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FALL 2021



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FALL 2021
what's inside



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Cover: Marietta Carter-Narcisse applies finishing touches to Rebecca Naomi Jones for *Genius: Aretha*. Photo by National Geographic/Richard DuCree



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“One can speak poetry just by arranging colors well.”

—Vincent Van Gough

Color theory, whether executed with intent or by learned practice, is the very essence of artistic work. It helps to shape the tapestry of the look for all the mediums within our industry. As make-up artists and hair stylists, we use color and various shades of light and dark to

design and recreate looks on all our characters. The full color spectrum is used whether they be on prosthetics for the looks of monsters, aliens or aging, to hair and wig work that create characters such as the blonde bombshell, Jessica Rabbit, or the Little Mermaid.

In color theory, colors are organized on a color wheel and grouped into three categories: primary, secondary and tertiary colors.

Each color has a complementary color that is the one opposite to it on the color wheel. For example, blue and orange are opposite each other, therefore, they are complementary to each other. When you place those complementary colors alongside each other, you can create a strong and vibrant contrast.

There are rules and guidelines that surround color and its use to create aesthetically pleasant visuals and there are ever-changing ideas of what colors will work for what mood or aura you are trying to present.

In the study of modern color theory, there is more emphasis placed on concepts of color space, hue, value and chroma. This modern approach was devised by artist and teacher Albert Munsell. What this is referring to is “three additive (or light-mixing) and three subtractive (or colorant-mixing) ‘primary colors’ to obtain colors that give a larger range of colors from their mixtures.”

Colors are also grouped into categories of warm and cool, those are red, orange, yellow with various tones within the family such as scarlet, peach amber and gold. Some have suggested these warm hues can also include browns and tans. The cool colors are primarily green, blue and purple which also include tones in the family of emerald, aqua, teal and magenta. Most grays fall under the cool tones.

Some experts have said when choosing make-up colors, there are only three main factors to look at when assessing a color. “Hue, otherwise known as its color, its saturation which is how bright or how muted the color is, and value, which is how light or dark the color is.”

When designing looks, if you incorporate color and its impact into that look, it can prove to be a powerful tool to contribute to the story. It is evident that color can help evoke certain emotions or even assumptions about a person. For example, what emotions are created when one sees a person wearing bright red to a eulogy or a black dress as a bride. While this is apparent with wardrobe, more subtle use of color can also work when you want your character to bring out certain emotions when they appear on stage and screen. How clever, when all is in harmony or even in discord if that’s what the character calls for.

None of this is a new concept as explained in the Max Factor Museum blog. There were make-up rooms, one for each type of leading Hollywood actor. Max Factor began his “Color Harmony” techniques in 1918 and customized make-ups for the individual actor and actress. When the studio opened in 1935, people could go into the four make-up rooms where each were different in tone, and it was said, “transformed the ‘look’ of Hollywood forever.”

Art and color is a personal experience for both the artist and those who experience it and there are many ways to express ourselves. I look forward to exploring and learning more about these theories and encourage all of you to do the same. After all, as John Ruskin states so eloquently, “The purest most thoughtful minds are those which love colors the most.”

JULIE SOCASH
President

THE ARTISAN

Official Magazine of Hollywood
Make-Up Artists & Hair Stylists.
Published in the Interest of
ALL the Members of Make-Up Artists
& Hair Stylists I.A.T.S.E. Local 706

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by Make-Up Artists & Hair Stylists,
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Valued Sisters, Brothers and kin,

Several years ago, I came across an article written by Henry “Hank” Vilardo—our Business Representative from 1959 to 1974.

Brother Vilardo was educating our members about the surge of new make-up artists coming into the industry (and into membership) in the late '50s: “It has been 13 years since the Labor Management Relations Act (LMRA), aka Taft-Hartley Act, was passed, and it’s not going away—so you can all stop your calls ‘to close the doors’ and demanding that I stop admitting new members into our union. Legally, we cannot keep qualified artists from joining—nor would we want to do this. We need these new members to fill calls and build power and esteem within the industry.” Wisely written in 1960, the LMRA is now 75 years old. Otherwise, I could have written this yesterday.



“
We need these new members to ... build power and esteem within the industry.
”

Growth Equals Strength. “A rising tide lifts all boats”—so embrace our new members!

Backstage or on set, this ‘new blood’ invigorates our industry and brings a diversity of skills and abilities, knowledge, and strength to Local 706. Union locals that expand their jurisdiction and membership prosper; locals that do not grow or change with the times will wither, stagnate and die. I see the pleas on Facebook: We need hair stylists next week! Prosthetic make-up artists needed! Help—we need barbers! Eighty percent of our Roster members are already booked; shows need to fill daily-hire calls—and producers are going to fill those calls. We need to be onboard.

“But I don’t want these newbies to ‘walk right in!’ I want them to suffer and wait for years—the way I had to!” Really? Is this progress—or is this still 1960 talking?

Taft-Harley Act (1947): The **1935 National Labor Relations Act (NLRA)**, aka the **Wagner Act**, was a boon to labor in the United States. It guaranteed the right of employees to organize into unions, engage in collective bargaining, and participate in job-related actions such as strikes. The NLRA was signed into law by President Franklin D. Roosevelt. Just 12 years later, the pendulum swung in the opposite direction with the Labor Management Relations Act prohibiting unions from engaging in some harsh labor practices, such as certain strikes, boycotts, picketing, and “closed shops” (barring or obstructing the right to union membership). It also regulated pensions and prohibited unions from contributing to federal political campaigns—a restriction that remains today. The act allowed states to pass anti-worker “right-to-work” laws (really, these were just an extension of the racist ‘Jim Crow laws’ of the South). President Harry S. Truman vetoed it, but Congress overrode his veto and the Taft-Hartley Act became law in 1947.

Changes in production—or in the wants and needs of producers, requires the unions to adapt too. However, for more than half a century, our members have equated “new members joining” with “losing their job”—except, this fear does not hold water. No jobs were lost when television doubled our ranks in the '50s or the TV commercial classification was added in the '70s. No careers ended when Theater and Pink Contract members came into membership in 1989/90, and no one became unemployed when our Theme Park unit joined in 2005—and it won’t happen when we rightfully represent make-up lab technicians and wigmakers working in the prosthetic labs.

Sad News: The passing of journeyman make-up artist Alan “Al” Fama last month—who served Local 706 as an Assistant Business Representative, then as Business Representative from 1994 to 2000—has affected us all. Everyone who knew Al can attest to his raucous wit, his staunch political views—and his commitment to this Local. Al was the guiding force for our Local after Howard Smit retired, and he was in charge when we sold the house on Chandler and moved into our current home on Hollywood Way. Rest in peace, Brother Fama. Howard Smit (1974-1994) passed in 2009; Henry Vilardo (1959-1974) passed in 2015. Rest in power, our dear departed union Brothers.

Theme Park hair stylist Sophia Tan-Nguyen’s correct answer *Six Feet Under* won her two (2) free quarters of dues! If you’re confused, please re-read my column in the Summer 2021 issue.

Taking a moment to welcome/get to know our new members.
Honoring our past by celebrating our diverse & proud future.
Being more inclusive and providing equal opportunities for all.
Being more involved in our union.

It all starts with you.

You are the union.

Please enjoy your issue of *The Artisan*.

Sincerely and in solidarity,

Randy Sayer

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Outstanding Contemporary Makeup (Non-Prosthetic)

“Sore Must Be The Storm”

Debi Young, Department Head Makeup Artist

Sandra Linn, Co-Department Head Makeup Artist

Ngozi Olandu Young, Key Makeup Artist

Rachel Geary, Key Makeup Artist



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We Stand for Reasonable Rest

by Sue Cabral-Ebert

This article is geared toward newer members, or those who need a refresher on how our negotiations are hard fought and need to be protected.

Late Friday night in March 1997, Brent Lon Hershman and I were the only two crew members left wrapping our trailers after a 19-hour day in Long Beach. It was our first week of production on *Pleasantville* and every day had been very long. The make-up trailer and the camera truck were right next to each other so we were talking about the weekend. We were bone-tired and although reports claim that hotel rooms were offered, neither of us ever heard about it. Brent had a sick kid and just wanted to get home. We got to our cars and headed home. I headed to Glendale, he headed to West Hills.

The next morning, my pager went off. It was production calling to see if I had made it home OK. That was when I learned I had made it home but Brent did not.

The psychological devastation of Brent's death was unlike anything we had ever experienced before. The production gathered the entire crew together and they brought in psychologists to help us deal with the trauma. New protocols were established to help avoid this from ever happening again. Coffee was served to crew members as they left the parking lot, hotel rooms were offered (openly, not secretly), or if you felt unsafe to drive, you were offered a taxi home.

I was left forever with the haunting memory of saying goodbye to Brent and wondering why I made it home and he didn't.

