes for success; it is security, a haven in case of storm, and power when you need it. The thought of that growing pile will help make the pile bigger,

but if you think only of the pile you will not get far. No one succeeds who does not dream of achievement. Watching the bank account too hard takes time and thought away from worthwhile dreams.

YOU cannot afford to undersell yourself always, but until you are certain it is better business to undersell than to oversell yourself. You can't live down the latter, but you can catch up on underselling.

"Almost all working people consider themselves and their feelings too much. Long ago I made a rule that when I didn't get anything I was sent to get, there would be no excuses. It's a first-class rule. If you can't excuse yourself, you hardly ever fail.

"You can't measure work by hours, not if you want to get ahead. When I was at the Biograph we finished at about six, and the girls would dress and go up town. But if Mr. Griffith stayed, I stayed, I stayed and watched him directing. I stayed many nights—not that it is a particular credit to me, since I was so much interested I could hardly tear myself away. But the last time I visited New York one of the girls who always hurried away up town telephoned me.

"'Mary,' she said, 'I can't get any work. I'm hungry.'

"If she had learned what I learned staying those nights she could not be hungry. A dozen positions in the industry would be open to her if her career as an actress had ended.

"Learn all you can about the business you are in. Your employer will appreciate it. When we were making 'Little Lord Fauntleroy' I hesitated about blotting paper.

"'I wonder if they used it in that day?' I said. One of my property boys spoke up quickly.

"'Oh yes, Miss Pickford,' he assured me. 'It came in in eighteen fifty-two.'

"There was no reason why that property boy should have been possessed of that particular bit of knowledge except that his interest in the picture had led him to look up the history of the props and their fitness for the picture. But I shall never forget it or him.

"Successful people must weary of hearing that their success is due to a 'wonderful personality.' I wish I had a record of the number of times I have been told that this is what accounts for my success. It probably is true that as an actress what is called a 'screen personality'—the ability to make people interested in you in that form of presentation—has been a big factor with me. But looking not only at myself, but at other successful people in pictures, on the stage and in business, I believe that a large part of what is called 'wonderful personality' is a determination to be agreeable to everyone. Almost all the big successful people I have known have three attributes: belief in themselves, a great desire, and a genuine liking for all kinds of people. You cannot succeed without the assistance of others, and to get that you will have to like others.

"In making pictures I try to make what people want so that they will want me again. Planning a business career is exactly the same. Whenever I left a place, I left under conditions that made it possible for me to return in case it was necessary. I left friends all along the line. This is essential. If you slip on the next higher rung of the ladder you can grasp and hang on to the one below until you are able to climb again. If you can't stay on that rung you may slip a long, long way."

In interviewing many captains of industry I have rarely met as sound and complete a philosophy as that outlined above. This girl who has traveled so fast and far is a young woman. The years to come will assuredly develop her still more, so that the future of Mary Pickford will be not less brilliant but rather more so than her past. To this future Mary looks forward eagerly.

"Some day," she said to me, "I want to be a producer of great pictures."

That ambition is likely to be fulfilled.



## Did he have a right to suspect her?

DUNBAR was in a terrible state of mind. He was worried sick about his wife. He was madly in love with her and she had been acting very strangely during the past several months.

The thing that troubled him most was that she now responded very reluctantly to his affectionate advances. She wouldn't even let him kiss her. The whole state of affairs was driving him mad. He suspected everything. And, yet, he alone was to blame.

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That's the insidious thing about halitosis (unpleasant breath). You, yourself, rarely know when you have it. And not only closest friends but wives and husbands dodge this one subject.

Sometimes, of course, halitosis comes from some deep-seated organic disorder that requires professional advice. But usually—and fortunately—halitosis is only a local condition that yields to the regular use of Listerine as a mouth wash and gargle. It is an interesting thing that this well-known antiseptic that has been in use for years for surgical dressings, possesses these unusual properties as a breath deodorant.

It halts food fermentation in the mouth and leaves the breath sweet, fresh and clean. Not by substituting some other odor but by really removing the old one. The Listerine odor itself quickly disappears. So the systematic use of Listerine puts you on the safe and polite side.

Your druggist will supply you with Listerine. He sells lots of it. It has dozens of different uses as a safe antiseptic and has been trusted as such for a half a century. Read the interesting little booklet that comes with every bottle.—Lambert Pharmaceutical Company, Saint Louis, U. S. A.

For  
HALITOSIS



use  
LISTERINE