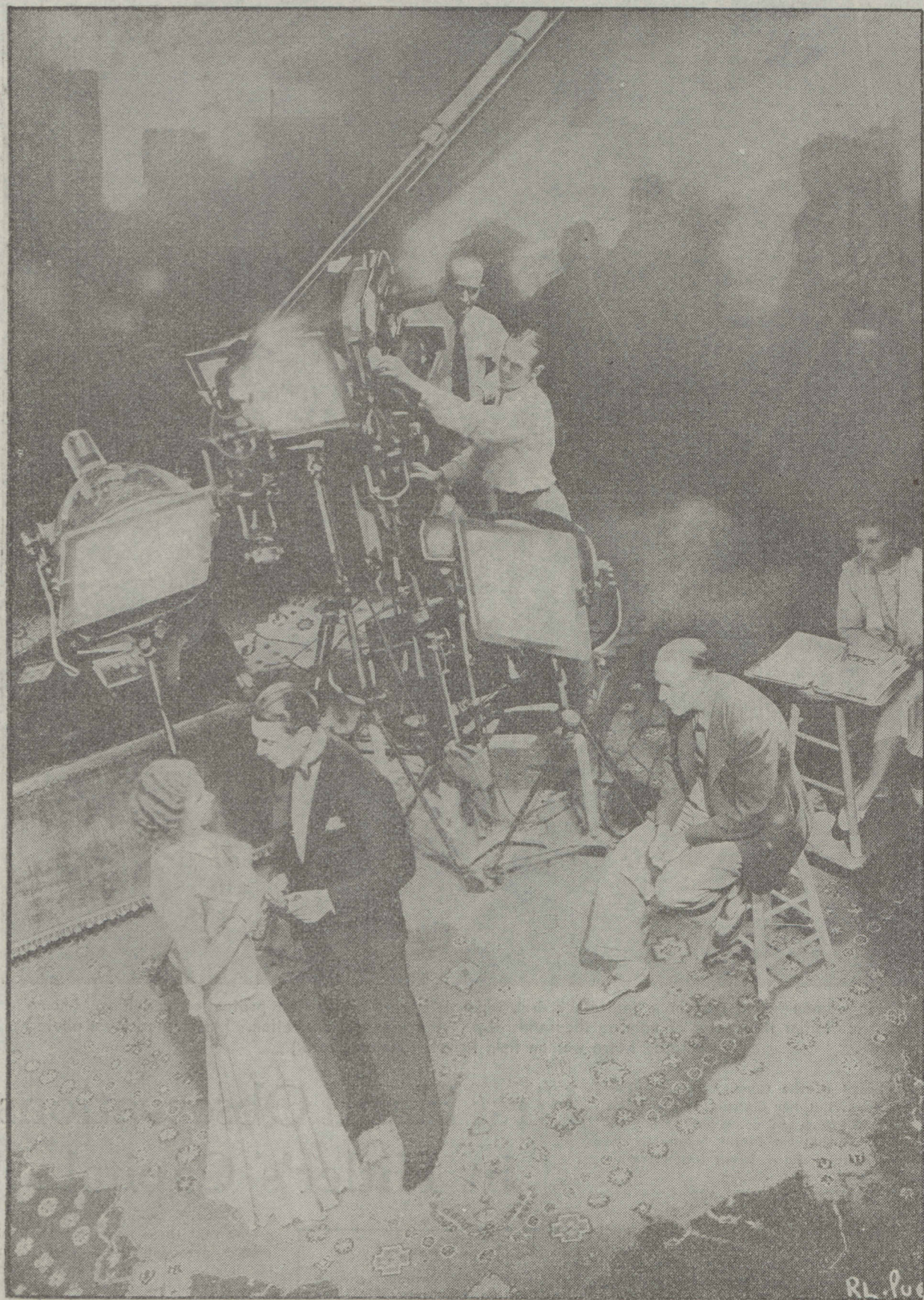


Hollywood's Human Shadows Make Jobs Easier for Stars



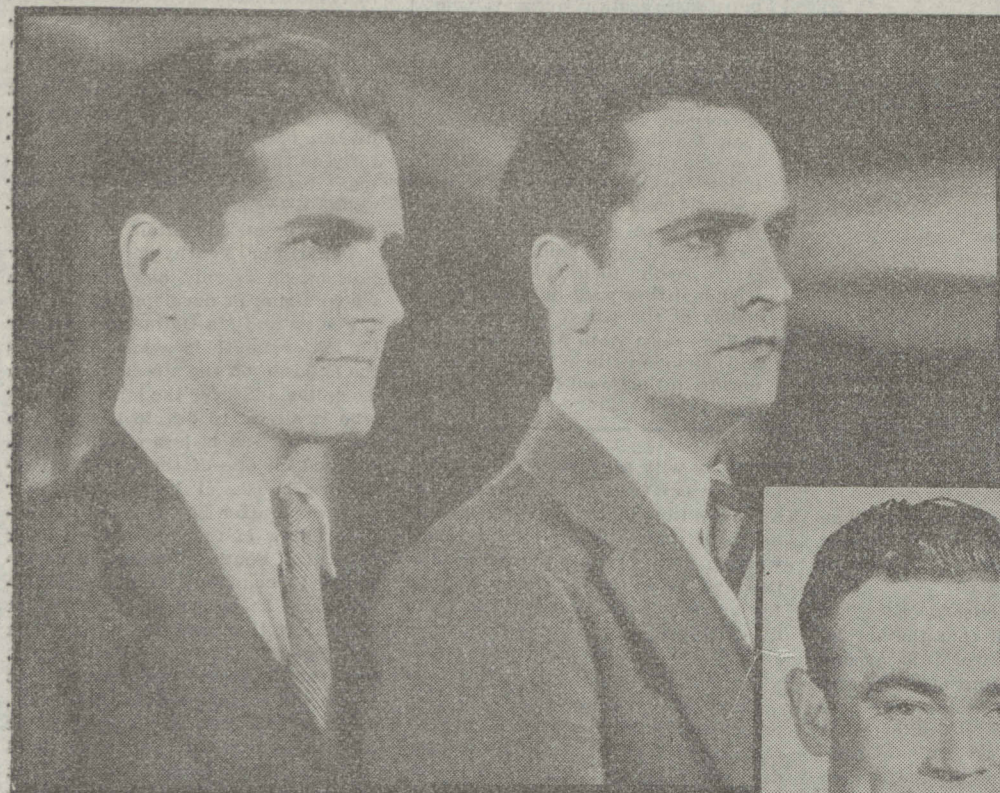
EVEN Baby LeRoy, youngest of the film comedians, has his stand-in. The chap who relieves the infant celebrity from boredom is Ronald Smith, aged two years. Baby LeRoy (in the automobile) is shown pointing out objects of interest to his professional assistant. Note the similarity in features of the two.



ELISSA LANDI'S stand-in, Jean Roth (right), showing built-up shoe to actress whose place she takes for focusing.



ILLIAN KILGANNON (above) prefers being a stand-in to working as a movie extra. She has had considerable experience, working at various times for several different actresses. At present she stands in for Mae West (above at left).



STAND-IN is a Hollywood term for a person who takes the place of a movie star while cameras and lights are focused. Stand-ins save wear and tear on stars by relieving them from preliminary posing. George Brent and Josephine Hutchinson are shown above on the spot before the camera just vacated by their stand-ins.



CLOSE friends in this case are star and stand-in, Jean Harlow and Barbara Brown (above at left) do not look a great deal alike in the picture, but when Barbara slips on a blonde wig one can scarcely tell her from the glamorous actress whom she serves as stand-in, personal secretary, and frequent purchasing agent in the matter of clothes. Often Jean spends week-ends with Barbara and her mother at the Brown beach cottage. Though Barbara is two years younger than Jean, she calls her friend and employer "the child." To keep her weight the same as that of Jean, Barbara diets.



CLAUDETTE COLEBERT has as her stand-in Pluma Noisom. Pluma gave up her career as a movie dancing girl to become the stand-in for Claudette in De Mille's "Cleopatra." She considered this quite a chance, because De Mille demands that his stand-ins go through all the lines and actions of the principals, an insistence that is highly valuable as dramatic training for the stand-ins. Pluma is trying hard to obtain a screen test of her own, and in the meantime is happy to continue as a stand-in for Miss Colbert. The portraits, that of Claudette (above at left) and Pluma (above at right) reveal no small degree of resemblance between the two young women. Eyebrows are strikingly alike.