That experience is what began the 22-year saga of the 10-hour turnaround. It began as one-on-one discussions with producers and UPMS, getting up close and personal with the story in or to create change. Brent's wife petitioned the studios to limit the workday to 14 hours. Local 600 President Steven Poster and cinematographer John Lindley and I were the most relentless proponents for a 10-hour turnaround. Even when we were discouraged by (former) leaders in the industry, we were like a dog with a bone. It was the best way to memorialize Brent. Not only

did he and his family deserve it, every one of us who have worked extremely long hours and put ourselves in danger, deserved it too. It became our mission.

It was not easy. We would put it into our negotiations and got shot down every time.

It was exhausting, depressing and infuriating to be at the bargaining table, only to be treated like petulant children. The AMPTP just could not figure a way for productions to afford us one more hour of rest. It was dehumanizing, gut-wrenching and tearful. Especially frustrating was the fact that some of our own Brothers and Sisters from other crafts were not in alignment, fearful their overtime would be reduced. Truth. Local 706 stuck to its guns, we stayed on course.

“(We) were the most relentless proponents for a 10-hour turnaround. Even when we were discouraged by (former) leaders in the industry, we were like a dog with a bone. It was the best way to memorialize Brent. Not only did he and his family deserve it, every one of us who have worked extremely long hours and put ourselves in danger, deserved it too. It became our mission.”

Finally in 2018 (after three Basic Agreement contracts), we were able to enjoy the solidarity of our other locals. “Quality of Life” became the beacon for everyone in the IATSE. It wasn't just about health benefits, we actually needed to have a life.

The irony was that when the Producers/AMPTP finally bent to allow the 10-hour turnaround with several provisions, it was after a 27-hour day at the bargaining table. Although it wasn't perfect, we had won. Lindley, Poster and I were in tears, and the hug I got from President Loeb was unforgettable.

Contract negotiations are never easy. They are often

vitriolic. Those who have never experienced the process are often the first to say, “Well, they should...” There are those who shout and say, “We should demand...” Demand all day and night, the other side can still say no. The representatives at the bargaining table have to be bold and steadfast but do what is right for their members. You don’t win without persistence and often that doesn’t work either. Remember, it’s the other side’s job to say no. Everyone passionately works to achieve goals, but often it’s laborious, contentious and you don’t always win. There are very smart people on both sides.

It was heartbreaking that Brent Hershman lost his life, a wife lost her husband and family lost its father ... for a movie. It created a bond those of us on *Pleasantville* will have the rest of our lives. It broke friendships with those

who would not stand with us in solidarity.

But his death created change. We cannot waiver from that accomplishment. We cannot allow productions to reduce the hard-fought turnaround. It needs to be cemented into all of the contracts. Even one saved life is worth the blood, sweat and tears.

Please reflect when production asks you to “waive” as part of your contract how many years it took to achieve that one thing. You as an individual do not have the authority to “waive” any part of that contract. Both sides agreed to abide by the conditions. Be strong, straighten your backbone and remember what those who came before you may have sacrificed to achieve it.

“We Stand for Reasonable Rest,” and now you know why. Be passionate, be strong.

Growth Equals Strength: NEW MEMBERS WILL HELP LOCAL 706 GROW AND PROSPER

by Polly Lucke



Since the Taft-Hartley Act was passed in 1947, members of labor unions have been concerned about increased membership affecting job availability. The Act itself was created to limit the power of labor unions, prevent unions from using unfair labor practices (like wildcat strikes and political strikes), and eliminated the “closed shop”—a union closing its doors to future members.

Qualifying for the Industry Experience Roster (IER) and gaining membership in Local 706 has never been easy, and with the dramatic rise in the cost of living in Los Angeles in the last 25 years, taking the nonunion “60-60-60” path has gotten harder. Tax incentives have lured much of the lower budget films—that may have once shot in Los Angeles—to other states. These barriers have made it more difficult for BIPOC artists to get a foothold working in film and television and qualifying for membership.

We have been receiving calls in the last few months from members who are concerned we are “letting too many people” join Local 706—a concern that our members have vocalized for years... Remember: We are not legally able to ‘close our doors’ to new members—nor would we want to exclude others from membership. We fully support the IATSE position of “Growth Equals Strength,” and these new members will help Local 706 to grow and prosper. A rising tide lifts all boats.

Demand for artists who are skilled with highly textured/natural textured hair, barbering, prosthetic make-up, lace-front wigs and period hair styling is high, and we are pleased to offer those who have experience working on set the opportunity to earn their days toward placement on the IER and membership in Local 706. We expect to see a small surge in membership as a result.

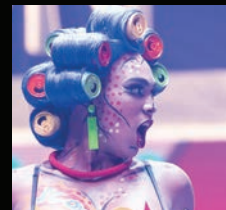
The marketplace has shifted dramatically in the past few years. More shows are creating characters that require prosthetic make-up, and many more shows feature multi-ethnic casts. The trend in textured hair has shifted from styles that are achieved by chemicals, heat and product to looks that embrace the beauty and variety of natural curls and coils. Male actors expect to have skilled barbers tend to their needs in the trailer—not at a barbershop on their own time. Just as blow dryers and precision haircutting changed the beauty industry in the 1960s and ’70s, the natural hair movement and the diversity of casting has changed the needs of Hollywood today.

If working with textured hair or applying make-up to darker skin tones lies outside of your skill set, the time has come to educate yourself. Take some classes online or in-person—or look for a mentor within our membership. The work we perform—whether make-up or hair styling—requires practice and ‘hands-on’ experience. We do not want to see our members left behind as the market changes and moves forward.

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Dwayne Ross, Hairstylist
Tamara Tripp, Hairstylist
Johnny Lomeli, Hairstylist



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2021

Aug. 8 Board of Trustees Meeting at 10 AM
Aug. 9 Executive Board Meeting at 8 PM
Aug. 15 **General Membership Meeting (Virtual) 2-4 PM**
 Mentors/Young Workers Meeting noon-1 PM

Sept. 6 **Labor Day holiday (office closed)**
Sept. 12 Board of Trustees Meeting at 10 AM via Zoom
Sept. 13 Executive Board Meeting at 8 PM via Zoom
TBD Primetime Emmys & Governors Ball

Oct. 3 Board of Trustees Meeting at 10 AM
Oct. 4 Executive Board Meeting at 8 PM
Oct. 31 Halloween

Nov. 7 Board of Trustees Meeting at 10 AM
Nov. 8 Executive Board Meeting at 8 PM
Nov. 14 **General Membership Meeting (Zoom) 2-4 PM**
 Mentors/Young Workers Meeting 10:30 AM-noon

TBD **SF General Membership Meeting (Virtual) at 7 PM**

Nov. 25-26 **Thanksgiving holiday (office closed)**

Dec. 5 Board of Trustees Meeting at 10 AM
Dec. 6 Executive Board Meeting at 8 PM
Dec. 23 **Office closes at 2 PM**
Dec. 24 **Christmas holiday observed (office closed)**
Dec. 30 **Office closes at 2 PM**
Dec. 31 **New Year's holiday observed (office closed)**

*Dates subject to change

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HAIRSTYLISTS

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Theme Park, Theater & Broadcast Television News

BY PATRICE K. MADRIGAL
Theater Business Representative
I.A.T.S.E. Local 706

“If I have seen further than others, it is by standing upon the shoulders of giants.”

—Isaac Newton

Paul Huntley was someone I considered to be a giant. Born in London, England, July 2, 1933, and just recently passed away July 9, 2021. To say I was in AWE of him was an understatement. I worked as a crew member and then later as a Department Head at the Ahmanson Theatre and was fortunate enough to meet and work alongside of Paul. If you met Paul, you'd know he had a way of calling you “Darling” that could either be telling you are in trouble and messed up terribly or you did exactly as instructed and great job! He was patient and kind and had an onery smile that made me laugh. He was instrumental in creating hair styles for leading women and men all across Broadway shows and more. Although one of the giants has left the playing field, he has passed the torch and left us with so much knowledge (not to mention so many great stories). R.I.P. Paul Huntley.

There is light at the end of the tunnel for theater. We have some newly released show schedules for some theatrical houses in California, as well as some road tours. Disneyland and continued to slowly bring back more members. All have not returned yet, but we are nearing the rest of the company of cast members. network TV has some more members working as well.

Don't Quit

When things go wrong, as they sometimes will;
When the road you're trudging seems all uphill;
When the funds are low and the debts are high;
And you want to smile but you have to sigh.
When all is pressing you down a bit-
Rest if you must, but don't you quit.
Success is a failure turned inside out;
The silver tint on the clouds of doubt;
And you can never tell how close you are;
It may be near when it seems far.
So stick to the fight when you're hardest hit-
It's when things go wrong that you must not quit.

—John Greenleaf Whittier

As always, I am here to listen and help answer questions.
Please feel free to reach out to me anytime.

