

# RED-HEAD

## Nancy Carroll

Light Of Foot,  
Bright Of Hair  
and Sensible



**N**ANCY CARROLL was waiting for rain storm. But she wasn't scanning the heavens for a cloud. Back of the cameras on one of the huge sets in Paramount's Long Island studio, she waited while the property men who were managing the "weather" arranged an indoor storm before the prop cottage. On the first "take", the noise of the rain on the roof of the porch had drowned out the players' words. So the scene had to be re-photographed. Such are the difficulties which complicate the recording of talking films.

While the rain-makers were busy, Nancy was telling—with gestures—some of her experiences in other pictures.

"There we were, in another cabin, while outside a studio blizzard raged," her voice rose to its most dramatic pitch. "We were supposed to be starving to death. Our rations were almost exhausted. We had only beans to eat." She paused in mock

anguish while her listeners considered the tragic bean diet. Then she continued grimly.

"Well we ate beans and we ate more beans, day after day while the director took the scene first this way, then that way, and was never satisfied. And the more beans we ate, the fatter we got. We had a dreadful time putting on our make-up so that we would look famished. We were making

"The Sin Sister" which didn't turn out to be a very good picture, after all the misery, she sighed

"All right, Miss Carroll! Mr. March!" called an automatic voice. An equally authoritative gong clanged through the studio—the signal for silence. The carpenters other sets stopped hammering. Conversation died a sudden death.

Miss Carroll and Fredrick March, her leading man in the picture, Laughter dashed through the cool spray of manufactured rain storm toward the porch cottage. Presumably, they had just alighted from their automobile. Actually, they had left the automobile some where "on location" the day before along the shore of Long Island. An innocent-looking branch of the tree hung before the porch. Concealed within its foliage was the microphone which picked up the players' conversation.

"Who do you suppose lives here?" Miss Carroll rolled—as well she might—while Mr. March pushed the door-button of the prop cottage.

"Probably someone named Smith" he answered.

"More likely a family called Jones." Cheek to cheek they peered into the window. "Careless of them to be away."

The little scene continued

with gay bantering conversation, behind the bright curtain of the studiomade shower. While two cameras photographed the action, the voices traveled through the "mixer's" sound-proof booth down to a vault below where it was recorded both on film and on wax discs.

When the scene was finished—only ten minutes of actual recording after hours of preparation—the players, the director, Harry D'Arrast, and the awed visitors on the set listened to the play-back. Through a loud-speaker behind the cameras came the actors conversation, played back from a soft wax disc used especially for test purposes. The director decided the sound effects were all right. The scene would not be retaken

"We didn't get to work very early today," Miss Carroll said. "I didn't come to the studio until noon. But we had worked on the set until two o'clock this morning, after spending all day yesterday on location. Yes, the sun was pretty hot.?? (It had been one of the hottest days in New York's hottest month, but Miss Carroll was casual about the trying weather). "There was a little breeze and it wasn't so bad as it would have been in the studio."

No note of complain was  
(Continued on page 26)

## Moviegrams

### ANN HARDING, DE-PATHE SIGNS MARION CLARES HOLLYWOOD SHILLING TO LONG HER HOME TOWN TERM CONTRACT

Twenty years ago Laura La Plante was sent to bed without her supper for indulging in the forbidden practice of spanning the distance between first floor and second by sliding down the banister. Just recently she was paid a handsome salary for performing the erstwhile outlawed act.

The piquant comedienne's spectacular descent is part of a hilarious role in "LONELY WIVES" a PATHE all star farce in which Laura provides plenty of laughs in conjunction with Edward Everett Horton, Esther Ralston, Patsy Ruth Miller, Spencer Charters and Maude Eburne.

Russell Mack directed "LONELY WIVES", from the screen play by Walter de Leon.

The selection of Arthur Houseman to portray one of his well known crook roles in "Help Wanted Female" a Pathe comedy featuring Daphne Pollard, marks the screen reunion of the popu-

Hollywood the home town: It's come to that. It used to be Keokuk, Kansas City, Cleveland—with Hollywood the mecca of the bright lights and gay life. Now the tables are turned. Ann Harding, who is now studying her role in "Rebound" her next Pathe starring vehicle, is one of the first to note the change.

lar character with actor Marian Lord, former Broadway comedienne, since they appeared together in "Broadway," in which Miss Lord made her film debut.

Some of Houseman's most outstanding interpretations have been in such pictures as "Sunrise", "Sins of the Fathers" and "Fast Company." Although he will be seen as a crook in "Help Wanted Female", the role is really a comedy characterization.

