

THE  
**ARTISAN**

FALL 2022



**WINNING TIME**

The Power of Teamwork





# 13 EMMY® AWARD NOMINATIONS

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PERIOD AND/OR CHARACTER MAKEUP (NON-PROSTHETIC)

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VOLUME 18 NUMBER 4

# THE ARTISAN

FALL 2022

*what's inside*

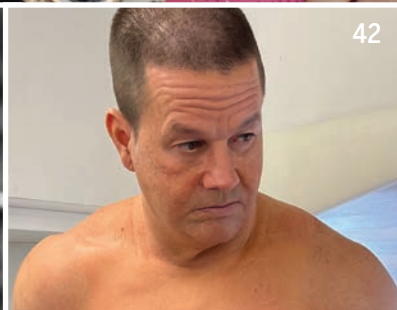
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Cover: Solomon Hughes and Quincy Isaiah in *Winning Time: The Rise of the Lakers Dynasty* (Photo: Warrick Page © HBO)



**“The difference between a stumbling block and a stepping-stone is how high you raise your foot.”**

—Benny Lewis

**We have all been through some very difficult times over the last few years** and although we have for the most part managed to get back to work and our routines, there are instances when we are right back in

the middle of it all over again. With COVID cases rising up and down and work coming and going, safety protocols changing and in flux coupled with all our outside obligations, it is easy to become overwhelmed, frustrated and feel blocked creatively within our craft. We all need an extra boost now and then to get over these obstacles to get back to the enjoyable creative part of our work that we love.

I want to pass along a few ideas I have discovered that may help. The first thing that you can do right away is to just stop, sit down, clear your mind and let it all go. Even if it is just a few minutes, take a little bit of time for yourself to just breathe and let go of all the problems or tasks and just relax. By allowing yourself to take a little rest, your mind and body can recalibrate. This can be a great stress reliever and it also helps you get a new perspective on what to do moving forward.

It is taught that to help boost brain power and productivity that being our best physical selves is a big part of this. Eat foods that are beneficial to your body like fruits and vegetables, and exercise even if just to blow off steam or stress. Come out of the trailer during your lunch or camera setup, and walk around the block. It is the simplest thing to do and is so helpful to renew your mindset and energy.

With turnarounds and family obligations, it’s understandable that good sleep is sometimes hard to get. However, try to make it a priority over things you can let go. For example, if you only have a few hours to rest, don’t spend that time on your phone, email or watching television. The blue light from those devices can be stimulating, so try to stop at least one hour before going to sleep. Spend your downtime wisely and you will feel the difference right away and be better able to tackle any stumbling blocks that may come your way.

Our work is creative and built on our imaginations and or based on others’ ideas and direction. It is difficult to be artistic and productive when tired, distracted or just having too much to do. This is where our work priorities must be made. If you surround yourself with like-minded people with the same visions and work ethics, then you can delegate when you need a break, lean on each other, and look after each other. It is always the most fulfilling to work together as a team to create. This also helps when we never know day to day if we may have to be out for a few weeks due to COVID. When you have a strong team and are able to help and rely on each other to cover when needed, this can alleviate stress for all. Remember, our first priority is to ourselves and to our health and well-being.

I recognize that none of this information is new and is already known by most of us in the industry, however, remembering to take care of ourselves is most important. We talk about the new normal or COVID normal, but really, what we want to get back to is the joy. The joy of creating at work and all the stumbling blocks to go away. If we take time to lean on each other, rest, relax, enjoy, and treat ourselves with kindness, our minds will adjust. Creativity will flow and with that I submit the joy will follow.

Wishing you all a truly restful, stress-free and wonderfully creative work environment.

**JULIE SOCASH**  
*President*

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Make-Up Artists & Hair Stylists.

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ALL the Members of Make-Up Artists  
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To the 706 Community,

I want to start off with an incredible **“Thank You”** for the courage and support to bring change and progression into our Local. Sisterhood, brotherhood, and kinship are only words until we back them with the spirit of love, forgiveness, strength, and hope for our future.

**“The secret of change is to focus all of your energy, not on fighting the old, but on building the new.”** -Socrates

As the first woman Asian-American Business Representative of IATSE Local 706, I realize what a monumental responsibility I have undertaken on to support ALL 706 members and to bring about the necessary changes to lift our Local to greater heights and accomplishments. Change is necessary to stay in the front of the herd ... but change often moves slowly and can come at an extraordinary price. I am willing to pay that price to make Local 706 a stronger, more unified community.

The obstacles, hurdles, and naysayers are abundant ... It just makes the victory all that much sweeter. The members have asked for change for more than 21 years, and it took us this long to bring that change about. Volunteering, continued education, running for office, being a Board member, chairing committees, participating in the betterment of our Local and the following...

I have assembled an incredible team of women:  
**LESLIE DEVLIN**, Asst. Business Representative – Roster  
**PATRICE K. MADRIGAL**, Asst. Business Representative – Theater/Non-Roster  
and myself: **KAREN J. WESTERFIELD**, Business Representative

Together, we have formed an amazing supportive network for our membership. Patrice and I negotiated the wage section of the Disneyland Resort Cosmetology Department on my first day in office (May 23, 2022). Within two full days of negotiations, we were able to get an increase in wages ranging from 24%-28.4% for the beginning of our contract and an annual increase of 4% over the next four years. 73% of the bargaining unit voted to ratify the new contract with a 100% YES VOTE to ratify! The negotiations were so successful, that members who had left the cosmetology unit because of the low wages, have called to see if they could come back to a job that they loved (but were not making a decent wage at that time). Virtually unheard of before now.

We have taken the time to listen to our members as they still navigate the uncertain waters of the COVID pandemic. New variants and constant protocol changes have been difficult to deal

with at times. At the office, we still wear masks in any room where there is more than one person. Tightening up protocol with daily self-screening and weekly certification of the daily self-screening. As the new COVID cases escalate in Los Angeles, the industry’s “Return to Work” agreement is set to expire on July 15, 2022, but the latest from the L.A. County Public Health Department may have other ideas...

**“All of the information to date points to the need for us to prepare for the likelihood of significant transmission in the upcoming weeks,”** warned Los Angeles County Director of Public Health Barbara Ferrer on June 30, 2022.

The hardest-hit classification by the pandemic has been **theater**. While film and television, streaming, streaming video on demand (SVOD) and commercials have been able to “Return to Work” with greater force ... stagecraft and theater have not. Many of our members have suffered the extreme hardships of this ongoing COVID-19 coronavirus. Shows were allowed to open, only to be closed again in a matter of a few weeks. Our **“Member 2 Member”** program allows any member help pay the dues of any other member in need. This is **HOW IT WORKS**: Any member in any classification can help any other member in any classification by anonymously paying a portion or all the dues of any member who is behind in their dues to the point they will not be able to work, or they will face suspension for lack of payment. If you know of a member who is in this situation or you just want to help ANY member in this situation, please contact myself, the Welfare Committee, or Members’ Dues at ext. 1107 at the Local ... You know the number, (818) 295-3933 x1107.

After only four weeks in office as your Business Representative, I have been honored by an appointment to the AICP (National Commercial Contract) Negotiation Committee by our International President Matthew Loeb. Negotiations tentatively start in August 2022 in New York.

And speaking of honored ... President Julie Socash, Asst. Business Rep. Patrice K. Madrigal and myself witnessed the swearing in of our own Leslie Devlin to the California Bar Association. That is right, there is a California lawyer on my team and is a part of the women who are going to make **OUR UNION STRONGER...strong women, strong union!**

**“It’s time to RETHINK everything.”**

As always, in Solidarity and Unity,

*Karen J. Westerfield*





# Timetable Announced for 10th Annual MUAHS Guild Awards

## The 2022-2023 Make-Up Artists & Hair Stylists Guild Awards Timeline:

- Submissions Open for TV & Feature Film
- Submissions Close for Entries
- Nominations Voting Begins
- Nominations Voting Closes
- Nominations Announced
- Final Online Voting Begins
- Final Online Voting Closes
- Winners Announced at Awards Gala

- Monday, Oct. 31, 2022
- Wednesday, Nov. 30, 2022 (5 pm PT)
- Friday, Dec. 16, 2022
- Friday, Jan. 6, 2023 (5 pm PT)
- Wednesday, Jan. 11, 2023
- Monday, Jan. 23, 2023
- Friday, Feb. 3, 2023 (5 pm PT)
- Saturday, Feb. 11, 2023

\*Dates subject to change

### Local 706 Welcomes New Officers



L-R: David Abbott, Secretary-Treasurer; President Julie Socash swears in Karen Westerfield, Business Representative.

