

LeBarron Gives Young Finds Their Chance

Singing-Dancing Discoveries Take Top Spots In "Three Cheers For Love"



By Linda Lane

WHEN William LeBarron, production chief at Paramount, announced that if he were ever head of a studio he would give the youngsters a chance, he evidently meant it.

For today, in "Three Cheers for Love," one of the first pictures to be produced under the LeBarron banner, are six newcomers in important spots.

They are Eleanore Whitney, and Robert Cummings, singing-dancing-emoting finds, who have the picture's top spots; Olympe Bradna, sensation of the Paris "Folies Bergere," recently recruited for films; Louis De'aron, said to be the speediest male tap dancer extant; Billy Lee, cute five year old whose ability is hoisting him speedily ahead of the juvenile crowd, and Veda Ann Borg, fiery red-head, who came to films from a mannequin's job in Boston.

Such experienced performers as William Frawley, Grace Bradley, Roscoe Karns, Elizabeth Patterson and John Halliday balance the unusual cast.

To top it off, LeBarron selected Ray McCarey, Hollywood's youngest director, to mentor the tune film.

Planned as a tuneful, "swingy" production, "Three Cheers for Love," is being concocted as light, summery fare with plenty of catchy tunes contributed by Ralph Rainger and Leo Robin, ace songsmiths, and a full quota of dance routines, being staged under the direction of Danny Dare.

"Tap Your Feet," "Where Is My Heart," and "Boothblack Blues" are three of the swing tunes written especially for Eleanore Whitney's swing-tap numbers. The picture will witness the first presentation of Miss Whitney's "Swing-along," sensational "swing" tap number in which she, Robert Cummings and Louis De'aron, speedy new find, will be given ample opportunity to display their wares.

Vacations and honeymoons have been shortened or thrown overboard for Paramount players as William LeBarron, in charge of production, today is getting additional productions before the cameras.

VIRTUALLY all of the players not now in Hollywood have been notified to report for work at any time.

Jack Oakie cut short his honeymoon with Venita Varden to start work in the "Texas Rangers."

Frances Farmer and Leif Erikson were unable to take a honeymoon trip when Miss Farmer was placed in the feminine lead with Bing Crosby in "Rhythm on the Range," and Erikson went into the male lead in "Girl of the Ozarks."

Claudette Colbert was called back from New York where she went to shop for furnishings for her new home. George Raft was called back from San Francisco to start "Yours for the Asking."

As soon as her operatic engagements in the East are completed, Gladys Swarthout will return to start work on "The New Divorce."

Johnny Downs is being kept at home for "The Arizona Raiders."

George Burns and Gracie Allen won't be able to go on tour for some time yet.

Gary Cooper and Sandra Shaw were recalled from their vacation in Bermuda and New York. Cooper will be in "Chinese Gold."

Hollywood today is suffering a shot age of men.

Despite the fact that pretty girls are a dime a dozen around the studios, they can't find enough leading men to go around, with the result that there is constant competition for the services of young leading men.

In the past year, Fred MacMurray has made

Robert Cummings one of Le Barron's singing-dancing-emoting finds who takes a leading role in "Three Cheers for Love"



Lovely Eleanore Whitney, above, one of the six newcomers to be given important roles under Director William Le Barron's banner.



Hollywood critics are saying that beautiful Olympe Bradna, sensation of the "Folies Bergere" and recent recruit to the films, will soon be billed as a star in her own pictures.



William Frawley is well known to movie fans, and experienced actors such as he is are necessary in any worth while production. With him in "Three Cheers for Love" appear Grace Bradley, Roscoe Karns, Elizabeth Patterson, and John Halliday.

American Men Treat You Too Well, Says Petite French Star

AMERICAN men make the best husbands! That is the verdict of Ketti Gallian, blond French actress who is back in Hollywood to return to the screen in "The Count of Arizona."

In spite of her nationality, Ketti awards the palm to the men of America because they give their women more freedom.

"European men are too possessive," says Ketti. "Being of an independent nature, I can't stand a possessive man."

"American men are also better dressed than Europeans, I think. And they have a better sense of humor. The average European is too serious. He thinks too much about himself."