Miss Lord is one player the screen has recruited from the stage who has not yet returned to her supposed first love. Her most outstanding

Marion Shilling, who plays opposite Lew Cody in one of the sequences of "Beyond Victory" has been signed by Pathe to a long-term contract as a result of her excellent work in this all-star special in which Bill Boyd heads the cast.

Miss Shilling is the daughter of Edward Schilling, who has been a stock pro-

ducer for years and who also acted in his own productions. The daughter has dropped the "c" from her name for professional purposes.

stage productions in New York were "The Last Warning," "Tarnish" and "Bootlegger's Bride." She also appeared in "the Shannons of Broadway" in San Francisco and has been featured as a guest artist of Henry Duffy in numerous productions. Her historic ability has achieved recognition via the talking screen medium in such pictures as "Broadway and" "Liliom".

Besides Daphne Pollard, Miss Lord and Houseman the cast of "Help Wanted Female" includes Ginger Connelly, Edgar Kennedy and Herbert Prior.

This Pathe player arrived on the West Coast shortly after her graduation from Central High School in St. Louis, having accompanied her father and his partner when they roadshowed "Dracula." While in Los Angeles they met John Lancaster, casting director for MGM, who gave Marion a screen test.

At this, MGM was looking for an ingenue to play the feminine lead in "Wise Girls" with Elliot and J. C. Nugent and this became Miss Shilling's first screen role. Her success in her initial film won her the feminine lead in "Lord Byron of Broadway" Then Tiffany placed her under contract. Recently, Miss Shilling decided to free-lance and under this policy played with William Powell in "Shadow of the Law" for Paramount, in "On Your Back" for Fox, and her latest engagement in Pathe's "Beyond Victory."

ed in various Pacific Coast versions of New York musical successes. There she received her first chance at dramatic playing when she was cast for the leading role in the coast production of the stage play *Chicago*. The part had originally been played by the famous Francine Larmore, but Nancy passed the test of comparison with a high mark. Between stage engagements the spiritedly redhead played small parts in several motion pictures.

## RED-HEAD

(Continued from page 24)

in her voice. Blazing sun, rain storms which didn't behave, a diet of beans in a studio blizzard were all part of the day's work for this red-haired little actress who learned to be a good trouser before she became a star. One may be temperamental about some things—and Nancy has the temper which goes with her shade of hair—but work is work.

Nancy Carroll learned that lesson early in life. It is forcibly impressed upon a girl when she is one of eight children, as Nancy was, in a family but scantily supplied with this world's goods. Nancy is one of those rare

persons actually born in New York City. Her parents came from Ireland, as did her red hair, her blue eyes, her snub nose, her nimble feet, and, above all, her undaunted spirit. Undoubtedly her love for the stage is part of her Irish inheritance.

Nancy's restless feet began to get their training about as soon as she could stand upon them. She was one of those youngsters who follow the hand-organ man, tripping pleasurably to his tunes. Her sister was usually close at her heels. When older, they worked out steps together and won prizes in amateur dance contests. These led to vaudeville bookings for the Carroll Sisters, first in neighborhood theaters in New York City, la-

ter over the big circuit which took them throughout the United States. Life in the "two-a-day" vaudeville circles is not a soft easy life. Nancy worked hard and long in those early theatrical years. From vaudeville the Carroll Sisters went into stage revues. They were in the chorus of *The Passing Show of 1923*. In that, and in *The Passing Show of 1924*, Nancy did a specialty dance which attracted more than ordinary attention. It led to a prominent part in *May Flower* at the Forest Theater New York. All this dancing experience trained the light feet which were to be her most valuable asset in her early movie work. Then Nancy's destiny took her to California. She play-

ed in various Pacific Coast versions of New York musical successes. There she received her first chance at dramatic playing when she was cast for the leading role in the coast production of the stage play *Chicago*. The part had originally been played by the famous Francine Larmore, but Nancy passed the test of comparison with a high mark. Between stage engagements the spiritedly redhead played small parts in several motion pictures.

About this time, Ann Nichols was assembling a cast for the screen version of her famous play, *Abie's Irish Rose*. It is said that the unmistakably Irish Nancy was calling for a friend

Continued on page 27

**RED-HEAD**

Continued from page 26

at the Paramount studio when Ann Nichols saw her, and exclaimed, "There's my Irish Rose." At any rate Nancy was cast in the part, playing opposite Buddy Rogers. Nancy played in many pictures after that, but with small success until the advent of talking pictures. In silent films, Nancy looks like the typical ingenue, the "baby doll." It is only when she speaks that she reveals her dramatic talent. Heart-break and laughter are in the cadences of her rich voice.

Because she could dance and sing and because she photographs so vividly Nancy was in great demand for the musical screen romances so much in vogue recently. Her dramatic talent was not noted until she played in *The Shoppevorn Angel*, in the role of a chorus girl who loved a soldier and married him before he went to war. The critics began to write of her, "This little girl can act! Give

her a chance!"