SO CLOSELY resembling each other that they might be mistaken for twins are Fredric March, Paramount star (above at right), and his stand-in, John Westwood. Stand-ins always are assured of work during the duration of a filming of a picture. Their hours usually are short, they have frequent days off with pay, and they earn with little effort from \$40 to \$60 a week.

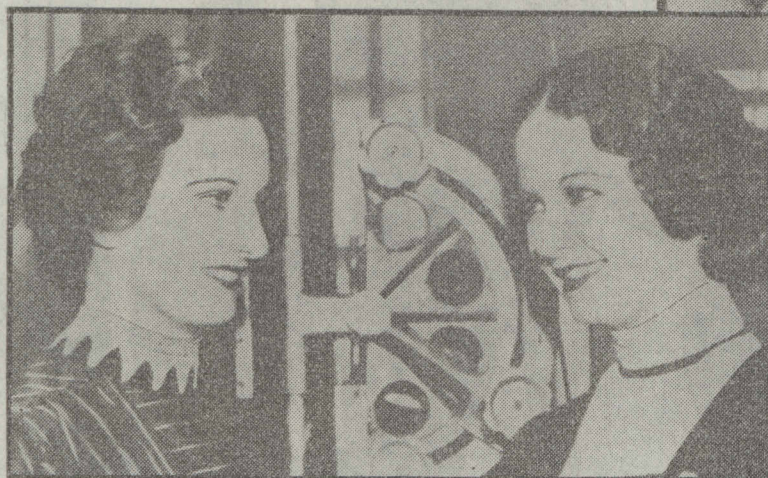


ANOTHER example of close resemblance is that of Joe Morrison (above at right) and his stand-in, George McCulloch. Their weights are virtually the same, likewise their heights. They both play golf left-handed but write right-handed. There is only ten days' difference in their ages. Before George got the job as stand-in his friends called him Joe Morrison. George cannot sing, but is not expected to.



SON of a distinguished Syrian nobleman, Victor José Sabuni (above at right) is employed as a stand-in for Francis Lederer (above at left). Sabuni was born in Mexico, has spent considerable time in the orient, and is educated in French, Arabic, and Spanish. Though it is on the books that he will inherit a sizable fortune some day, he prefers to remain in Hollywood in the hope that he will get his big chance in the films.

FIVE years ago there was selected for Edna May Oliver (above) a stand-in who has worked ever since for that star and for no one else. Lucille Caron (at right) is the stand-in, and hers has been a remarkably profitable job from the fact that Miss Oliver is almost continuously employed before the camera. Many stand-ins see in their jobs future recognition and elevation to fame because of their association with principals and directors. As movie extras they would get more money but not be so steadily employed. And also as extras they would not come to the attention so frequently of those exalted beings who produce the pictures. Being a stand-in always is a job full of hope.



THEY lunch together almost daily and spend much of their time together, do these two (above), Evelyn Venable (right), the rising young cinema star, and her stand-in, Edna Sallee (left). Movie celebrities, after all, are quite human and in most cases are not the arrogant creatures that they sometimes are represented to be. Many appreciate the efforts of their stand-ins. Sometimes this appreciation develops into true friendship, as it has in the case of Evelyn and Edna. Miss Sallee, who bears a close resemblance to Miss Venable, has ambitions to get along in the pictures and is waiting for a chance to be more than merely a stand-in.

THOUGH more often than not a stand-in may resemble his or her principal, as preceding pictures reveal, it is not entirely essential that there be more than a casual resemblance between the two. In the case of Cary Grant (right in picture at right) and his stand-in, Bob Johnson (left in picture) there is no great facial similarity, though the two are of somewhat the same type and approximately of the same height. Shadows cast by the studio lights appear about the same on Bob's features as on Cary's, so for the purpose of serving as an object for camera posing Mr. Johnson, the stand-in, does equally as well as would Mr. Grant, the movie star.

