



Behind the scenes with Grable and Haver reveals complexities of producing single musical number

Few people have any idea of the time, effort, talent and money that go into the making of the briefest scene on the screen. For example—two words, "musical number," on page 57 in the script of 20th Century-Fox's forthcoming *The Dolly Sisters*, were expanded into one of the picture's seven song-and-dance extravaganzas. It sparkles for six minutes before your eyes. It took nine weeks to make.

Tossed into the hopper of a modern entertainment factory, these two words produced a number which, although not in the "colossal" class, enlisted the services of more than 100 experts (see page 43) as well as the singing, dancing and acting talents of seven lovelies pictured at the left—Betty Grable, June Haver and five streamlined showgirls.

To start with, studio lyricist Mack Gordon, of *Did You Ever See a Dream Walking?* and *Chauffanooga Choo Choo* fame, brooded over some cosmetic ads in magazines circa 1915 (the time of the picture), came up with a song idea—*Don't Be Too Old Fashioned*. This was the inspiration for the *Cosmetic Number* (see page 43). Next, producer George Jessel and the composer, art director, dance director and costume designer planned production. Then it took four weeks to select the girls and rehearse the dances; two weeks to build the sets; two more weeks to rehearse and record the song and dance music. The actual shooting took six days. In the accompanying photographs LOOK takes you through each production step.

**6 Minutes on Screen,
9 Weeks of Work**



1 Lyricist Mack Gordon (235-pounder), composer Charles Henderson sell *Cosmetic Number* song, *Don't Be Too Old Fashioned*, to Jessel.



2 Designer Orry-Kelly creates costumes for Betty Grable, June Haver and five *Cosmetic* girls. It took four weeks to execute designs.



3 "Dance-ins" (instructors) Evelyn Eagle, Angela Blue interpret *Cosmetic Number* to stars Grable and Haver (backs to camera).



4 Recording song, Betty's and June's voices are "mixed" with symphony-orchestra music (behind glass partition) by a sound engineer.



5 Dance rehearsals take two weeks. Stars practice behind cardboard cut-outs depicting parts of song. June wears slacks to work.



6 Fitter slits Betty's fuchsia tulle skirt at behest of designer—the better to show off her famous legs.
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7 Art director Joseph Wright (right) checks elaborate set, built like a make-up box, with director Cummings.



8 Lighting set with 2,500,000 candlepower "goon," or "follow spot," is Phil Henderson's job. Crew men managing complicated spotlight are called "grips."



9 Make-up is June Haver's concern above. Shown in her dressing room, she's wearing a fuchsia-dyed headdress of paradise feathers, sequin-trimmed.



10 Prop-men polish bakelite floor from crew-hauled platform for waiting dancers. High gloss was achieved by six coats of paint, constant polishing.



11 Technicolor cameraman Ernest Palmer is using a meter (not a mike) to take a light reading on June and Betty, preparatory to shooting finished scene.



12 Publicity "Atilia" see taken of Mascara, showgirl (Elsie Langan) representing a cosmetic. Note blue and green eyes hand-painted on white gown.



13 Scene's sequence number (guidance for film cutter) is held up on marker for filming. Now all is set for shooting of musical Cosmetic Number.



14 Going into their act, Betty Grubb (left) and June Haver find themselves before the camera, which swings out on boom in front of stage.



15 As stars finish dance, curtains behind them part revealing giant cosmetic jar. Then showgirls (Lipstick, Rouge, Powder, Puff, Mascara) get cue.



16 Here is a six-minute song-and-dance sequence from musical "The Dolly Sisters" . . .

. . . and here are the crew and cast that worked nine weeks to make it.

Assembled on the Cosmetic set at right are some of the more than 100 studio craftsmen, technicians, designers, artists, musicians, cameramen and make-up experts who co-operated to produce a routine song-and-dance number for a big Hollywood musical. Note: director Irving Cummings, center, kneeling; Grable and Haver, at his left and right, respectively, the Cosmetic Number girls; Puff, at right with a studio cop's arm around her waist, and Lipstick, towering at left. You will see the result of their labors in *The Dolly Sisters*. Cost of production? A studio secret.