In solidarity and unity,
Patrice K. Madrigal
pmadrigal@ialocal706.org



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Samantha Ward, Makeup Artist • Scott Stoddard, Makeup Artist • Pepe Mora, Makeup Artist
Cale Thomas, Makeup Artist • Carlton Coleman, Makeup Artist • Scott Patton, Prosthetic Designer



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IGN / Laura Prudom

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MANDALORIAN





LOOKING AT THEM

— HAIR —

BY JOHNNY VILLANUEVA

DEPARTMENT HEAD HAIR

Howard Berger and I work closely together and bounce ideas off of each other and together, we make a great pair. We started this endeavor together, researching classic 1950s styles for hair and make-up and from there, we both went into our own areas of expertise. Mine being hair and his being make-up. This was an exciting show to work on; not only the talent of the writers and the actors but the behind-the-scenes talent as well. I can't say enough about the amazing costume designer Mari-An Ceo. Her costumes set the tone for the whole show and along with hair and make-up, helps it all come together.

My brilliant team consisted of my key, Sheila Cyphers-Leake, who was responsible for all of Deborah Ayorinde's (Lucky Emory) hair styles, of which there were many. Along with Gloria Conrad and Nick Castellanos, and the famous DaMarr Ward, aka Dee, not to mention a host of talented Local 706 stylists such as Iraina Crenshaw, Stacey Sokol, Steve Soussanna, Theodora Katsoulogiannakis and Stacey Bergman.

My team was beyond great in so many ways and especially in helping to create the very detailed hair styles that were required daily. Some days we had as many as 100 extras that also had to fit the period and of course, all look different. The 1950s were a very unique era for style and has always been one of my favorites.

After deciding on looks for each character, we then proceeded to have wigs custom made and sample styles designed to show



Johnny Villanueva with Alison Pill (Betty Wendell)



Gloria Conrad with Dirk Rogers (Miss Vera)



DaMarr Ward with Ashley Thomas (Henry Emory)



Stacey Sokol applies finishing touches

Little Marvin, our showrunner, for his approval. That's when the fun begins! My team and I really enjoyed putting these hair styles together and truly looked forward to the creativity each day.

We were also tasked with going back in time to the 1800s looks for an ultra-scary group of religious fanatics. This was especially challenging to portray them as religious yet scary at the same time. They were supposed to be ethically intact people. However, they were actually quite evil. In my opinion: Howard, Mary-an and I were able to get that exact look to portray this demented extremist group.

During this adventure, we were suddenly hit with COVID as most of you know, it put a hold on production for several months. It was challenging to go back to work after so much time had gone by. However, I can't say enough about how everyone just rallied together to get back into the swing. That's just what we did. We carefully traveled to New Mexico and resumed filming. It was a pleasure working with local professionals who stepped in while we were on location. They were very helpful and knowledgeable with regards to the history of the territory and we were grateful for their help.

We are proud to have been a part of a show that helps to shine a light on 'the horrors of racism.' By bringing the reality of racism to the screen, it may open some eyes to just what a horrific problem hatred in any form is to humanity. At times, it was hard to watch and imagine that these behaviors actually took place. We have come a long way since then and we all concede there's more to be done. Howard and I have always maintained a diverse welcoming environment. We use our experience to build up our colleagues. We strive to make our work environment a great experience. •



L-R: Howard Berger and Johnny Villanueva

— MAKE-UP —

BY HOWARD BERGER

DEPARTMENT HEAD MAKE-UP/
SPECIAL MAKE-UP EFFECTS

In August 2019, producer Donald Kurt first introduced Johnny Villanueva and me to a writer and showrunner who grew up on all the films my make-up effects company, KNB EFX GROUP, had created for more than 34 years. Showrunner Little Marvin spoke the same language as us regarding horror and special make-up effects, and we felt we had known him our entire lives.

The Amazon series *Them* was going to film in Los Angeles so it just kept getting better and better as we knew we could bring in heaps of Local 706 make-up artists and hair stylists to work the next eight months on this show, set in 1953 in Compton. The show centers around a Black family that leaves North Carolina after a tragedy to pursue a new life in California. Sadly, things don't go their way as they are confronted with extreme racism from their all-white neighbors, as well as a supernatural element that haunts the neighborhood.

After reading the 10 episodes, Johnny and I were hooked and began researching looks and what would be appropriate for the period, as well as needing to come up with some pretty intense apparitions that haunt each character.

Since first meeting on *Lone Survivor*, Johnny and I have become fast friends. We have run the make-up and hair



Howard Berger with Ashley Thomas (left)



Jamie Kelman with Christopher Heyerdahl as The Black Hat Man



Jennifer Zide with Deborah Ayorinde as Lucky Emory



department together on 13 projects and it has been one of the best working relationships I have ever had. We collaborate on everything between make-up and hair. Each decision is made together regarding the characters' looks, how we run the departments, and who we bring in as crew.

It is vital to have a crew that is on board with us and works well together. We always begin a show with a crew meeting stating the most important thing is to have fun, as the work is one thing; but having a good time together is essential, knowing the reality of spending more time together than we will with our own families during production.

We had all just completed working on *Space Jam: A New Legacy*, so it was an easy transition regarding the crew, once hired. I brought in Jennifer Zide Essex as my key, Akiko Matsumoto as my third, and asked Todd McIntosh and Melanie Tooker to be part of the main crew. We all loved working together on the previous show and wanted to stay as one team for as long as possible.

We began filming October of 2019 in California cities Pomona and Pacoima, with 10 episodes ahead of us, with dozens of main cast, and at times, several hundred BG actors. We assembled great 706 crews with skilled and talented people such as Jamie Kelman, Jeni Novak, Patricia Messina, Erin LaBre, Kim Fiallo to name a few. Everyone was poised and ready to emerge themselves into 1953 and the terror within.

We needed to come up with many looks for our lead actors; Deborah Ayorinde (Lucky Emory) and Ashley Thomas (Henry Emory) who played the parents and their two children Shahadi Wright Joseph and Melody Hurd. Their journey starts in North Carolina, a little more relaxed and happier. As tragedy strikes, we see the wear and tear in their looks as they travel to Los Angeles to begin a new chapter in their lives.

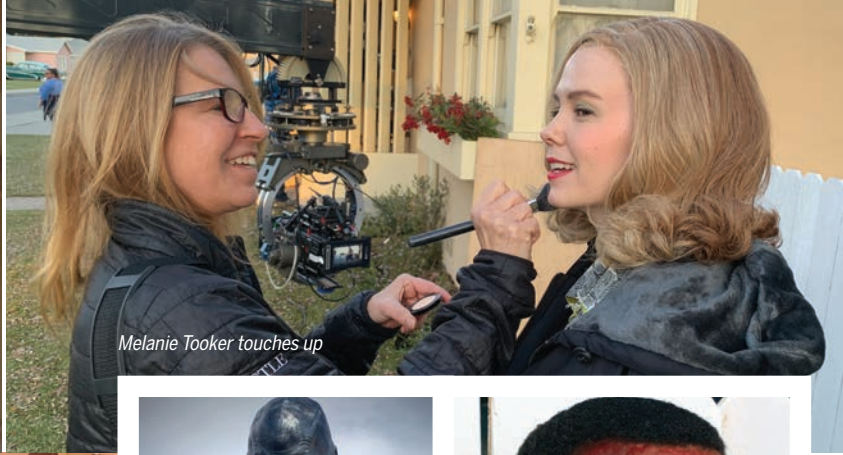
Jennifer Zide Essex handled Deborah's day-to-day looks. She co-designed the stages, along with the actress as I wanted her to make this her own. Deborah, being naturally beautiful and attractive, we wanted to keep her looks, but we also wanted to show what she had been through, and she allowed Jennifer to go the distance and bring her down several notches to make her make-up believable as she begins to crack and then regain her strength toward the end of the series.

I handled Ashley's looks ranging from a clean-cut manicured look to a man on the edge, to a severe casualty look at the end of the show. I accomplished this with facial hair changes, including a custom-tied beard and mustache with hand-laid overlay hair. The prosthetics for the last two episodes were produced by KNB EFX under the watchful eye of Local 706 make-up artist and KNB shop supervisor Carey Jones. Under Johnny's supervision, Nick Castellanos established Ashley's hair and then DaMarr Ward came in to followed it through the remainder of the shoot.