Two new officers were sworn in on May 22, 2022. Karen Westerfield has been elected Business Representative, becoming the first woman—and the first Asian American—to hold the Guild’s top post since it was chartered in 1937. She previously served as the Guild’s Vice President, Recording-Secretary and Sergeant-at-Arms. David Abbott was elected as the Guild’s Secretary-Treasurer.

### 706 Member Is Honored

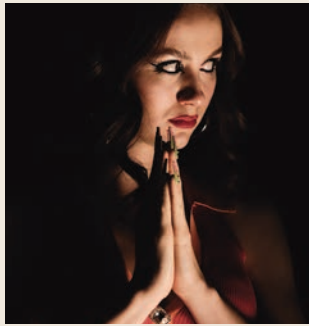


Her Excellency, the Right Honourable Mary Simon, Governor General of Canada, has appointed Local 706 member Donald Mowat as a Member of the Order of Canada for his “contributions as a make-up and prosthetic designer in the film industry.”

Local 706 members took part in the Pride Parade Sunday, June 12, which began at the historic intersection of Hollywood and Vine.







## euphoria

### Outstanding Contemporary Hairstyling

"The Theater and Its Double"

Kim Kimble, Department Head Hairstylist

Kendra Garvey,

Assistant Department Head Hairstylist

Patricia Vecchio, Key Hairstylist

Teresita Mariscal, Hairstylist

### Outstanding Contemporary Makeup (Non-Prosthetic)

"The Theater and Its Double"

Doniella Davy, Department Head Makeup Artist

Tara Lang Shah,

Assistant Department Head Makeup Artist

Alex French, Makeup Artist

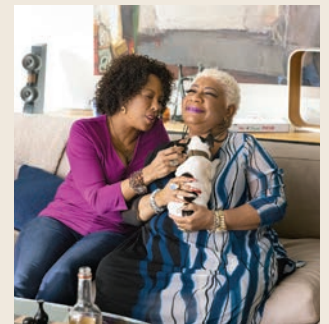
# FOR YOUR EMMY® CONSIDERATION

## Hacks

### Outstanding Contemporary Hairstyling

"The Captain's Wife"

Jennifer Bell, Personal Hairstylist





**FX CONGRATULATES OUR EMMY NOMINEES**

**"GASLIGHT"**

**OUTSTANDING CONTEMPORARY MAKEUP (NON-PROSTHETIC)**

**ERYN KRUEGER MEKASH**

DEPARTMENT HEAD MAKEUP ARTIST

**KIM AYERS**

ASSISTANT DEPARTMENT HEAD MAKEUP ARTIST

**MIKE MEKASH**

ASSISTANT DEPARTMENT HEAD MAKEUP ARTIST

**ANA GABRIELA QUINONEZ**

MAKEUP ARTIST



**AHS DOUBLE FEATURE**

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**District 2 IATSE**  
**San Francisco June 24-26, 2022**



(L-R) Mike Miller, David Abbott, Karen Westerfield, Patrice Madrigal, President Julie Socash



Back row, L-R: Renee Vaca, David Abbott, Mike Miller. Front row, L-R: Karen Westerfield, Patrice Madrigal, Eddie Powell, President Julie Socash

**Congratulations New MUAHS Guild Members of the Academy of Motion Picture Arts and Sciences**

**Makeup Artists and Hairstylists**

- Jacenda Burkett—*King Richard, Concussion*
- Nana Fischer—*Encounter, The Lost City of Z*
- Sean Flanigan—*The Many Saints of Newark, The Irishman*
- Massimo Gattabrusi—*Loving Pablo, Volver*
- Stephanie Ingram—*The Eyes of Tammy Faye, It*
- Anna Carin Lock—*House of Gucci, Borg vs. McEnroe*
- Heike Merker—*The Matrix Resurrections, Anonymous*
- Stacey Morris—*Coming 2 America, Dolemite Is My Name*
- Justin Raleigh—*The Eyes of Tammy Faye, Army of the Dead*
- Kerrie Smith—*Motherless Brooklyn, John Wick*
- Nadia Stacey—*Cruella, The Favourite*
- Julia Vernon—*Cruella, Maleficent*
- Wakana Yoshihara—*Belfast, Spencer*

**2022**

- August 7** General Membership Meeting from 2-4 PM
- August 8** Executive Board Meeting at 8 PM via Zoom
- August 14** General Membership Meeting from 2-4 PM
- September 5** **Labor Day**  
**Offices Closed**
- September 11** Board of Trustees Meeting at 10 AM via Zoom
- September 12** Executive Board Meeting at 8 PM via Zoom
- September 18** Primetime Emmys & Governors Ball
- October 2** Board of Trustees Meeting at 10 AM via Zoom
- October 3** Executive Board Meeting at 8 PM via Zoom
- October 31** Halloween
- November 6** Board of Trustees Meeting at 10 AM via Zoom
- November 7** Executive Board Meeting at 8 PM via Zoom
- November 13** General Membership Meeting from 2-4 PM
- November 24-25** **Thanksgiving Holiday**  
**Offices Closed**



# Theme Park, Theater & Broadcast Television News

BY PATRICE K. MADRIGAL  
Assistant to the Business Representative | Theater  
I.A.T.S.E. Local 706

“The secret of change is to focus all of your energy not on fighting the old, but on building the new.” –Socrates

In some ways, our business seemingly doesn't change, and yet in other ways, there is obvious change. Be it our leadership or membership, we are ever-changing and growing. Change isn't easy for most of us, but it is inevitable. There are apps that help us finding a new location for work or for filling out our start paperwork. It may be a company policy change or contractual changes. No matter our age or classification, some of us truly struggle with the new. I am on my second term of serving our membership. I am serving with new leadership. Change is inevitable, but with each other's help and support, we can do it and do it well.

We concluded contract negotiations with Disneyland. We had 77% membership participation on the vote to ratify the contract with 100% voting in favor. The negotiations occurred during the leadership change in our union, and we still managed to have a very successful negotiation. With the International as our lead negotiator, we have negotiated our very first agreement with the Wallis Annenberg Center for the Performing Arts! From San Francisco to San Diego, and the West Coast to the East Coast, we continue to have our regional membership working on

touring Broadway, and regional film, TV & commercials. Please note if you are Roster and traveling to areas like San Francisco or San Diego, we have a list of very qualified Local 706 members that live and work in the areas, as well as the surrounding area. They can work as a Local 706 hire and are a huge asset to the traveling productions. You will have qualified 706 members working alongside of you as well, as helping them with continued contributions into their medical plans.

We take an oath to hire from within our membership before looking outside. We have a phone book app with members listed there, as well as dispatch has skill sets listed in our database. After so much time off work, we need to support each other in continued work availability for each other. Sending out much love & light to you all.

In solidarity and unity,

Patrice K. Madrigal  
pmadrigal@ialocal706.org

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**"GAME OVER"**

OUTSTANDING CONTEMPORARY HAIRSTYLING

**VALERIE JACKSON**  
DEPARTMENT HEAD HAIRSTYLIST

**LAUREN POOLE**  
KEY HAIRSTYLIST

**ROMA GODDARD**  
HAIRSTYLIST

**ALLISON KECK**  
ADDITIONAL HAIRSTYLIST

**"RUBBER(WO)MAN PART ONE  
AND RUBBER(WO)MAN PART TWO"**  
OUTSTANDING CONTEMPORARY MAKEUP (NON-PROSTHETIC)

**TYSON FOUNTAINE**  
DEPARTMENT HEAD MAKEUP ARTIST

**ELIZABETH KELLOGG**  
KEY MAKEUP ARTIST

**ELIZABETH BRISENO**  
KEY MAKEUP ARTIST

**RON PIPES**  
MAKEUP ARTIST

**GAGE MUNSTER**  
MAKEUP ARTIST

**HEATHER CUMMINGS**  
MAKEUP ARTIST

**MICHAEL JOHNSTON**  
ADDITIONAL MAKEUP ARTIST

**LUFENG QU**  
ADDITIONAL MAKEUP ARTIST



AMERICAN HORROR  
**STORIES**

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20 Em



# my<sup>®</sup> Nominations

including  
**Outstanding Comedy Series**

**"Stellar"**

BEN TRAVERS INDIEWIRE

**Outstanding  
Contemporary Hairstyling**

NO WEDDINGS AND A FUNERAL

**Nicky Austin**  
*Hair Designer*

**Nicola Springall**  
*Key Hairstylist*

FOR YOUR CONSIDERATION

**TED LASSO**





# Hair Craft Education Classes

BY JANI KLEINBARD & BRENDA BLATT

We have the outstanding opportunity of engaging our talented Local 706 members and wonderful beauty-oriented companies and sharing this with our 706 hair artist community. Every member has a skill that another member could benefit from, keeping Local 706 members at the forefront of designing, styling, and applying hair to our talent. This helps us create characters that live on.