"Of course, the European is too polite, particularly in little things. But it is a superficial politeness that doesn't go as deep as American chivalry. Your American man sometimes forgets the little things, but underlying it all is a deep sense of thoughtfulness and consideration for women."

Ketti thinks the Americans carry their consideration for the weaker sex too far, to the point of spoiling them, but being feminine, she enjoys it.

"You Americans treat your women too well," she said. "And sometimes they take advantage of it. I think some of them think too much about themselves."

"In Europe a woman would not think of lunching with a man other than her husband, but it's a common occurrence in the United States. It is harmless, why should she not do it?"

"A woman should be permitted a certain amount of independence. She should be allowed by her husband to go on the stage or into motion pictures if she has talent. But in France, no husband would permit it."

"If I ever marry, the chances are I will choose an American man."

JACK DAWN, make-up expert, sculptor and painter believes the time is not far distant when the make-up will give way to the mask.

Dawn's formula for a mask type of make-up has resulted in a plastic mask so sensitive that it responds to the slightest movement of the facial muscles.

He is putting the results of his invention to a test in "The Good Earth," and it is being used to change Occidental faces to Oriental ones used to change Occidental faces to Oriental ones used to change Occidental faces to Oriental ones.

Dawn says his masks are made of a gelatin-like substance that may be colored to any shade to match the skin and that it is sufficiently porous to allow the skin to breathe freely.

He also introduced his handiwork in "Rhythm and Juliet," the Norma Shearer starring production. He believes the mask will fill a great need in pictures laid in foreign countries, and in other times and periods.

Dawn, like other make-up artists in Hollywood, is constantly searching for the right thing to perpetuate the fountain of youth in Hollywood.

To date, no one can estimate how greatly this group of workers have increased the longevity of the stars but many contend that, together with the hairdressers and beauticians, they have prolonged their lives at least from five to seven years before the camera.

A Max Factor representative, however, says that particular Hollywood expert in make-up is not attempting so much to prolong the life of stars beyond their present limits but to conserve space rather than time.

"By space," said he, "we mean the element of race and nationality. To change a Caucasian into an Oriental or an Indian. That seems to us more feasible than to preserve the youth of the actors. Already, we feel we have doubled their span of life on the screen."

or on a surveying crew than take a chance on eventually becoming a star.

Hollywood's newest merger has consolidated the outdoor hero and the man of the world. In fact, they have become interchangeable on a large scale for the first time since motion pictures began.

The producers' invitation once used to be: "Come into my parlor—on horseback." After a requisite apprenticeship at galloping over the plains, Gary Cooper, Randolph Scott, Richard Arlen, Warner Baxter, Bruce Cabot and others found themselves in tails, spouting Noel Coward-ice and gambling lethargically in so-called parlor dramas.

COOPER unquestionably set the pace for this sort of thing. If he could break box office records as an outdoor hero, and again appear with equal deftness in such erudite entertainments as "Design for Living" and "Desire," why couldn't others?

It was found that they could, and with ease—taking a hefty weight off the producers' minds. Bing Crosby, formerly thought the effete leader of the crooner-type school of screen heroes, is going for chaps and chapparel in "Rhythm of the Range."

Fred MacMurray, suaveest of the polite comedians since Wallace Reid, bounds a horse in the King Vidor production of "The Texas Rangers," and with him is Jack Oakie, who for so long was typed as a poolroom smart alec.

At the same time Randolph Scott is laying aside his buckskin buskin to become a social favorite in "And Sudden Death," the cinema warning against reckless driving.

Henry Fonda bolts from the tall grass to assume a gay role opposite Margaret Sullavan in "The Moon's Our Home."

Warner Baxter and Bruce Cabot drop recent suavities to "rough it" grandiosely in "Robin Hood of Eldorado." Robert Cummings kicks off his riding boots and puts on his dancing shoes for the lead opposite Eleanore Whitney in "Three Cheers for Love."

And even W. C. Fields is gingerly emerging into the out-of-doors in circus midway capers for "Poppy."

Versatility is the yardstick by which the studios now measure their own.