Uplifting story about DaMarr. We had hired him to work background. Mid-day, we discovered he was not in the union, a mistake on my part, so always check with dispatch when hiring. We were very shy of barbers, so I called Randy Sayer at the 706



Da Tap Dance Man



Melanie Tooker touches up



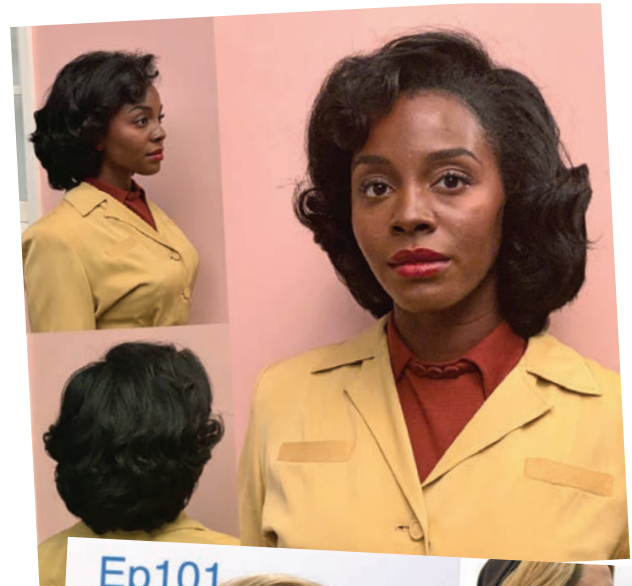
Mike Mekash applies lipstick



office and pleaded my case for a Skills Waiver. DaMarr felt so horrible that he let us down as he was under the impression he was union, but his paperwork had not been processed by Contract Services yet, so he was out of luck. Both Johnny and I talked to DaMarr and said that we would find a way to make this happen and he would be in compliance and get his days to qualify for Local 706 membership. With the help of Randy and production, we were granted a waiver and DaMarr was able to work the next week once things were worked out. Needless to say, the day he hit his 30 days, we all celebrated as he was now a proud 706 member. I think this was the first time he really realized how important it is to become a member and he has been working ever since.

Now back to the show.

One of the standout characters in the series is Da Tap Dance Man performed by actor Jeremiah Birkett. Da Tap Dance Man is Henry's apparition. He is the personification of how Henry believes he is seen through the eyes of his white co-workers and neighbors. The look was designed at KNB EFX by John Wheaton via Photoshop art, then perfectly applied by Todd McIntosh. At first, we spoke about using prosthetics, but when Jeremiah was cast, we saw that would not be necessary and this design should be executed with make-up, dentures and contact lenses. Jeremiah is so expressive and animated, that any prosthetics would disguise the work he would do as the actor brings the character to life. I always say we help create 50 percent of the character and then the actor does the other 50 percent to bring it to life. This was a great example of that. It was truly horrifying to watch his performance on set as he brought this character to life.





Jennifer Zide and Sheila Cyphers-Leake do touch-ups on Deborah Ayorinde



Howard Berger makes a mess



Jamie Kelman with Dirk Rogers

Todd's process for Da Tap Dance Man make-up is as follows:

Start with

- Opposite wipes.
- Outline the shapes with white pencil.
- Fill in all areas with black pax except eyes and eyebrows.
- Fill in all white areas with white pax except eyes and eyebrows.
- Use Jordane for all repainting black-and-white areas.
- MAC shine over all at last minute as it eats the pax eventually.
- Bite nails as the make-up disintegrates.

There were so many challenges on this show with all the different looks and transformations required. One character, Miss Vera, was originally designed for another actor. Designs, prosthetics, custom wigs, contact lenses and dentures were all created and tested. In the eleventh hour, it was decided to switch gears, hire a new actor and redesign the character's look. I strongly suggested creature performer/actor Dirk Rogers, who I have worked with several times before. I also decided to forego the heavy prosthetics and only use small Pros-Aide transfers around his cheeks and eye sockets, WM stipple and make-up, along with new custom-made wigs, dentures and contact lenses. Dirk was fantastic and I really enjoyed doing this make-up with Jamie Kelman. Making this a more simplistic approach opposed to what would have been the norm, reminded me that less is more. Dirk really brought her to life, as great actors do.

Them was a wonderful project, something I had never done before. I learned a lot from the other artists working on the show. If I feel I am less than stellar in one aspect of make-up, I hire artists that I believe can do it better than myself and I continue to learn from their expertise and experience. You never stop learning and that is what makes everything so much fun. •



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MORE THAN A POWDER PUFF AND A LIPSTICK...

BY MARIETTA CARTER-NARCISSE

MOTHER, WIFE, DAUGHTER,
GLOBAL EDUCATOR,
DEPARTMENT HEAD MAKE-UP,
PRODUCER, AUTHOR

It was a rainy South Florida afternoon. I'd just finished a lecture at South Florida Fashion Academy and I was heading to my car, trying to dodge the heavy downpour. No sooner did I fasten my seatbelt when my cell rang. It was my longtime friend and former agency client, Angie Wells. She asked if I was still doing make-up because she had just passed my name and number on to a director friend of hers who was going to reach out to me. I had barely hung the phone up with Angie when it quickly rang again. I didn't even get a chance to pull out of the parking lot.

With the rain beating down on my car roof, I listened carefully to the gentle voice on the other end, director Anthony Hemingway. The conversation went something like this: I just got your name from Angie Wells. What is your availability? I told him I was available. We spoke as though we had known each other for years. We had so many mutual friends in common, it was more like one degree of separation instead of six. He gave me a synopsis of the project, written by the incomparable Pulitzer Prize winner and show runner, Suzan-Lori Parker. *Genius: Aretha*, the third installment of the Ron Howard/Brian Grazer award-winning *Genius*



Emilia '97





Opposite page, from top: Marietta Carter-Narcisse. Photo by Cristina Rosario; Carter-Narcisse with Samuel L. Jackson (The Negotiator); on the set of Genius: Aretha with TI. This page, top row: On the set of Genius: Aretha with Courtney B. Vance. Photo by National Geographic/Richard DuCree; with John Singleton and Tyrese (Baby Boy); Avon Brazil MasterClass. Above: With Denzel Washington and Spike Lee in Egypt (Malcolm X).

series, in conjunction with Nat Geo. A period piece spanning some six decades on the iconic musical genius, Aretha Franklin. He said the job was mine as far as he was concerned. He just needed the final approval from the show runner and the line producer.

My life has always been an interesting mix of family, work, play and self; a complexity of twists and turns, ups and downs coupled with meandering highways and byways ... sometimes I am not quite sure what's going to happen... God is in the driver's seat; I am merely a passenger.

Just a couple of weeks prior to this call, I had told my hubby that I was going to start exploring my options for retirement, since Florida is not exactly the hub of moviemaking. Plus, to further contribute to my motion picture health and welfare, any job I get requires me to fly to Los Angeles first, then my final destination, or it will not be credited. I had already lost my journeyman roster status after all these years. So, what's the point! I might as well retire. That was my feeling. Then here comes this phone call out of the blue.

For me to regain my roster status, I would have to fly to L.A. to attend the mandatory journeyman classes offered through

Contract Services Administrative Trust Fund. The problem has been the timing, never convenient, and always impractical. I am the full-time caregiver of my almost 93-year-old mother. The classes are not all together, they would require several trips.

Bottom line: With the expense and the inconvenience, it's just not worth it ... moving on. Time to retire, then here comes this phone call.

Genius: Aretha was going to be shot in Atlanta, less than three hours flying from my home in South Florida. Since I was a last-minute hire, I could not justify a 5½-hour flight to Los Angeles, then another six hours to Atlanta. I could not do it. Guess what? I was penalized. Every hour that was earned on this project was pulled from my Motion Picture Health and Pension Plan, as well as all the qualifying hours for my health insurance. I was mortified. So close and yet so far.

However, that's a separate story.

Before I digress. How did I get to this point?

I am an immigrant. I arrived in America on January 2, 1971, John F. Kennedy International Airport, Brooklyn, New York. This was before jetways. You walked across the tarmac to enter the terminal building. This was my first flight ever, Pan-American Airways Flight 1423, nonstop from Barbados to JFK. We landed shortly after the biggest blizzard New York had experienced in 15 years had just swept through the city. It was freezing. I had never seen snow. Cold to me was the brisk country air of 78 degrees blowing through our home in the late January evenings.

Like most immigrants, I too, through my parents' eyes, was looking for the American dream, where you can be anything you want to be. Me, a little green-eyed, snuffy-haired, brown-skinned girl from the countryside of Barbados, the most easterly of all the Caribbean islands. You know, the place where Rihanna comes from. And the only place outside of the United States where George Washington ventured. He took his brother Lawrence there to recuperate from tuberculosis.

Here I go digressing again. You see, I feel like I must give you the whole picture.

So, how did I end up in Hollywood anyway? My life's journey was already chartered, I just had to find the blueprints or was it the yellow jellybeans along the way?



In February 1983, I bought a one-way ticket from Frankfurt, Germany, to L.A. At that time, I had no idea I would be pursuing a career in the entertainment industry. I was 24 years old. I'd just left New York with all intentions of living in Europe for an indefinite period. I hitched myself to my youngest brother, Ian Malcolm Carter, a fellow union member of the costumers, Local 705. At the time, he was working with the hit R&B group, The Commodores. Little did I know how much my life would be affected by those I happened to meet. I was introduced to a lifestyle and people who would become an integral part of my story. Since this was The Commodores European tour, they were performing at some of the biggest music festivals across Europe. The first of which was MIDEM, Marché International du Disque et de l'Édition Musicale. This event takes place at the Palais des Festivals et des Congrès in Cannes, the south of France.