On May 15, 2022, we hosted an amazing class at the Elks Lodge in Burbank. This first in-person/virtual class of 2022 was a great success, due to our generous volunteers. The tech committee worked hard and made it happen for all who wished to attend. Thank you to every one of you from the bottom of our hearts.

**Yunea Cruz** was our first artist, demonstrating quick hair styles on textured hair. She explained how to get a smooth ponytail and using an edge brush/comb by Wet. She styled the edges and achieved a finished look. Yunea discussed how to plan your looks, according to productions' shooting schedule. She recommends styling with strategy so you can layer, also suggesting prepping ahead of time to keep styling quick.

Yunea is a guild award-winning artist and her background includes six years as a Sebastian Design educator.

**Cheryl Eckert** pulled out all the stops and taught us how to do a chignon in three minutes that will last all day. She showed us how to use a hair pad to build the hair and how to use bungee bands and elastics with bobby pins to anchor those quick styles that won't move. Cheryl explained how to make our jobs easier by sending thorough information to casting with a request that complete instructions are forwarded to cast and background artists.

Cheryl is a multi-nominated Emmy and Guild Award winner. She is always on the edge of the latest technology and styling techniques.

**PRETTYPARTY** came and showed us how to use their amazing and unique hair extensions, demonstrating a quick and stunning ponytail for addition to any hair style. High or



low, braids or buns, as creative as you like. Together with PRETTYPARTY and your imagination, the sky's the limit.

The hair is the highest quality Japanese and Korean fibers and custom color mix, heat-friendly to 320 degrees.

**Sapphire Harris** is a trainee hair stylist and wigmaker. Sapphire introduced us to her line of Hair Growth Product Collection by Sapphire. The oil potion smells fantastic, leaving the hair and scalp feeling alive and nurtured!

We were fortunate to have so many tremendous companies donate, so our goody bags and raffles were fabulous!

**PRETTYPARTY, CHI, Has, Biosilk, sk\*p, Ready Set Go.Pro, Hair by Sapphire** all made contributions.

Remember, tagging on social media is a great way to show our appreciation. And of course, using, sharing, and talking about the products goes without saying.

## What we learned:

### Quick hair styles need a plan

- Know your looks, style, period
- Have everything prepped before, this will cut time
- Have your supplies and tools ready and make sure everyone knows the looks you are planning to achieve
- Use your phone for vision boards and shared albums
- Make sure talent and background understand how to prep their hair. Explain it and even send a diagram with instructions

We look forward to our July, September, and December classes!





FX CONGRATULATES OUR EMMY NOMINEES  
"THE ASSASSINATION OF MONICA LEWINSKY"

OUTSTANDING CONTEMPORARY HAIRSTYLING

**NATALIE DRISCOLL**  
DEPARTMENT HEAD HAIRSTYLIST

**NANXY TONG-HEATER**  
ASSISTANT DEPARTMENT HEAD HAIRSTYLIST

**MICHELLE CEGLIA**  
PERSONAL HAIRSTYLIST

**SUZY MAZZARESE**  
PERSONAL HAIRSTYLIST

**LAUREN KRESS**  
HAIRSTYLIST

**LEIGHANN PITCHON**  
HAIRSTYLIST

OUTSTANDING CONTEMPORARY MAKEUP (NON-PROSTHETIC)

**ROBIN BEAUCHESNE**  
DEPARTMENT HEAD MAKEUP ARTIST

**KARRIANN SILLAY**  
ASSISTANT DEPARTMENT HEAD MAKEUP ARTIST

**ANGELA MOOS**  
MAKEUP ARTIST

**ERIN LEBRE**  
MAKEUP ARTIST

**KERRIN JACKSON**  
MAKEUP ARTIST

"THE WILDERNESS"

OUTSTANDING PROSTHETIC MAKEUP

**JUSTIN RALEIGH**  
PROSTHETIC DESIGNER

**GREG CANNOM**  
PROSTHETIC DESIGNER

**THOM FLOUTZ**  
SPECIAL MAKEUP EFFECTS ARTIST

**CHRIS HAMPTON**  
SPECIAL MAKEUP EFFECTS ARTIST

**KELLY GOLDEN**  
SPECIAL MAKEUP EFFECTS ARTIST



**IMPEACHMENT**

AMERICAN CRIME STORY

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# Make-Up Craft Education Classes

BY CLAIRE ALEXANDRA DOYLE

For the first time ever, our make-up craft education on May 15, 2022, successfully went hybrid. With the assistance of our Local 706 tech committee members **Tiphonie Baum**, **Kimberly Carlson**, and **Guild President Julie Socash**, we hosted 38 members over Zoom while simultaneously to our 100 members in-person.

Presentations included **QMS Medicosmetics**, **TML**, **Hulken**, **The Complexion Apothecary**, **Lip Luffah**, **Indeed Labs**, and **sk\*p**. Additional gratis to our in-person attendees included **House of Lashes**, **Charlotte Tilbury**, **POPbeauty** and **The Freelancer Planner**. Local 706 member **Ashley Joy Beck** shared a demo on how to create your own custom avant-garde appliqués with puff paint.

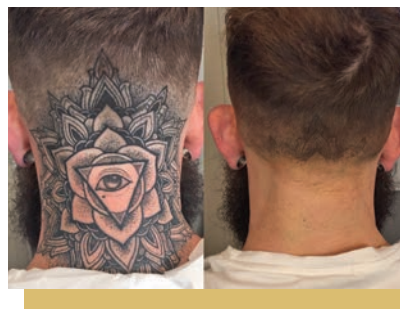
At the time of this publication, our second event in July will have taken place with a discussion and demo on **PAX** from **Mel Products USA**.

One of the many requests we have received for demos and education include tattoo cover. With various products to choose from (cream foundations, alcohol-based make-up and PAX to name a few), there is not one-and-only way to achieve the results. Whatever you choose, each product has their strengths and weaknesses and I feel it's important to equip our members with the knowledge at our craft events to make an informed choice of your options when assessing the situation.

So why is tattoo cover so essential? In some cases, our actors' personal tattoos and body art may not reflect the characters they are portraying, the time period, or even conflict with other body art and tattoos that are designed specifically for the characters.

There are also the legal issues to consider. Let's rewind back to the year 2011 when tattoo artist S. Victor Whitmall sued Warner Bros. for copyright infringement of his original artwork and tattoo he created for boxer Mike Tyson that had been replicated for the film *The Hangover 2*. Whitmall filed his lawsuit one month before the film was set to release, claiming that Warner Bros. failed to "obtain his permission or credit his creation" and asked that a federal judge halt the release of the blockbuster comedy sequel because it prominently featured a replica of his design. In result, Warner Bros. and Whitmall settled and the film was released as scheduled. After this incident, productions were on high alert requesting make-up artists to cover tattoos.

For myself, a favorite product to use has been PAX. PAX, originally created by the late and legendary make-up artist and innovator Dick Smith for the film *Tootsie*, was to be an opaque and durable make-up that could be used on foam latex appliances. PAX can be applied with an airbrush, sponge or brush. Today, it is manufactured by various companies and available in a variety of colors. I love that when dried, it feels



smooth like a second skin, will not transfer on wardrobe and can be pretty durable with unique circumstances. Here are two photos I have shared of creative ways I have chosen to use PAX in my tattoo cover work.

The first was for a commercial I did with Major League Baseball. The action was for our baseball players to be filmed dipping a baseball and brushes into buckets of paint and create artwork on canvas. A hand model was hired for the various close-ups and had to repeat the action over and over again; wiping their hands and arms clean and repeat in different paint colors. The hand-model production chose had an arm tattoo that extended from his wrist to his elbow. I felt that using PAX was the best option to hold up against the paint and constant arm and hand washing. The results were a success and no touch-ups were required. True to commercial schedules, there was no time and I didn't have an airbrush. I applied the PAX with textured white and orange stipple sponges and then went over with alcohol color, painting back freckles and veining.

