

## 6 Minutes on Screen, 9 Weeks of Work

## 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 Sixters, were expanded into one of the picture's seven songand-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 Chattanooga 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 Cormetic 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.



Lyricist Mark Gordon (235-pounder), com-poser Charles Henderson seil Cosmetic Number song, Don's Be Too Old Fushioned, to Jessel



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



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



Recording sung, Bully's and June's spices



Donce rehearsols take two weeks. Stars process befored cardboard cut-outs depicting parts of song June wears slacks to work



Fifter slits Betty's fuchsia tulle skirt at beheat of designer—the better to show off her famous legs.

(Continued on next page)



7 Art director Joseph Wright (right) checks elaborate orl, built like a makeup tox, with director Cummings.



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



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



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



Technicolor comeromon Ernest Palmer is using a meter (not a make) to take a light reading on June and Betty, preparatory to shooting linished acene.



12 Publicity "stills" are taken of Mascara, showidth (Elaim Langari) representing a councie. Note take and green eyes hand-painted on white gown.



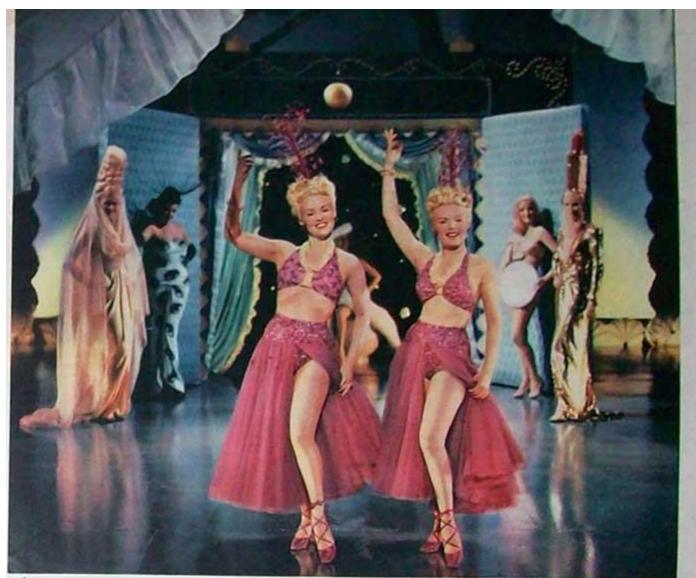
13 Scene's sequence number (guidance for than all catter) is held up on marker for filming. Now all is set for abouting of musical Correctic Number.



The Going into their act, thetty Grabbe (left), and June Haver and thereasts as before the semera, which seeings out on boom in treat of stage.



To As above finish dunce, curtains behind them part recogning great countrie jet. Then showgish (Lipetick Paulge Poweler, Pull, Maxima) get cue



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.

Astembled on the Cormetic set at right are some of the more than 100 studio craftsmen, technicians, designers, artists, musicians, cameramen and make-up experts who co-eperated to produce a routine song-and-dance number for a big Hollywood musical. Note: director living Cummings, center, kneeling, Grable and Haver, at his left and right, respectively, the Cosmetle 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 Susters. Cost of production? A studio secret.