I was mesmerized by the collection of artists on stage. I was seated in the fourth row from the stage totally absorbed in the performances, which culminated in a grand finale with Melissa Manchester, Jean-Luc Ponty, The Commodores, and Aretha Franklin. I had no idea that of all things, 38 years later, I would be hired to do a limited episodic on Ms. Franklin. Even more ironic, I found a photo that I had taken that evening. Life sure has a way of coming around full circle. I also met Jeffrey Osborne while walking the streets in the south of France. A few years later, I did make-up and hair on two of his music videos.

So many events in my life were foreshadowed by others. Through a scholarship while I was in junior high school, I interviewed the late Mary Wilson of The Supremes. OMG, I was 13 years old, still acclimating to life in this vast city. Years later, while living in L.A., I was hired to do her make-up for a photo shoot. And a few years ago, when I was producing a docudrama on Barbados, she agreed to be interviewed about The Supremes' 1966 performance for Barbados' independence from Great Britain. The Supremes' "You Can't Hurry Love" was the first American 45 record I had ever listened to. It was a gift from a cousin who had visited Barbados prior to us arriving in the U.S. It's one of the few things that I brought with me to the States. Let's say, this was a real moment for me.

Counterclockwise, from top: Carter-Narcisse with Whoopi Goldberg and Jerry Zucker on the set of Ghost; with Yaya DaCosta on the set of Whitney; Milene Melendez, Marietta Carter-Narcisse and Caroline Monge (make-up team - Genius: Aretha); Jordin Sparks for Ebony magazine; Lynn Whitfield in Eve's Bayou.





Top row, L-R: Carter-Narcisse with Tina Turner wearing make-up done by Tina Turner to show her 1960s and '70s stage looks; The Commodores and brother, Ian Carter. Left: Best friend Robin Siegel with Carter-Narcisse.

Not everyone you encounter or become friends with stays in your life forever. Some are drive-bys. Some are just passing through. Some show you who you are. Others teach you something you didn't know about yourself. While others truly mold you or remain lasting fixtures. When all the walls around you crumble, they are the doorjamb that remains standing.

Thank you, Robin Siegel, my closest and dearest friend and fellow Local 706 Sister, for being my doorjamb. She was the first professional make-up artist I met upon my arrival in L.A.

We met on the set of The Commodores' *Nightshift* music video. I came to assist my brother with the costumes that I had lent a helping hand in making. He introduced us and made sure we had exchanged numbers. Up to that point, I was freelancing for some of the major in-store cosmetic brands, including Revlon Cosmetics, which at the time was in selected department stores. I started freelancing for them in New York, so when I arrived in Los Angeles, I reached out to the local rep and was hired on the spot.

My freelancing for cosmetic lines was interrupted by a call from Robin three days after meeting her. She had been hired to do a Jeffrey Osborne video and wanted to know my availability.

There goes that word again ... the most profound word in our industry ... followed by the most profound questions: "What's your availability?" or "Are you available?"

For *Genius: Aretha*, of course I was available! Ironically, at the same time I was chatting with Anthony Hemingway, my résumé

was being submitted to the production supervisor by another friend, Local 798 union make-up artist Denise Tunnell. When the job is for you, seems it's yours and no one else's.

Unlike past period features that I came to do, like *Malcolm X*, *What's Love Got to Do with It*, *Eve's Bayou*, and all the other period pieces, this was different. It was a fast-paced, limited series ... just eight episodes. I knew this was going to be challenging, several decades and numerous real-life musicians, music executives, and all of Aretha's immediate family to recreate. My first hurdle was putting my team together. Being unfamiliar with many of the artists in Atlanta, I reached out to who I already knew, Caroline Monge and Milene Melendez. Both had relocated from South Florida to Atlanta and were more familiar with the make-up and hair landscape there.

They agreed to work with me. Can I tell you, this was one of the best professional decisions I ever made. These are two of the most talented and amazing women I have ever shared a make-up trailer with. We covered a lot of territory in a very short period. As soon as our deals were solidified, we hit the pavement running. Research, accuracy, authenticity, that's what we needed to bring to this project.

Working with Anthony Hemingway is every artisan's dream. This is a director who gives you a firsthand look at his innermost thoughts for his characters, his vision for them, and the direction he wants to take them in. He immediately emailed me the color palette in which we would be shooting. Armed with this knowledge, I proceeded to create my pre-production strategy. I work with multiple lists simultaneously. As I thought of something, I forwarded it to my team to be added to the numerous Google documents we created. By the time I arrived in Atlanta, it was just a matter of physically purchasing or implementing the lists we'd created. There was so much to do to get started. However, being organized upon arrival made a difference. We could have used an additional two weeks of prep. We didn't have it so we had to do the best we could. Doing make-up tests really helped to narrow down looks for our principals.



L-R: Carter-Narcisse on stage in Japan; with Cindy Crawford on the set of Fair Game.

Each decade was accompanied by its own set of challenges, the right shape, length and color of the nails, the lipstick color and texture, plus the shape of the mouth. The placement of blush. The eyebrow shape, the right color and texture of eye shadows. And then numerous tattoos to cover. The shape of the beards, sideburns and moustaches were also quite critical. Many of the musicians had stylized beards and/or moustaches. Our wigmaker, Gretchen Evans, did a spectacular overnight job creating the necessary sideburns, beards and moustaches. Jerry Wexler, played by David Cross, had three custom-made sideburns. Courtney B. Vance had two custom-made moustaches. Since TI was a last-minute hire, his moustache was laid on every time he worked. Malcolm Barrett, Aretha's first husband, also had custom moustaches and beards. When everything else failed, we resorted to floating the facial hair. The adhesives took turns giving us the blues. Extreme temperatures were not our friends. This was probably one of our more challenging tasks, along with the numerous tattoos and the square bejeweled nails.

After shooting for five months, like all other shows, we too broke for COVID and prayed that everyone stayed safe and healthy. Six months later, we were one of the first to start up in Atlanta. This required so many new and inventive protocols because we were all scared and petrified dealing with this new unknown variable. Regardless of how cautious we were, we did have several outbreaks of COVID, which caused production to reboot a few times. I flew home on Thanksgiving Day 2020. This was my first time seeing Hartsfield-Jackson Atlanta International Airport almost empty and a Delta flight that you could eat from the bathrooms. It was probably the cleanest ever.

These little things suddenly become your entire existence when you are working on a period piece. You simply cannot accomplish these looks by yourself. Grateful to all the additional make-up artists who worked with us to bring this to fruition, especially during COVID.

It was also a pleasure to work with Cynthia Erivo's make-up and

hair team of Terrell Mullin (make-up) and Coree Moreno (hair); our hair team lead by Emmy Award winner Louisa Anthony, key hair stylist Tracey Moss and barber extraordinaire Victor Paz, and our fearless costume designer Jennifer Bryan and her splendid wardrobe team.

I worked nonstop most years, finishing one film and starting another swiftly. Sometimes two simultaneously. This was not without trials and tribulations. Being the only Black person on the crew or being told that production must let the actress know I was Black before finalizing my deal, wasn't always easy to navigate. With God's strength, I prevailed. Once my kid was born, my priorities shifted; my family became my primary focus. Moving to South Florida gave me a chance to spend the critical years of shaping my child's path, as well as meaningful time with both my parents and my in-laws. Was it worth it? Hell, yeah!

Even though my in-laws and my father are no longer with us, I get to rear my mum, as part of the "sandwich generation," trapped between raising your children and taking care of aging parents. So, when asked how many kids I have—my response is an almost 27 year old and an almost 93 year old. She gets to enjoy the fruits of her labor as she watches her grandson evolve into an amazing human being. Remember that American dream I mentioned, well, that's her grandson. He is a product of immigrant mentality and the American dream. All the sacrifices... I would do it all over. My son Grégoire matriculated in College Academy at Broward College at the tender age of 14 and graduated in 2011, at age 16 with his high school diploma and associates degree. He then entered Florida State University and graduated in 2013 at age 18 as the youngest ever in the 170-year history of the school. Then at 19, onto the University of Miami where he completed his master's in 2014.

I didn't do any key part of my life by myself. There were so many along the way who helped. Robin and I followed the same career path for quite a while. Through her, I met Valli O'Reilly and Anne 'Medusah' Aulenta, Lizbeth Williamson, and several others who took the chance and hired me. The day Robin and I took our union



Top row, L-R: Carter-Narcisse with her husband, Errol Narcisse, and son, Grégoire Narcisse; Errol Narcisse, Stephanie Cozart Burton, Carter-Narcisse, and LeVar Burton; Grégoire with Carter-Narcisse's mum, Everine Carter. Middle row, L-R: Ronnie Specter, Carter-Narcisse and Valli O'Reilly; Robert Louis Stevenson with Carter-Narcisse; Ben Nye Jr. and Carter-Narcisse. Bottom row, L-R: Al Lewis as Grandpa Munster for a McDonald's commercial; Gregory Hines; Holland Taylor; Carter-Narcisse with Angela Bassett.

test, we met Ronnie Specter, who was also a very integral part of my life. I met Ben Nye Jr. on *Ghost* and had the pleasure of working with him on several shows. While shooting *Ghost* at Paramount Studios, I was introduced to Bernadine Anderson, trailblazer as the first woman in our Local, Marie Carter and Robert Louis Stevenson, also a trailblazer, who became my trailer husband for 12 years and one of my dearest friends. We did several projects together. I also met Stephanie Cozart Burton, my sister from another mother, on Paramount's lot. To this day, people think we are one and the same.