The second photo was a "you have five minutes to cover this" one-week-old tattoo on the back of this person's head. I immediately grabbed for my PAX and a hair dryer, and used various brown eye shadow colors to mimic a haircut fade.

Iconic actor Charlie Chaplin has been quoted saying, "A day without laughter is a day wasted." I joke and say, "A day at work without tattoo cover is a day wasted." Whichever technique you choose, we hope that the education you received at the craft event from Mel Products USA will give you some more insight and information about the medium of PAX.





EMMY® NOMINATED

# THE FIRST LADY

OUTSTANDING PERIOD HAIRSTYLING

– EPISODE 105 “SEE SAW”

OUTSTANDING PERIOD MAKEUP  
(NON-PROSTHETIC)

– EPISODE 104 “CRACKED POT”



SHOWTIME

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# LOCAL 706 CONGRATULATES OUR Primetime Emmy Nominees



## OUTSTANDING CONTEMPORARY MAKEUP (NON-PROSTHETIC)

### *American Horror Stories*

"Rubber(Wo)man: Part One" & "Rubber(Wo)man: Part Two" • FX  
**TYSON FOUNTAINE**, Department Head Makeup Artist  
**ELIZABETH KELLOGG**, Key Makeup Artist  
**ELIZABETH BRISENO**, Key Makeup Artist  
**RON PIPES**, **GAGE MUNSTER**, **HEATHER CUMMINGS**, Makeup Artists  
**MICHAEL JOHNSTON**, **LUFENG QU**, Additional Makeup Artists

### *American Horror Story: Double Feature* • "Gaslight" • FX

**ERYN KRUEGER MEKASH**, Department Head Makeup Artist  
**KIM AYERS**, Assistant Department Head Makeup Artist  
**MICHAEL MEKASH**, Assistant Department Head Makeup Artist  
**ANA GABRIELA QUINONEZ**, Makeup Artist

### *Angelyne* • "The Tease" • Peacock

**DAVID WILLIAMS**, Department Head Makeup Artist  
**RON PIPES**, **ERIN LEBRE**, **ANN PALA WILLIAMS**, **MARA ROUSE**, Makeup Artists

### *Euphoria* • "The Theater and Its Double" • HBO/HBO Max

**DONIELLA DAVY**, Department Head Makeup Artist  
**TARA LANG SHAH**, Assistant Department Head Makeup Artist  
**ALEX FRENCH**, Makeup Artist

### *Impeachment: American Crime Story*

"The Assassination of Monica Lewinsky" • FX  
**ROBIN BEAUCHESNE**, Department Head Makeup Artist  
**KARIEANN SILLAY**, Assistant Department Head Makeup Artist  
**ANGELA MOOS**, **ERIN LEBRE**, **KERRIN JACKSON**, Makeup Artists

### *Ozark* • "A Hard Way to Go" • Netflix

**TRACY EWELL**, Department Head Makeup Artist  
**KIMBERLY AMACKER**, Key Makeup Artist  
**SUSAN REILLY LEHANE**, Personal Makeup Artist

## OUTSTANDING PERIOD AND/OR CHARACTER MAKEUP (NON-PROSTHETIC)

### *The First Lady* • "Cracked Pot" • Showtime

**CAROL RASHEED**, Department Head Makeup Artist  
**SERGIO LOPEZ-RIVERA**, Personal Makeup Artist  
**VALLI O'REILLY**, Personal Makeup Artist  
**CHAUNTELLE LANGSTON**, **MILENE MELENDEZ**, Key Makeup Artists

### *The Marvelous Mrs. Maisel*

"How Do You Get to Carnegie Hall?" • Prime Video  
**PATRICIA REGAN**, Department Head Makeup Artist  
**CLAUS LULLA**, Key Makeup Artist  
**MARGOT BOCCIA**, **TOMASINA SMITH**, **MICHAEL LAUDATI**,  
**ROBERTO BAEZ**, **ALBERTO MACHUCA**, Makeup Artists

### *Pam & Tommy* • "Jane Fonda" • Hulu

**DAVID WILLIAMS**, Department Head Makeup Artist  
**JENNIFER ASPINALL**, Key Makeup Artist  
**JASON COLLINS**, Special Makeup Effects Artist  
**ABBY LYLE CLAWSON**, Makeup Artist  
**MO MEINHART**, **DAVE SNYDER**, **BILL MYER**, **VICTOR DEL CASTILLO**,  
Makeup Artists

### *Star Trek: Picard* • "Hide and Seek" • Paramount+

**SILVINA KNIGHT**, Assistant Department Head Makeup Artist  
**TANYA COOKINGHAM**, Key Makeup Artist  
**PETER DE OLIVEIRA**, **ALLYSON CAREY**, **HANNY EISEN**, Makeup Artists

### *Stranger Things* • "Chapter Two: Vecna's Curse" • Netflix

**AMY L. FORSYTHE**, Department Head Makeup Artist  
**DEVIN MORALES**, Co-Department Head Makeup Artist  
**LEO SATKOVICH**, Key Makeup Artist  
**NATALEIGH VERRENGIA**, Key Makeup Artist  
**ROCCO GAGLIOTI**, **LISA POE**, **BENJI DOVE**,  
**JAN ROONEY**, Makeup Artists



## OUTSTANDING PROSTHETIC MAKEUP

**Angelyne** • “Glow in the Dark Queen of the Universe” • Peacock  
**VINCENT VAN DYKE**, Prosthetic Designer  
**KATE BISCOE**, Special Makeup Effects Department Head  
**MICHAEL MEKASH**, Special Makeup Effects Artist  
**ABBY LYLE CLAWSON**, Key Makeup Artist  
**CHRIS BURGOYNE**, Key Makeup Artist

**Gaslit** • “Final Days” • Starz  
**KAZU HIRO**, Prosthetic Designer  
**VINCENT VAN DYKE**, Prosthetic Designer  
**RICHARD REDLEFSEN, CHRISTOPHER NELSON, MICHAEL ORNELAZ, KELLY GOLDEN**, Special Makeup Effects Artists

**Impeachment: American Crime Story** • “The Wilderness” • FX  
**JUSTIN RALEIGH**, Prosthetic Designer  
**GREG CANNOM**, Prosthetic Designer  
**THOM FLOUTZ, CHRISTIAN HAMPTON, KELLY GOLDEN**, Special Makeup Effects Artists

**Star Trek: Picard** • “Hide and Seek” • Paramount+  
**JAMES MACKINNON**, Special Makeup Effects Department Head  
**VINCENT VAN DYKE**, Prosthetic Designer  
**KEVIN KIRKPATRICK**, Special Makeup Effects Assistant Department Head  
**HUGO VILLASENOR**, Special Makeup Effects Artist  
**BIANCA APPICE**, Special Makeup Effects Artist  
**NEVILLE PAGE**, Prosthetic Designer  
**TORYN REED, RALIS KAHN**, Special Makeup Effects Artists

**Stranger Things** • “Chapter Four: Dear Billy” • Netflix  
**BARRIE GOWER**, Special Makeup Effects Department Head  
**DUNCAN JARMAN**, Special Makeup Effects Department Head  
**MICHAEL MEKASH**, Special Makeup Effects Artist  
**ERIC GARCIA, NIX HERRERA**, Special Makeup Effects Artists

## OUTSTANDING CONTEMPORARY HAIRSTYLING

**American Horror Stories** • “Game Over” • FX  
**VALERIE JACKSON**, Department Head Hairstylist  
**LAUREN POOLE**, Key Hairstylist  
**ROMA GODDARD**, Hairstylist  
**ALLISON KECK**, Additional Hairstylist

**Black-ish** • “That’s What Friends Are For” • ABC  
**NENA ROSS DAVIS**, Department Head Hairstylist  
**DEBRA BROWN**, Key Hairstylist  
**STACEY MORRIS, SHIRLENA ALLEN, LIONEL BROWN**, Hairstylists  
**DOMINIQUE EVANS**, Barber

**Euphoria** • “The Theater and Its Double” • HBO/HBO Max  
**KIMBERLY KIMBLE**, Department Head Hairstylist  
**KENDRA GARVEY**, Assistant Department Head Hairstylist  
**PATRICIA VECCHIO**, Key Hairstylist  
**TERESITA MARISCAL BARRAGAN**, Hairstylist

