6 Minutes on Screen, 9 Weeks of Work

Lyricist Mark Gordon (136-pounder), composer Charlie Henderson sell Cosmetic Number song, Don't Be Too Old Fashioned, to Jewel.

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

 dances to instructors Evelyn Eagle. Angela Blue interpret Cosmetic Number to stars Grable and Haver (backs to camera).

Recording song, Betty's and June's voices are "dialed" with symphonic-orchestra music (behind glass partitions) by a sound engineer.

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

Filter also. Betty's famous title skirt at behalf of designer—the better to show off her famous legs.
Art director Joseph Wright (right) checks elaborate set, built like a makeup, seen with director Cunningham.

Lighting set with 2,500 candlepower "gown" or "yellow fog, is Phil Henderson's job. Crew men marking complicated spotlight are called "grips." Make-up is June Havoc's concern alone. Shown in her dressing room, she is wearing a forlornly-dyed hula-dress of parakeet feathers, sequins-trimmed.

Prop-men polish lakloul floor from crew-based platform for dancing, dancers. High gloss was achieved by six coats of paint, constant polishing.

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

Publicity "stills" are taken of Mauza, shaggy, Elsie Languish representing a cosmetic Nop, blue and green eyes hand-painted on white gings.

Scene's sequence number. Guidance for this number is held up on marker for filming. Now all is set for shooting of musical "Cosmetic Number.

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

As stars finish dance, curtains behind them part, revealing giant cosmetic jar. Then shaggy-haired (Lipstick, Rouge, Powder, Puff, Mascara) get cut.
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.