I am grateful to everyone who helped me along the way. In turn, I make sure that I continue to help others, whether it's through coaching, mentoring, my online classes, my planner or my little

brown book of industry terminology, I try to do my part.

And then there was my very supportive husband Errol, who continues to take care of life back home when I am traveling. All the little details that don't stop while you are on location. He makes sure our home stays in order so that I could focus on the little things, like the shape of the nails and the color of the polish. •

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Mare of Easttown

"Sore Must Be the Storm" • HBO

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Ratched

"The Dance" • Netflix

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NATALIE DRISCOLL,
Assistant Department Head Hairstylist
DAWN VICTORIA DUDLEY, Hairstylist
MICHELLE CEGLIA, Personal Hairstylist
GEORGE GUZMAN,
Additional Hairstylist
HELENA CEPEDA, Additional Hairstylist

WandaVision

"Don't Touch That Dial" • Disney+

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SUZETTE BOOZER, Hairstylist
DWAYNE ROSS, Hairstylist
TAMARA TRIPP, Hairstylist
JOHNNY LOMELI, Hairstylist

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"The Pork Chop" • VH1

CURTIS FOREMAN,
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The Voice

"Live Top 17 Performances" • NBC

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Department Head Hairstylist
AMBER MAHER, Key Hairstylist
KIMI MESSINA, Hairstylist
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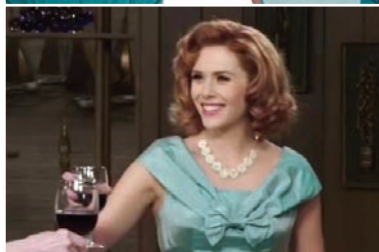
Halston

"Versailles" • Netflix
MARGOT BOCCIA, Makeup Artist



Ratched

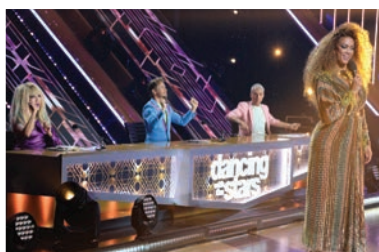
Pilot • Netflix
ERYN KRUEGER MEKASH,
Department Head Makeup Artist
KIM AYERS, Assistant Department Head
Makeup Artist
MIKE MEKASH, Assistant Department
Head Makeup Artist
SILVINA KNIGHT, Makeup Artist



WandaVision

"Filmed Before a Live Studio Audience"
Disney+
TRICIA SAWYER,
Department Head Makeup Artist
VASILIOS TANIS,
Co-department Head Makeup Artist

OUTSTANDING CONTEMPORARY MAKEUP FOR A VARIETY, NONFICTION OR REALITY PROGRAM (NON-PROSTHETIC)



Dancing with the Stars • "Top 11" • ABC
ZENA S. GREEN, Department Head Makeup Artist
JULIE SOCASH, Key Makeup Artist
Additional Makeup Artists:
DONNA BARD
SARAH WOOLF
ALISON GLADIEUX
VICTOR DEL CASTILLO
ROSETTA GARCIA
LOIS KAWASAKI HARRIMAN,



Legendary • "Pop Tart" • HBO Max
TONIA GREEN, Department Head Makeup Artist
TYSON FOUNTAINE, Key Makeup Artist
SILVIA LECZEL, Makeup Artist
JENNIFER FREGOZO, Makeup Artist
GLEN ALEN GUTIERREZ, Makeup Artist
VALENTE FRAZIER, Makeup Artist
MARCEL BANKS, Makeup Artist



Mariah Carey's Magical Christmas Special • Apple TV+
BRUCE GRAYSON, Department Head Makeup Artist
ANGELA MOOS, Assistant Department Head
Makeup Artist
JAMES MACKINNON,
Key Makeup Artist
KRISTOFER BUCKLE,
Personal Makeup Artist
DEBORAH HUSS-HUMPHRIES,
Additional Makeup Artist
JULIE SOCASH,
Additional Makeup Artist



RuPaul's Drag Race • "The Pork Chop" • VH1
DAVID "RAVEN" PETRUSCHIN,
Department Head Makeup Artist
JEN FREGOZO, Makeup Artist

OUTSTANDING PROSTHETIC MAKEUP



The Mandalorian

"Chapter 13: The Jedi" • Disney+
BRIAN SIPE,
Department Head Makeup Artist
ALEXEI DMITRIEV, Key Makeup Artist
Makeup Artists:
SAMANTHA WARD
SCOTT STODDARD
PEPE MORA
CALE THOMAS
CARLTON COLEMAN

Star Trek: Discovery

"That Hope Is You, Part 1" • Paramount+
GLENN HETRICK,
Special Makeup Effects Department Head
MIKE SMITHSON,
Special Makeup Effects Department Head
HUGO VILLASENOR,
Special Makeup Effects Artist

This Is Us • "There" • NBC

STEPHEN BETTLES, Prosthetic Designer
ELIZABETH HOEL-CHANG, Makeup Artist



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Courtney Hope (Sally).
Hair by Justin Jackson;
Makeup by Stacey Alfano
and Riley Nightingall

FOREVER YOUNG AND RESTLESS

— MAKE-UP & HAIR —

BY **PATTI DENNEY**

DEPARTMENT HEAD MAKE-UP

The Young and the Restless daytime drama series, created and written by William Bell Sr., was introduced in March of 1973. Now heading toward its 50th anniversary, the show has proudly held the number one position for 32 years. All of us fortunate enough to have worked on a soap opera, know the benefit of a steady gig and being with a cast and crew that becomes like a family.

Several journeymen started their careers here and some like to refer to daytime as hair and make-up boot camp. You learn to how to take criticism and make it constructive. You work at a speed you didn't think was possible and pray that it looks good on camera. You learn to share work space and be courteous about it. As you tag team to get the talent ready, everyone has to work around one another, anticipating each other's moves. Not a good time for tweezers or hot tools. But when you're with co-workers that you know well, it's like choreography, holding up to give each other time to complete final touches.



Tracey Bregman.
Hair by Justin Jackson.
Make-up by Patti Denney

The Young and the Restless





2019 Guild Awards hair and make-up team



Style by Lauren Mendoza



The Y&R Crew



The Y&R Crew winning an Emmy



Our writing team has provided us with many creative opportunities, including weddings, galas, period looks, Halloween parties, injuries and disguises. Working with great artists such as Matthew Mungle and Mike Smithson crafting our prosthetics pieces was a highlight and an honor.

Daytime is unique in that 50-70 pages of dialogue a day is typical, with a cast of sometimes 15 or more principal players. Five shows taped in four days is accomplished by splitting the fifth episode throughout the week. This can present challenges for everyone but the hair department is probably hit the hardest. Multiple changes may have to take place with no time to spare and sometimes include going back to the first look of the day to accommodate complex taping schedules. Famous words from producers such as “How long will it take” ring in your ears as you try to do your best. You come to work expecting the unexpected and never complacent with a seemingly easy taping schedule.

The daily routine for make-up can include extensive tattoo coverage. Kelsey Collins is our resident expert using various palettes such as Jordane and Skin Illustrator. Color combos are designed for each actor. Kelsey and Riley Nightingall have their work cut out for them with last-minute wardrobe changes requiring immediate tattoo coverage on stage in front of cameras. The pressure is on to get the perfect color and blended edge. Bringing in Temptu Air with EBA airbrush paint was extremely helpful (credit to Stacey Alfano).

FROM KATHY JONES, MAKE-UP ARTIST:

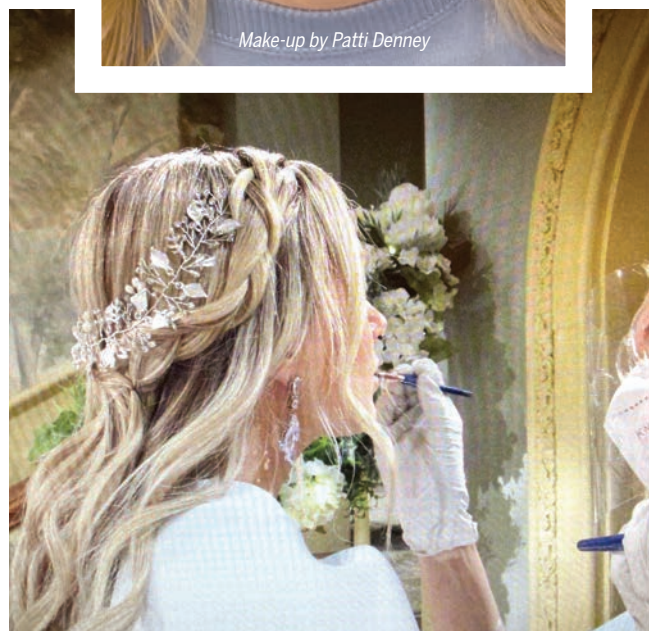
Kiehl’s moisturizer is a favorite to start with, although many women have their choice of product on when they begin the day. Foundations include MAC, Make Up For Ever and Nars. Lancome Dual Finish is a standard to set the base and keep shine to a minimum on camera.