**Hacks** • “The Captain’s Wife” • HBO/HBO Max  
**JENNIFER BELL**, Personal Hairstylist

**Impeachment: American Crime Story**  
“The Assassination of Monica Lewinsky” • FX  
**NATALIE DRISCOLL**, Department Head Hairstylist  
**NANCY TONG**, Assistant Department Head Hairstylist  
**MICHELLE CEGLIA**, Personal Hairstylist  
**SUZU MAZZARESE**, Personal Hairstylist  
**LAUREN KRESS, LEIGH ANN PITCHON**, Hairstylists

**Ted Lasso** • “No Weddings and a Funeral” • Apple TV+  
**NICKY AUSTIN**, Hair Designer  
**NICOLA SPRINGALL**, Key Hairstylist

## OUTSTANDING PERIOD AND/OR CHARACTER HAIRSTYLING

**Bridgerton** • “The Viscount Who Loved Me” • Netflix  
**ERIKA OKVIST**, Hair Designer  
**JENNY RHODES-MCLEAN**, Key Hairstylist  
**SIM CAMPS**, Additional Hairstylist

**The First Lady** • “See Saw” • Showtime  
**COLLEEN LABAFF**, Department Head Hairstylist  
**LOUISA ANTHONY**, Department Head Hairstylist  
**LAWRENCE DAVIS**, Department Head Hairstylist  
**JULIE KENDRICK**, Personal Hairstylist  
**ROBERT WILSON**, Key Hairstylist  
**JAMIKA WILSON**, Personal Hairstylist  
**EVELYN ROACH**, Additional Hairstylist  
**JAIME LEIGH MCINTOSH**, Personal Hairstylist

**The Marvelous Mrs. Maisel** • “How Do You Get to Carnegie Hall?” • Prime Video  
**KIMBERLEY SPITERI**, Department Head Hairstylist  
**BARBARA DALLY**, Key Hairstylist  
**DANIEL KOYE**, Hairstylist

**Pam & Tommy** • “Jane Fonda” • Hulu  
**BARRY LEE MOE**, Department Head Hairstylist  
**ERICA ADAMS**, Assistant Department Head Hairstylist  
**GEORGE GUZMAN**, Hairstylist  
**HELENA CEPEDA**, Additional Hairstylist

**Stranger Things**  
“Chapter Seven: The Massacre at Hawkins Lab” • Netflix  
**SARAH HINDSGAUL**, Department Head Hairstylist  
**KATRINA SUHRE**, Co-Department Head Hairstylist  
**BRYNN BERG**, Co-Department Head Hairstylist  
**DENA GIBSON**, Key Hairstylist  
**JAMIE FREEMAN**, Barber  
**TARIQ FURGUSON**, Personal Hairstylist  
**CHASE HEARD**, Key Hairstylist  
**CHARLES GRICO**, Hairstylist

## LOCAL 706 CONGRATULATES OUR Daytime Emmy Winners

The 2022 Daytime Creative Arts & Lifestyle Emmy Awards took place on Saturday, June 18, at the Pasadena Convention Center.

WINNER  
**OUTSTANDING HAIRSTYLING**  
*Red Table Talk: The Estefans*

WINNER  
**OUTSTANDING MAKEUP**  
*The Real*

WINNER  
**SPECIAL EFFECTS COSTUMES, MAKEUP, AND HAIRSTYLING**  
*The Drew Barrymore Show*



# WINNING TIME

## THE POWER OF TEAMWORK

BY KATE BISCOE

Technique. Execution. Flair. Mastery. Endurance. Performance. Teamwork. Balance. Relationships. Dynamics. Obsession. These are the themes explored in HBO's new hit show, *Winning Time*.

In early 2021, I needed a job. My pre-pandemic show had been pushed until autumn, my banked hours were about to run out, and I was worried. Fortunately, I was contacted about doing a TV show depicting the rise of the NBA Lakers during the 1979-80 season. It would star John C. Reilly as new owner Dr. Jerry Buss and Quincy Isaiah as 19-year-old point guard Magic Johnson. Did I know anything about basketball? No. However, I know a great script when I read one, and after a year of lockdown, I was eager to sink my teeth into doing my favorite types of make-up: period, character, and likeness.

Of course, I was anxious about how we could safely pull off this job without sacrificing the character and period look. Another concern was that this would be an enormous episodic TV show, a medium in which I had little experience aside from day checking. I needed help, big time. Also, looming in the back of my mind was the possibility that I might have to return to finish my other show. I needed a team that would be able to carry on should I have to step away. For that matter, I needed to create a team that could carry on should one of us fall ill.

How did I find every member of my core team? Day checking. The best byproduct of earning my wage is that I get to meet talented Local 706 make-up artists. While working on Christien Tinsley's period TV show *Perry Mason*, I met two highly gifted people who

would become some of my closest friends and collaborators, Steve Costanza and Corinne Foster. They were organized and efficient—I immediately recognized kindred spirits.

I needed my core members to have the highest level skill set to handle anything thrown at them: prosthetics, beauty, tattoo coverage, textured hair work, injury, period, and character make-up on all types of complexions. I pretty much begged Steve and Corinne to come aboard. Another absolute score was that of artist Jamie Hess. I met Jamie while day checking on *Bright*, and we'd subsequently worked together on *Vice*, *Triple Frontier*, and *Angelyne*. I remarked on her extreme attention to detail and courage to jump into the unknown. Lastly, I needed someone of equivalent passion who could act as liaison to the Health & Safety Department. Marsha Shearrill, who I'd also met through day checking, was the artist who would take on this essential responsibility.

The next course of action was creating the overall look. The pilot, which we were not on, was shot in 2019. Inevitably, the actors looked different a year and a half later. Thankfully, there was a time passage in the script, and looks could be re-established. I presented a library of research to showrunner Max Borenstein. We all agreed to make the actors look as much like the real people as possible. This would involve actors wearing prosthetics, facial hair, dentures, lenses, wigs, etc. Every character was to be make-up tested and vetted before they went on camera. Max cared intensely about how each actor looked.

Below, l-r: Solomon Hughes (Kareem Abdul-Jabbar), DeVaughn Nixon (Norm Nixon) and Jimel Atkins; Shaylaren Hilton, John C. Reilly (Jerry Buss), and Stephen Adly Guirgis; Adrien Brody (Pat Riley) and Spencer Garrett (Chick Hearn).





From left: Sean Patrick Small (Larry Bird), Delante Desouza (Michael Cooper) and Jimel Atkins (Jamaal Wilkes)







Above, clockwise from top left: Sarah Ramos (Cheryl Pistono) and Solomon Hughes; Carina Conti (Paula Abdul) & the Laker Girls; Tracy Letts (Jack McKinney).  
Below: Kate Biscoe touching up Solomon Hughes; tattoo coverage on actor Jordan Southerland with T.C. Luisi, Anne Tagge and Jennifer Gerber.

In pre-production, Corinne and I met with cinematographer Todd Banhazl. We had many favorite photographers and directors in common, one being John Cassavetes. Todd was adamant that everyone's skin be shiny like Azizi Johari in *Killing of a Chinese Bookie*. We tested Ikegami, 8mm, and 35mm cameras to replicate the overexposed and highly saturated skin tones of 1970s films. When Todd called me after the camera test, I thought, "Uh oh. I'm in trouble," but he was calling to tell us how happy he was.

Costume designer Emma Potter was equally collaborative, sharing her research and fitting photos. Accessing her images was integral to defining a character's mood and story arc. We needed to understand Emma's specific color palette and vibe for the fans of each city that the Lakers visited throughout the season. For example, Los Angeles was a palette of sunny earth tones, while Michigan was more pastel blues and greens. The rival city Boston's palette was to be particularly cool.

In terms of principals, each episode focuses on the origin story of a specific player, coach, or owner. All the looks were taken from researched images and archival footage. One of the best "strange but true" physical evolutions is that of Pat Riley (Adrien Brody). Just look up Riley in 1974! We only used creative license for

characters when documentation wasn't available. Two of these characters were Jessie Buss (Sally Field) and Claire Rothman (Gaby Hoffmann), and even then, what Jamie Hess did make-up-wise was authentic to the period. Another real character that lacked reference photos from the 1979-80 period was Cookie Kelly, and for the story's sake, we used our imagination. Marsha applied the make-up on Tamera Tomakili, who portrayed Magic Johnson's college sweetheart and future wife. Incidentally, Tamera was covered in tattoos, something you would never guess due to Marsha's ability in hiding them. The amount of tattoo coverage required on *Winning Time* would be one of the many things that would be a surprise to me. And what I don't think any of us, production included, ever foresaw was how big this show would become. Luckily, I had hired an extraordinary team.

