

PATHFINDER

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THE MOVIE WORLD



Make-Up Man

The modern make-up man in Hollywood is no glorified hairdresser. He is an artist who must be able to make a live actor look like almost anything under the sun and still feel human. One of the first and best make-up artists is Jack Dawn, of Metro-Goldwyn-Mayer. At 48, he has just finished the most ambitious face-building assignment of his career: the life-like imaginary beings in "The Wizard of Oz".



Making a Scarecrow of Bolger Was Hard...



But Turning Lahr into a Lion Was Easy

Dawn turned to make-up for a career chiefly as a matter of self-protection. At 19, after six years of vagabonding as a sailor and cowboy, the Kentucky-born lad was hired as a movie extra. To turn the extras into "Indians," the make-up artist merely splashed them with red paint that wouldn't come off. Outraged, Dawn soon decided to become a make-up man himself.

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"The Wizard of Oz"

After nine years of bone and muscle study and chemical experimentation, Dawn developed a mask of thin, rubbery material that would fit like skin and change expression with the wearer. He tried it out first on the Chinese in "The Good Earth," and was successful. Dawn's masks have revolutionized screen make-up.

To make them, he first takes a plaster cast of the actor's face. Then, utilizing natural features wherever possible, he sculpts onto the cast a face suitable to the fictional character to be portrayed. From this model, he makes his mask, using inlays to build it up wherever necessary. Composition of the material is Dawn's secret.

In the "Wizard," Dawn's masks were used for all the weird people of the Land of Oz. Biggest jobs were to turn Ray Bolger into a Scarecrow, Jack Haley into a Tin Woodman and Bert Lahr into a Cowardly Lion, and still let them look like themselves. Hardest of all, Dawn says, was the Scarecrow, for Bolger's head had to look as though it were stuffed with straw and tied on with a rope. The Lion, though, was comparatively easy and so real that everyone wondered why Bert Lahr hadn't always reminded them of a lion.



You'll Be Seeing

The Wizard of Oz (M-G-M): In Frank L. Baum's immortal "Oz" books, a little girl named Dorothy is whirled in a tornado from her Kansas home to the wonderful Land of Oz. Few readers could have imagined a more beautiful Oz than the one M-G-M has conjured up. In superlative technicolor, it shines and shimmers and glows with dream-like flowers, trees, houses and cities. Its people came out of a dream, too—the droll Munchkins (midgets), the repulsive Winged Monkeys, the good and bad witches (Billie Burke and Margaret Hamilton). Grotesque also, but more human in their appeal are the Cowardly Lion (Bert Lahr), the Scarecrow (Ray Bolger) and the Tin Woodman (Jack Haley). As they accompany Dorothy (Judy Garland) to find the Wizard (Frank Morgan), they are mawkishly sentimental and rather lovable, although most of their efforts to be funny fall quite flat. The songs are delightful and so is Judy. Children especially will love this film, and grown-ups will find it an eye-filling escape from politics and war scares.