FROM LAUREN MENDOZA, HAIR STYLIST:

Our girls maintain a deep conditioning regimen at home to prepare hair for the week. We start out by applying Amika Heat Defense from thermal styling damage. Next, we seal from frizz and humidity with Oribe Anti Humidity spray. Once our styling is complete, we use Oribe Superfine hairspray to smooth and lock in our style.



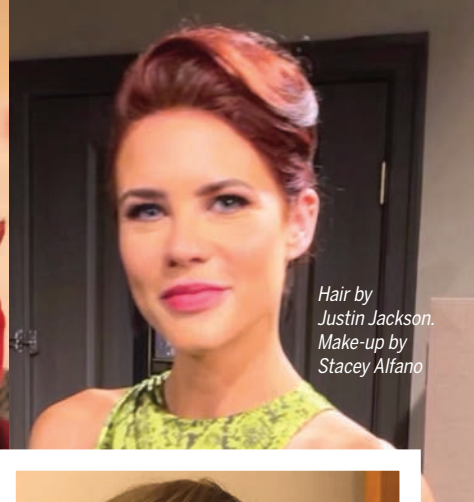
Make-up by Patti Denney



Wedding day style by Jackie Zavala



Hair by Regina Rodriguez,
Lauren Mendoza and Jackie Zavala.
Make-up by Patti Denney and Laura Schaffer



Hair by
Justin Jackson.
Make-up by
Stacey Alfano



'60s flashback
by Lauren
Mendoza

a bond with peers and co-workers that's hard to beat.

For many years, Jody Lawrence, Studio Department Head, has hired a great group of talented hair stylists and make-up artists for each of the shows to choose from. Her hiring has also included valuable training, sharing her expertise in wigs and styling. Teaching has always been Jody's passion and she has made time after hours and on weekends to provide that training to any of

her crew that was interested and excited to learn.

Although our hair crew changes periodically, our most recent team in the last few years includes Lauren Mendoza, Adriana Lucio, Justin Jackson, Regina Rodriguez, Miriam Flowers, Michelle Corona, Dorchelle Stafford, Christina Joseph, Vanessa Bragdon Villalovos and Jackie Zavala.

Make-up artists include Kathy Jones of 32 years, Marlene Mason (retired in 2020), Laura Schaffer, Kelsey Collins, Robert Bolger (34 years), Stacey Alfano, Riley Nightingall and myself (41 years). My job also includes making sure the show is covered, the schedule runs smoothly and producers are happy with the looks we create.

In closing, I'd like to give special acknowledgment and a tribute to Jenna Wittman and Ralph Wilcox. We had the fortune to have them on our make-up crew for many years. Personally, I thank them for being so generous, always willing to share a wealth of knowledge. Their devotion and dedication to the craft was unparalleled. Sadly, we lost Jenna in 2019 and Ralph in 2021.

Both are dearly missed and remain in our hearts. •

FROM JUSTIN JACKSON, HAIR STYLIST:

An essential in my kit is a good heat protector. Paul Mitchell "Hot Off the Press" is a personal favorite of mine. I also can't go without Oribe Anti Humidity spray to help lock in the look and control fly always. Finishing the look with a light hairspray such as Oribe Free Styling doesn't weigh the hair down while keeping the style in place.

Over the years, both departments have been the recipient of daytime Emmy and Guild awards. Our first Emmy win for make-up was in 1985. Hearing our name announced and running to the stage was something none of us had experienced before. The hair department didn't get their well-deserved recognition until 2012. Led by George Guzman at that time plus the team finally brought it home. It was long overdue and I remind George to this day that he earned the first Y&R hair Emmy in the history of the show.

To describe an Emmy win, it's friendly competition, respecting and applauding the winners from all other shows, but I'll admit seeing your name on the statue has always been pretty exciting. It's

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Hollywood Wigmakers: Our Unsung Heroes



PART 2: VICTORIA WOOD



Make-up artist Matthew Mungle (right) and wigmaker Victoria Wood aged Oprah Winfrey into 95-year-old Gloria Gaines in Lee Daniels' *The Butler*.

BY DANIEL CURET
JOURNEYMAN HAIR STYLIST

Hi Victoria! It's so good to see you on Zoom after all these years. I wanted to have a conversation with you about your wigmaking career and relive some of your experiences making wigs and hairpieces for the glitterati of Hollywood. When and how did you get your start in wigmaking?

Around 1966, when I was about 13 years old, five of my friends and I became involved in the junior high school drama club where I learned stage management, lighting and make-up. In 1968, we formed The Redondo Beach Youth Theater and I ended sticking with make-up. I wanted to be a special make-up effects artist. My friend, Mikki Dickson, owned a make-up store. In 1977, through her Kryolan representative, we met Ziggy (Siegfried Geike) who was, at the time, also a West Coast distributor for the product line. We went up to Van Nuys, CA, to meet him at his store and he needed ventilators to work on wigs. We brokered a deal that I would help him with his wigmaking business and he would help me with my special make-up effects artistry.

Most people may not remember that Ziggy was a special

make-up effects artist in Local 706. He had been highly trained in his native Germany and diversified into making custom wigs and hairpieces here in the States, which is what he is mostly remembered for. After 2½ years of working in the shop, he got me a job as a make-up apprentice on a TV series, *Greatest Heroes of the Bible*, filming out at Lake Powell. We had made all the wigs and facial hairpieces. Everyone in those days would come to Ziggy for supplies and assistance in make-up training. No one wanted to make wigs. I realized that I had a better shot in the industry staying with him as a wigmaker. At that point, he had finally stopped yelling at me and was happy that I wanted to stay with him. I returned to theatrical productions

after a year to strike out on my own. God had a plan and put me in the right place!

What is your overall wigmaking philosophy?

Don't make a wig! Create hair! And relish the question, "What wig?" If no one notices the wig on the screen, then that is the greatest compliment.

Coming from a theatrical background, I was blessed to be trained in film-quality techniques from the beginning. I had to reverse that detailed training when I returned to the theater in order to produce the mass quantities of wigs needed on a show. I learned to not just make a wig but to create a head of hair within the limitations of the lace cap. The actors really appreciated my detailed work applied to their durable theatrical wigs and making them look like they had real heads of hair on stage.

What specific wigmaking skills are you known for?

I became known for a variety of Afro textures with "nappy" edges. Thanks to my friendship with Julia Walker and Lea Woods. We called ourselves the "lock ladies" and together, we had a special combination of complementary skill sets. Julia was Whoopi Goldberg's hair stylist and she knew how to create the locks and

maintain the proper tension for the cap not to buckle. I met Julia and Robert Stevenson on *In Living Color*, which garnered us an Emmy nomination. Lea was my guide and arbiter of texture and helped interpret texture from the photos sent. She also locked and braided the hair.

In the beginning, the only way to get textured hair was to perm it on skewers and toothpicks and air-dry neutralize. One of my first projects with Ziggy was making wigs for Nipsey Russell. At times, you could go through 2,000 skewers just to make one head (wig) of hair. It was grueling and time-consuming. Now you can buy AfroTech hair from His and Hers that is fabricated in Korea. Unfortunately, the pre-made hair does not come in ash shades and for men's wigs would sometimes be too warm. We adjusted the tones with fabric dyes. Most of the permed hair was of European, Italian or Indian origin. There were times when I was able to source out actual locks from someone who had grown them. I was able to incorporate them onto the caps and called it our "pin the lock on the wig" game.

At first, we were locking directly into the ventilated caps. Later on, we would create the locks separately and crochet them into the caps. We evolved and created the caps and locks as separate appendages. We also crochet braids and other textures. Everybody notices when new techniques are created and they step into the arena.

How many wigmakers and ventilators have you mentored?

I'm going to say at least seven that stayed with me for a significant amount of time. The longest was Olga for about 28 years and she still works with Rob at Wigmaker Associates. Other people have come (and this is going to sound ageist) but the younger ones were more transient and not because they were not talented but because they were trying to figure out what they really wanted to do in life and would eventually get other gigs that would take them away from the shop. The thing that was unique about Rob is that he came to me already self-trained with an understanding of manufacturing and business. He worked really hard to pick up on my specific set of skills and I didn't have to train him from scratch. I could look forward to retiring and have the base of my business continue so my clients wouldn't get dropped.