Where I was deficient in TV experience, my Co-department Head Corinne Foster was proficient. Before *Winning Time*, I was ignorant of the workings of block shooting, lunchtime production meetings, multiple directors, and rotating AD departments. Corinne devised a system where I could concentrate on design, research, and daily make-up testing while she focused on the schedule and hiring.







Above, clockwise from top left: Spencer Garrett; our crew: Lygia Orta, Alex Rondon, Corinne Foster, Denise Fischer, Jennifer Gerber, Toni G, Darlene Brumfield, Tiffany Anderson, Marsha Shearill, T.C. Luisi, and Jamie Hess; Sally Field (Jessie Buss). Below: Gabby Hoffmann (Claire Rothman); Michael Chiklis (Red Auerbach).

We had four full-time make-up trailers, a fitting room, and a stage. Artists such as Dennis Liddiard, Michele Tyminski, Jennifer Gerber, and Alex Rondon ran these trailers and their crews. Each trailer functioned to house principals, day players, the Lakers team, and the opposing teams: the Clippers, Bulls, Sonics, Blazers, Jazz, Warriors, Bucks, Suns, Nuggets, Rockets, Celtics, Knicks, and Sixers. Actors and athletes were cast to portray these well-known players, and some were, most literally, tattooed from head to toe. Furthermore, they would need facial hair since these athletes played multiple characters and doubled actors.

The stage functioned to house what would amount to be thousands of extras who were always processed in a space separate from principals. Steve Costanza oversaw the scores of revolving day checkers who processed the background talent. Daily, Steve provided each artist with an instruction book and two kits containing make-up and disinfection supplies. This prevented cross-contamination and ensured social distancing, since everything each artist would need was already at the station.

At fittings, Rachael Downing, Kristy Horiuchi, and Michelle Radow consulted with every background actor, guiding each on how to arrive camera-ready and providing them with a customized

worksheet of shaving or make-up instructions. Women were given a lipstick sample. Each actor was photographed and added to a database, flagging any anachronisms to be adjusted.

After principal photography commenced, we welcomed the addition of new 706 member Lauren Winegar as make-up administrator and Ryan Gomillion as make-up PA. Their input was invaluable in keeping our department running smoothly.

Because Corinne and I were so busy with scheduling and testing, it was imperative to have highly skilled artists cover the set. Anne Tagge, T.C. Luisi, Alexa Coleman, Ed French, Lygia Orta, Toby Lamm, R.J. McCasland, Hannah Schenk, Michelle Garbin, and Cinzia Zanetti took on this responsibility. In addition to looking after the set, these make-up artists also applied the numerous celebrity lookalike make-ups: Rod Stewart, Phil Spector, Anjelica Huston, Dyan Cannon, Farrah Fawcett, Stevie Wonder, Quincy Jones, Paula Abdul, Iman, Bill Cosby, Debbie Allen, Richard Pryor, Phil Knight, etc. Sabine Roller Taylor, Kathleen Freeman, and Rebecca Wachtel also helped establish the Laker girl cheerleaders. Brian Sipe contributed the tremendous prosthetic work on Jack Nicholson, Elgin Baylor, and Kareem Abdul-Jabbar's broken ankle.

All looks, from cast #1 to cast #716, were make-up tested, and







Jason Segel covered in shaving cream, Adrien Brody laughing, and Corinne Foster, Jamie Hess, T.C. Luisi getting ready to remove it.



50 make-up and disinfection supply bags



L-r: Corinne Foster, Quincy Isaiah, Sean Patrick Small, Michele Tyminski

all were transformational. To play Jerry Buss, John C. Reilly wore brown lenses, flawless dentures by Gary Archer, and required regular mustache dying plus spray tanning. To transform Quincy Isaiah into Magic Johnson, Corinne highlighted and shadowed his features, hand-laid his purposely patchy facial hair, and changed his brow shape. Since recreating Magic's silhouette was crucial, Corinne created a multi-step process, finished with Pros-Aide transfers (fabricated by Tinsley Studio) to give Quincy's detached earlobes a smaller attached appearance. Additionally, she covered tattoos on his arms, shoulders, and chest.

Changing Solomon Hughes into Kareem Abdul-Jabbar was an intricate make-up that Jamie and I shared. To capture the essence of Kareem's distinctive eye area, we highlighted and shadowed Solomon's brow to recreate a prominent, concentrated intensity. Japanese eye tapes were used to give the appearance of larger eyes. The tapes were so successful that we used them to alter the eye shape of two other characters, Hearn and Tarkanian. To replicate Abdul-Jabbar's beard, I cut lace mutton chops to fill in the gaps and add volume to broaden Solomon's jaw. By the way, I think I bought up every existing piece of textured facial hair in L.A. Ah, the effects of supply chain disruption!

Custom lace pieces were made by Diana Choi, Sasha Camacho, and Ursula Hawks. Ursula made an exquisite beard for actor Wood Harris (Spencer Haywood), applied by Marsha and T.C. Luisi. Ursula also made the transparent, wispy mustache for Sean Patrick Small to play Larry Bird. Corinne designed this makeup, creating details such as dip-stained teeth and three-dimensional acne that Michele Tyminski applied when Corinne was busy. Three characters required prosthetic noses (VVDFX): Jeanie Buss, Chick Hearn, and Jerry Tarkanian. Corinne, Jamie, and I applied them respectfully. Another prosthetic made by VVDFX was the four-part interlocking silicone bald cap worn by Sally Field to replicate the effects of chemotherapy. Such complex make-up required three artists to keep the application time down. Jamie Hess collaborated with Bart Mixon and Dominic Till, each adding their individual expertise in application and hair work. John C. Reilly, Jason Clarke, Hadley Robinson, Spencer Garrett, and Jimel Atkins wore contact lenses. Lens technician Bob Smithson gracefully juggled these actors when all five worked.

As you can see, this show was a colossal undertaking. You may ask, how did it end up? I did indeed have to leave two months early to return to my previous pre-lockdown commitment. Thankfully, Toni G came on board to cover my characters, and Corinne Foster became Department Head, leading the phenomenal team of Local 706ers to triumph.

Technique. Execution. Flair. Mastery. Endurance. Performance. Teamwork. Balance. Relationships. Dynamics. Obsession. All right, maybe I was really describing working in the make-up department on *Winning Time!* •



Tracy Letts with fractured skull/road rash make-up



**12 EMMY<sup>®</sup>**  
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INCLUDING  
**OUTSTANDING COMEDY SERIES**

OUTSTANDING PERIOD MAKEUP  
(NON-PROSTHETIC)

**PATRICIA REGAN**  
MAKEUP DEPARTMENT HEAD

**CLAUS LULLA**  
KEY MAKEUP ARTIST

**JOSEPH A. CAMPAYNO**  
KEY MAKEUP ARTIST

**MICHAEL LAUDATI**  
**MARGOT BOCCIA**  
**TOMASINA SMITH**  
**ROBERTO BAEZ**  
**ALBERTO MACHUCA**  
MAKEUP ARTISTS

OUTSTANDING  
PERIOD HAIRSTYLING

**KIMBERLEY SPITERI**  
HAIR DEPARTMENT HEAD

**BARBARA DALLY**  
KEY HAIRSTYLIST

**DANIEL KOYE**  
HAIRSTYLIST

*The* **Marvelous** *Mrs.* **Maisel**

prime video | **FYC**



# ANGELYNE TAKES CENTER STAGE

## THE MAKE-UP & HAIR TEAM SHARES THE SPOTLIGHT

### KATE BISCOE: MAKE-UP DESIGNER

In May 2019, I was contacted to design the make-up for a top-secret project that would later reveal itself as *Angelyne*. It was to be NBC Peacock's first original limited series, directed by Lucy Tcherniak and starring actress/producer Emmy Rossum in the role of the enigmatic Los Angeles billboard persona. I was familiar with the infamous 2017 *Hollywood Reporter* article by Gary Baum, which "outed" Angelyne's "true identity." Hence, I was hesitant to join a project that would revisit a woman's intentionally hidden past. My concerns were put to rest upon meeting Lucy and Emmy. This story would challenge *The Hollywood Reporter's* narrative by presenting many conflicting versions of events, playing with the concept of identity.