Her next big role was in the film version of the successful stage play *Burlesque* re-named for the movies *The Dance of Life*. She played the part of a vaudeville actress who was true to the shiftless "hooper" who was her husband, standing by him loyally in spite of his neglect.

Nancy Carroll has risen in her profession until she is not only one of the most popular players on the screen but also one of the most admired emotional actresses. One of her biggest dramatic successes was in the *The Devils Holiday*. Her interpretation of the hard-boiled little gold-digger who found her heart when she fell in lovewith a simple country boy was so outstanding that her company outlined ambitious plans for her. Gone are her song-and-dance days and ingenue role. Hereafter she is to have emotional parts in dramatic stories

Hers is a fully rounded life; she has her career, her husband, and her baby. She is married to Jack Kirkland, a newspaper writer, and they have a little daughter. But Nancy's baby will not be subjected to the limelight of publicity.

A sensible, sturdy trouper is Nancy, bringing into the frequently artificial, highly publicized life of a movie star the common-sense she learned first as a child in a large family and later as a good trouper.

## TABLE OF CONTENTS

FRONT COVER.....	Ignacio Fernandez	
FERNANDEZ MAKES \$100,000.00 BUT RETURNS		
		Page
PRACTICALLY PENNILESS—By R. V. de Mendoza.....		1
CAPIZ BOY MAKES GOOD IN PACIFIC COAST		
BASKET-BALL.....		3
COLLEGE BOYS IN PROFESSIONAL BASE-BALL		
By R. G. Hawkins.....		4
THE MIGHTY ATOMS IN PHILIPPINE SPORTS.....		7
ON THE SIDELINES—By Ray Hawkins.....		8
A CORNER IN THE SPORTS MARKET.....		9
CELEBRITIES ROW—(Jesus Suarez).....		10
HUNTING IN THE PHILIPPINES—By F. J. Garay.....		11
EDITORIALS		
a. Welcome Home.....		
b. An Anomalous Ruling.....		
c. The Referee.....		12
KINGPINS IN THE BOXING WORLD.....		13
FILIPINO BOXERS CAMPAIGNING ABROAD.....		14
THE BROTHER ACT (The Villareal Brothers).....		16
STO. TOMAS, MANAGER OF FERNANDEZ, ALSO AN		
ATHLETE.....		17
"PATSY RUTH" JOHNSON '32 WITH MONTEE AT		
HELM SHATTERS WORLD'S MARK.....		18
THE SOUL OF GOLF—By Mary K. Browne.....		20
ILOILO TYPHOON MEETS CAVITE PORTSIDER.....		21
RED HEAD NANCY CARROLL.....		24
THE RIB TICKLER.....		28

**The Referee**

Continued from page 13

Especially in the case of a scientific boxer versus a slugger, the bargain-priced customers never see the fight right anyway. From a distance it is practically impossible to tell whether every blow is landing or whether they are being slipped or closely evaded. The referee is really the only witness whose word be relied on in the case of a difference of opinion as to whether or not blows are landing effectively. Even those at the very ringside may be badly mistaken in judgment and blows that merely touch or graze may easily be seen as effective punches

Obviously, we have had reference all along to honest, fair minded referees. We cannot forget that the referee is, in the majority of instances, a hard working man doing his best to earn a respectable living. Too often, though, his job depends on keeping within the good graces of local promoters, gamblers, and just plain hangers-on, all of whom are in reality a band of brothers, or in plain jargon—gansters and racketeers

In some quarters there is likely to exist a close connection between big promoters and members of state athletic commissions: when this is true, there is not the slightest chance of fairness so far as the public is concerned.

Added to this, there is every evidence that newspaper sports writers are influenced to popularize and over-emphasize local products, until the average fan comes to believe that the local favorite is on a pinnacle by himself. As a result, he attends a highly steamed up bout entertaining no doubts as to the ability of "his favorite" to easily defeat the other boxer. All of which sometimes leads to a state of mob psychology wherein the majority of spectators yell lustily for the favorite. The under-dog would have to win by the proverbial mile in order to have a chance under such circumstances. If the battle is close, the referee is "on the spot" in more ways than one.

Alright, let us suppose he has the courage of his convictions, and gives his verdict as he saw it—against the local pride. Where does it get him? He might just as well change his occupation.

What cure do we suggest for an evil of this sort?

Take racketeering out of boxing, and keep boxing away from the racketeers. We need commissioners who have no connection with promoters or managers.

All of which is easier said than done. A truly powerful National Boxing Association could put the spot-light of nation-wide publicity on rotten conditions as they exist in some quarters.

Let us hope the present N. B. A. attains this much needed power."