I was lucky to be mentored by so many hair



stylists and actors who took me under their wings and allowed me to create wigs for their projects. Robert Stevenson in particular, had me make all the wigs for Samuel L. Jackson over a span of 15 years. Alan D'Angerio helped raise my level of quality and introduced me to Sigourney Weaver. I had so much fun with Mary Ann Valdes and Barbra Streisand. Linda Flowers introduced me to Melissa McCarthy and we created so many wigs for her projects. I must also mention Anne Morgan, Peg Schierholz, Kathy Bates, Dakota Fanning, Jamie Foxx, Courtney Vance, Chadwick Boseman, Bernie Mac, Laurence Fishburne, Delroy Lindo, Woody Harrelson, and all of the Bridges (Lloyd, Beau and Jeff).

I got to work on one of your wigs for Delroy Lindo on *Feeling Minnesota* when I assisted Anne Morgan. It was hilarious, he played a pimp and you nailed it with the half-natural texture/half-straightened (permed) and bleached out tones styled into a ponytail. What other projects are you most proud of?

In Living Color happened through Sheryl Prak and that was a turning point for me. We met when I was with Bill Fletcher and he couldn't do some work for one of her gigs. He had me make a few wigs for her and from that point on she used me. When she got the pilot and the first season, they had me work off-site. Then it became more efficient to have me on-site to help keep up with the demand of the show. It turned out really well. We had to make a Rasta wig on short notice. Lea helped me with the locks. The writers created a nun-chucks gag that they needed me to realize. I prayed about it and came up with a solution. We took two pencils, wrapped them in the locked hair and attached them with a paper clip. Here's a partial list of some of the most memorable projects:

- What's Love Got to Do with It* – Laurence Fishburne
- Lee Daniel's The Butler* – Forest Whitaker
- Birdman* – Michael Keaton
- The Cider House Rules*
- Feud* – Jessica Lange
- Enchanted* – Amy Adams
- The Walking Dead* – Michonne wigs
- Memoirs of a Geisha*
- The Matrix*
- Galaxy Quest*



Wigs from The Matrix



Victoria Wood with Johnny Depp on the set of Edward Scissorhands.

Alan D'Angerio told me that Sigourney Weaver loved her wig so much she would often wear it back to the hotel at wrap. On one occasion, she forgot to bring it with her in the morning and they had to send a driver to pick it up while she was in make-up. I've been blessed to be a part of so many projects even though some of them didn't rise to prominence. I remember coming to visit you on the set of *The Big Lebowski* with The Dude.

Yes! I remember that wig you re-fronted from a stock cap we got at Cal East for Julianne Moore's character. I know that there is a lot of interest to bring the currently inactive "Wigmaker" Roster classification back into the Basic Agreement during the 2024 contract negotiations. Tell me, were you able to become a member of Local 706?

I did know there was a wigmaker classification through Robert Stevenson and at that time, I did not qualify. Unfortunately, I did not become a member of Local 706. On *In Living Color*, I was hired as a wigmaker and because I never applied the wigs, I never got to join the union. Oh, please! They need to revive this classification. There will be wigmakers coming up that will benefit from this addition.

I'm sorry that it did not work out for you at the time. So, what's next for you?

It begs the question. I'm still praying about it. I'm newly widowed and have sold our home and moved into a condo. It is a sad note

to end on. My goal had been to retire and enjoy time traveling with my husband who had retired in 2019, just as Rob was taking over. It looked like I had a great shot at enjoying retirement with him and then he died, now I gotta start again. Now that I have no stake in Wigmaker Associates, I have a clean slate to figure out my next incarnation.

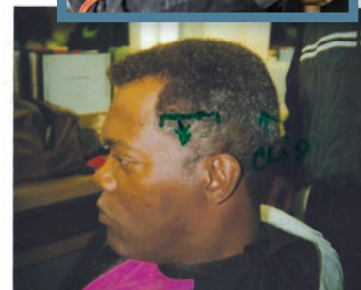
Any last words?

I have loved what I have done for more than 40 years. Shopping for hair was like hunting for Easter eggs, going through boxes and finding the perfect batch of rare hair was thrilling for me. Counterbalanced by those soul-crushing moments that this business can serve when trying to make people happy and give the best work possible. Trying to make everyone happy may be a bit unrealistic, but I really loved being a wigmaker. I really liked making the best wigs I could create. •

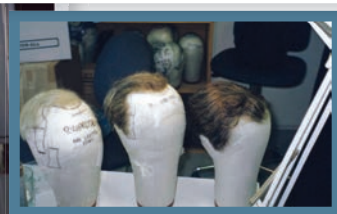
The Walking Dead



Above: Ben Stiller
Right: Samuel L. Jackson



Hair's Long
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Delroy Lindo (left)

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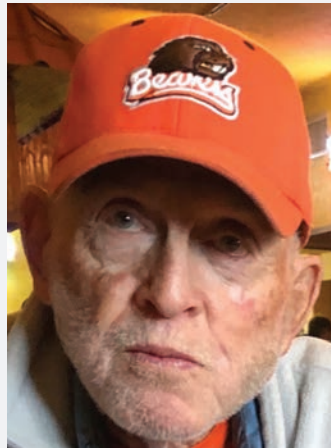
Proud parents Andrew Gallagher and trainee hair stylist Erica Birdoes are happy to announce the birth of Lola Bordeaux Gallagher on January 31, 2021. She weighed 8 lb 11 oz and was 21 inches long.



New Addition

Make-up artist Mirna Gonzalez Lobos and Shukri A. Alhihi are proud to welcome a new addition to their family! Leonardo Antonio was born June 14, 2021, weighed 5 lb 5 oz and was 18 inches long.

In Memoriam



Lee Harman (1936-2021) Journeyman Make-up Artist

Lee Harman lived an incredibly successful life, one which sounds fictional if you did not know it to be true. He was born into an IATSE family: his father, brother and uncles were members of various IATSE locals. After graduating high school, he attended Oregon State University (OSU) where he played basketball with his life-long friend, Jimmy Anderson. He became an All-American at OSU and was inducted

into the Beaver Hall of Fame in 2014. After college basketball, Lee was selected by the St. Louis Hawks in the fourth round to play professional basketball in the American Basketball League (ABL). He played one season in St. Louis and then one for the Long Beach/Hawaii Chiefs. After sustaining an injury, Lee joined the Globetrotters tour to play against them and “see the world.” As fate would have it, Lee met his wife and mother of his two boys, Maureen Winzer, in Rhodesia (now Zimbabwe), Africa. Lee and Maureen were married in 1963 which also was the year he retired from basketball.

Brother Harman immediately went to work at 20th Century Fox as a Local 44 greensman with his father Glenn, who ran the landscape business on the studio lot and Fox Ranch. Lee worked his way through almost every department in the business but found a zest and passion for lighting and make-up which complemented each other. Lee worked on the original *Batman* series and found a true love for make-up when working with Tom Burman on the original *Planet of the Apes*.

Lee’s attention to detail and his personality led him to work with many notable actors: Faye Dunaway, Jill Clayburgh, Dyan Cannon, John Ritter, Christopher Reeve, Tom Cruise, Sylvester Stallone, Gregory Peck, Warren Beatty, Anthony Hopkins, Anne Archer (whom he said never needed make-up), and James Garner to name a few. If you were to ask him, he would tell you his favorites were Barbra Streisand, whom he worked with on several films, including *Funny Girl*, Sally Field, whom he absolutely adored, and his favorite “work marriage man ... Chev-Boy,” Chevy Chase. Lee loved to laugh and with Chevy and always felt he was “way too intelligent for this business.”

Although Lee’s career in basketball and in the motion picture business was his “claim to fame,” and he proved legendary in both, he found most fun in “either golfing, fishing, or working in the garden, and in that order” to quote his answering machine. He was married several times, including Dorothy Garcia, Maureen Winzer, Marlyn Mason, Arlene Westphal, and Dorothy Garcia (“the sequel”). Lee’s best marriage was to his make-up artistry, as he brought joy to all he worked with and “always made them laugh, even though he frustrated a few.” His final resting place will be in his favorite town, Corvallis, Oregon, near his favorite and best friend, Jimmy Anderson and his old coach, Slats Gill.

He is survived by his two sons, David and Curtis, and seven grandchildren.

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Grooming the Sax Man



Hair stylist Connie Kallos lends her big talent to the *Big Man*, Bruce Springsteen's sax man, Clarence Clemons, prior to his dramatic stage debut in Terry Abrahamson's 1995 musical comedy about Chicago's private school admission process, *The Brat Race*, at the Body Politic Theatre in Chicago. Connie is known for winning an Emmy in 2018 for *Westworld*. Her other credits include *The Kominsky Method*, *The L Word: Generation Q*, *It's Always Sunny in Philadelphia* and *Hubie Halloween*.



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