The script was like the film *Vice*: The story spanned seven decades and required several historical characters' aging. However, *Angelyne* was different because of the nonlinear plot centered around a woman.

Vincent Van Dyke, with whom I'd worked closely before, came on board to be the prosthetic designer. In an initial meeting, Emmy asked us if we had ever done something this challenging before. We had not. She admitted she hadn't either and had been on a show for nine seasons where she wore little make-up (*Shameless*). We unanimously agreed that we needed to prove we could do this; failure was not an option. Over the following months, Emmy became a frequent visitor to Vincent's shop, and I practically moved in.

Soon after, hair stylist Martin Samuel joined our team. I had not worked with Martin before, but I knew we'd be lucky to have him ... and I wasn't wrong—his hair design was exquisite. Apparently, the Queen of England thinks so too. As I write this, Martin is on his way to London's Buckingham Palace to be made an MBE: A member of the Most Excellent Order of the British Empire, an order of chivalry rewarding his invaluable contributions to the arts.

To move forward, Peacock needed renderings to help pre-visualize the various stages of age make-up Emmy would need to go through. I set off to buy an iPad and learn the program Procreate. Thankfully, my drawings passed muster, and production was given the green light to proceed. Throughout the next seven months, Vincent, Martin, and I continued researching, designing, and testing all characters. We went into production in February of 2020 with the addition of our core make-up team: Assistant Department Head Ann Pala Williams, key Abby Lyle Clawson, key Steve Costanza, prosthetic make-up artist Mike Mekash and make-up PA Victoria Vesey (now a new Local 706 member!).

While Ann and Steve each did prosthetic make-ups in addition to the principal character make-ups, Mike and Abby were my partners on the *Angelyne* prosthetic application, adding a fourth artist for the oldest (five-hour) stage; Jamie Hess, Bart Mixon, or Jason Hamer. Technician Bob Smithson handled the multiple sets of contact lenses painted by Cristina Patterson that changed Emmy's brown eyes to blue.

The pandemic hit on March 12, 2020, and we shut down.

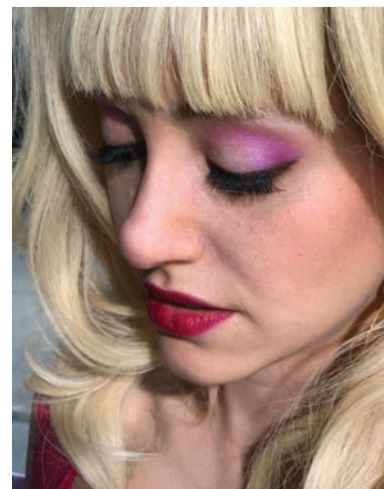






Emmy Rossum as Angelyne





Eighteen months and three babies later, *Angelyne* rebooted. Due to events, some folks could not return in the same capacity. To my relief, my friend David Williams joined as Department Head Make-up, allowing me to focus on Emmy, who, always in prosthetics, would work every remaining day of the schedule. David enlisted key Chris Burgoyne, who also lent his artistry to aging characters Rick, Cory, Danny, Bud, Andre, and more. Mara Rouse, Glen Griffin, Erin Lebre, and Ron Pipes were other talents in the main trailer. Mike Mekash and Abby Lyle Clawson resumed their pre-lockdown positions, resurrecting Team Angie. This time, we welcomed Mara Rouse, Robyn Rebbe, and Michelle Radow to help on Angelyne's oldest stage, and Brittani McNeal joined the team as our new contact lens technician.

I feel I owe Mike and Abby a particular word of gratitude. In fact, there are no words to describe the depth of my appreciation.

Additionally, I consider Vincent's and my collaboration one of the most meaningful of my career. When we embarked on this journey 3½ years ago, we knew there would be mountains to climb, but we had no idea there would be mountains beyond mountains. Having come out on the other side, I look back, knowing we survived and even flourished. We overcame life or death challenges, formed bonds, and through our artistry, we sent the empowering message to viewers that we can be whoever we want to be. I am so proud of our team and what we've accomplished.

#### **DAVID WILLIAMS: DEPARTMENT HEAD MAKE-UP**

Kate Biscoe asked me to step in and run the make-up department on *Angelyne* when the show came back after a lengthy COVID hiatus. I had just finished *Pam & Tommy* for Hulu. Both shows shared similarities as period shows, required multiple looks (both

prosthetic and non-prosthetic), and a considerable amount of background that would also need to be time-period specific. The brunt of the design and prosthetics had already been done by Kate and Vincent Van Dyke; my primary task was to facilitate the make-ups so Kate could concentrate on Emmy's many looks as Angelyne.

The show was set in 2019 with characters recalling their history with Angelyne in flashbacks and her counter recollection of those events. It spanned the course of seven decades, and most of the main characters were aged multiple years from their flashback sequences. The show chartered Angelyne's early years and her Holocaust survivor parents coming to America. Her mother's cancer diagnosis was untreatable at the time as presented in the show. We witness Angelyne's personal transformation, impeccably done by Kate, into the character Angelenos affectionally know today as the Billboard Queen, who came on the scene in the 1980s.

Drag shows, club scenes, disguised characters, and her posse of devotees peppered the landscape of this quirky show. These were fun make-ups requiring considerable paint, facial hair, tattoos, and aging techniques ranging from "stretch and stipple" to complete prosthetic application. It was a rewarding challenge to do these make-ups and always a pleasure to work with committed, compassionate professionals such as Kate and Vincent.

#### **VINCENT VAN DYKE: PROSTHETIC DESIGNER**

*Angelyne* was one of those jobs that do not come along often ... from the very beginning. It was quite clear that this would be a special project, and it continued to be throughout the long journey of more than three-plus years.

As a prosthetic designer, my job was clear, but a world like the one of *Angelyne* required much more than prosthetics. It required a true artist of all disciplines—and make-up designer Kate Biscoe is



someone who embodies just that. Kate and I had worked closely in the past, so hearing that she was on board put me at ease, knowing I would have a partner who would be a collaborator in every sense of the word. Particularly with the *Angelyne* make-ups on Emmy, they must be critically examined from many perspectives. Kate has an exceptional eye, so we would really scrutinize everything together, often spending hours late at night going over sculpture and design as a whole for the different decades of transformation. The order was tall, but one that I think we were both incredibly excited for and quite frankly intimidated by.

My approach to prosthetic work in general is less is more, and the balance of prosthetic work, character make-up/beauty, and coloration for her different looks was a dance that needed to be dialed in. We had the luxury of testing each look multiple times at my studio prior to principal photography. This allowed Kate, Martin Samuel, Emmy, and me the time to weigh in, address issues—try new things ... resculpt pieces, etc. We don't always have the time for this, so we took full advantage and pushed ourselves to keep trying to get closer to something that felt like the right balance. Full likeness was never the intention but bringing the essence of Angelyne into Emmy while giving her the freedom of not limiting her performance but adding to it for every stage.

The other characters in the show who required prosthetics were also quite daunting. At the time, nine different prosthetic age

make-ups were being created for supporting characters and iconic likenesses, some of which were extensive 12-plus piece prosthetic looks, for example, Martin Freeman playing Harold Wallach in his 70s.

*Angelyne* was a show I knew early on that I wanted to be on set applying as much as possible, which is rarely the case for me. Ordinarily, I will help establish a test and then hand things over while I stay at my studio. But for *Angelyne*, I wanted to be there as much as possible for these specific looks. I continued this trend post-COVID.

Bart Mixon was a frequent collaborator before lockdown. After our return, Department Head Make-up David Williams' key Chris Burgoyne was my partner in almost every other character application. We would test each look together, and as often as possible, I would come in for the days the characters worked. Chris and I really got a wonderful dance down that I enjoyed immensely. Glen Griffin would also step in, Abby Lyle Clawson when she was not wrapped up in the *Angelyne* look, as well as Mara Rouse.

This endeavor proved to be one of the most challenging of my career but by far one of the most rewarding. I'm proud of our work—and must credit the artists and technicians at my studio VVDFX, who pushed the envelope through this build to deliver a high caliber of prosthetics, hairpieces, and contact lenses.

VVDFX crew: Daniele Tirinnanzi, Patrick Mathews, Carl Lyon,

	EPISODE: 106	EPISODE: 102	EPISODE: 102	EPISODE: 103		EPISODE: 104	EPISODE: 105 (& 103)	EPISODE: 105	EPISODE: 101
<b>EMMY ROSSUM</b>	<b>RACHEL</b>	<b>GOLDBLOCKS</b>	<b>BABY BLUE</b>	<b>BILLBOARD</b> sc. 288 start	<b>FB, TIMELESS, ANGELYNELAND</b>	<b>EARTHGIRL</b>	<b>GOVERNOR</b>	<b>ICON</b>	<b>2020- CONTEMPORARY</b>
<b>2019</b>	<b>YEARS: LATE 1960'S</b>	<b>YEARS: 1977</b>	<b>YEARS: LATE 1970'S-1981</b> (sc. 288 is Billboard)	<b>YEARS: EARLY 1981-1986</b> (end sc. 371)	<b>1959, ORIGIN &amp; SPACESHIP 106</b>	<b>YEARS: 1987</b> (sc. 401-475)	<b>LATE 1990'S-2010</b>	<b>YEARS: 2012-13</b>	<b>YEARS: 2015-2017, 2020</b>
<b>AGE: 32</b>	<b>AGE: 16-17</b>	<b>AGE: LATE 20's</b>	<b>AGE: EARLY 30's</b>	<b>AGE: EARLY 30'S</b>	<b>AGE: EARLY 30'S</b>	<b>AGE: LATE 30'S- MID 40'S</b>	<b>AGE: MID 50'S-60</b>	<b>AGE: 62-3</b>	<b>AGE: LATE 60'S-70</b>
									
									
<b>EMMY ROSSUM</b>	<b>RACHEL</b>	<b>GOLDBLOCKS</b>	<b>BABY BLUE</b>	<b>BILLBOARD</b>	<b>FB, TIMELESS, ANGELYNELAND</b>	<b>EARTHGIRL</b>	<b>GOVERNOR</b>	<b>ICON</b>	<b>2020- CONTEMPORARY</b>
<b>KEEP SHORT FOR PRESS ONS</b>	<b>NAILS: natural</b>	<b>NAILS: #2 red pearl</b>	<b>NAILS: #2 red pearl</b>	<b>NAILS: #2 red pearl, #6 la pazivity hot, #9 b blackberry</b>	<b>NAILS: #2 red pearl</b>	<b>NAILS: #13 pompel purple, #9 b blackberry</b>	<b>NAILS: #2 chastity</b>	<b>NAILS: #2 chastity</b>	<b>NAILS: #2 chastity</b>
<b>BROWN EYES</b>	<b>LENS: 6.0 dk</b>	<b>LENS: 6.0 dk</b>	<b>LENS: 6.0 dk</b>	<b>LENS: 6.0 dk</b>	<b>LENS: 6.0 dk</b>	<b>LENS: 6.0 dk</b>	<b>LENS: 6.0 dk</b>	<b>LENS: old age dk + scleral</b>	<b>LENS: old age dk + scleral</b>
	<b>PROSTHETICS</b>	<b>PROSTHETICS</b>	<b>PROSTHETICS</b>	<b>PROSTHETICS</b>	<b>PROSTHETICS</b>	<b>PROSTHETICS</b>	<b>PROSTHETICS</b>	<b>PROSTHETICS</b>	<b>PROSTHETICS</b>
<b>SKIN PREP</b>	<b>NOSE #1 TOOTH FLIPPER DONUT</b>	<b>NOSE #2</b>	<b>NOSE #2</b>	<b>NOSE #3 IMPLANTS STAGE 1</b>	<b>NOSE #3 IMPLANTS STAGE 2</b>	<b>NOSE #3 IMPLANTS STAGE 1</b>	<b>NOSE #4 CHEEKS NECK TRANSFER IMPLANTS STAGE 2 LIFTS</b>	<b>NOSE #5 BROW CHEEKS 2 LIP TRANSFERS CHIN EARLOBES ARMS BREASTS/NECK #3</b>	<b>NOSE #5 BROW CHEEKS 2 LIP TRANSFERS CHIN EARLOBES ARMS BREASTS/NECK #3</b>
<b>REMOVE PEACH FUZZ</b>									
<b>BLEACH BROWS WEEKLY</b>									
	<b>MAKEUP</b>	<b>MAKEUP</b>	<b>MAKEUP</b>	<b>MAKEUP</b>	<b>MAKEUP</b>	<b>MAKEUP</b>	<b>MAKEUP</b>	<b>MAKEUP</b>	<b>MAKEUP</b>
<b>COLOR HAIRLINE</b>		<b>COSMETIC DIFFERENCES</b>	<b>COSMETIC DIFFERENCES</b>	<b>COSMETIC DIFFERENCES</b>	<b>COSMETIC DIFFERENCES</b>	<b>COSMETIC DIFFERENCES</b>	<b>COSMETIC DIFFERENCES</b>	<b>COSMETIC DIFFERENCES</b>	<b>COSMETIC DIFFERENCES</b>
	<b>HAIR</b>	<b>HAIR</b>	<b>HAIR</b>	<b>HAIR</b>	<b>HAIR</b>	<b>HAIR</b>	<b>HAIR</b>	<b>HAIR</b>	<b>HAIR</b>
<b>DARK BROW THICK CURLY</b>	<b>RED WIG</b>	<b>STRAWBERRY WIG</b>	<b>BUTTERY WIG</b>	<b>BILLBOARD WIG</b>	<b>BILLBOARD WIG/VERY DIFFERENT STYLE</b>	<b>EARTHGIRL/GOV WIG</b>	<b>EARTHGIRL/GOV WIG</b>	<b>ICON/2020 WIG STYLE DIFFERENCES</b>	<b>ICON/2020 WIG STYLE DIFFERENCES</b>
	<b>MU CHANGEOVER</b>	<b>MU CHANGEOVER</b>	<b>MU CHANGEOVER</b>	<b>MU CHANGEOVER</b>	<b>MU CHANGEOVER</b>	<b>MU CHANGEOVER</b>	<b>MU CHANGEOVER</b>	<b>MU CHANGEOVER</b>	<b>MU CHANGEOVER</b>
	<b>NO</b>	<b>TO BABY BLUE POSSIBLE: 30 OR LESS</b>	<b>TO GOLDBLOCKS POSSIBLE: 30 OR LESS</b>	<b>TO EARTHGIRL POSSIBLE 30</b>	<b>2 EARTHGIRL POS 30 BUT 2 BILLBOARD 45?</b>	<b>2 BILLBOARD POS. BUT MORE DIFFICULT (45?)</b>	<b>NO</b>	<b>TO 2015-2020 POSSIBLE 30-45</b>	<b>TO ICON (2012-13) POSSIBLE 30</b>
	<b>PERSONNEL</b>	<b>PERSONNEL</b>	<b>PERSONNEL</b>	<b>PERSONNEL</b>	<b>PERSONNEL</b>	<b>PERSONNEL</b>	<b>PERSONNEL</b>	<b>PERSONNEL</b>	<b>PERSONNEL</b>
	<b>KATE MIKE</b>	<b>KATE MIKE</b>	<b>KATE MIKE</b>	<b>KATE MIKE ABBY</b>	<b>KATE MIKE ABBY</b>	<b>KATE MIKE ABBY</b>	<b>KATE MIKE ABBY</b>	<b>KATE MIKE ABBY +1</b>	<b>KATE MIKE ABBY +1</b>
	<b>TIME</b>	<b>TIME</b>	<b>TIME</b>	<b>TIME</b>	<b>TIME</b>	<b>TIME</b>	<b>TIME</b>	<b>TIME</b>	<b>TIME</b>
	<b>2 HOURS MAKEUP</b>	<b>2 HOURS MAKEUP</b>	<b>2 HOURS MAKEUP</b>	<b>3 HOURS MAKEUP</b>	<b>3 HOURS MAKEUP</b>	<b>3 HOURS MAKEUP</b>	<b>3 1/2 HOURS MAKEUP</b>	<b>5 HOURS MAKEUP</b>	<b>5 HOURS MAKEUP</b>



Robert Freitas, Brian Van Dorn, William Thornton, Stephen Imhoff, Gwen Ramsey, Mike Regan, Sasha Camacho Van Dyke, Anneliese Boise, Brian Walsh, Dawn Imhoff, Cody Wilkins, Nick Pugliese, William Bryan, Tony Contreras, Cristina Patterson.

### MARTIN SAMUEL: HAIR & WIG DESIGNER

I was thrilled to be asked to design the wigs for the TV series *Angelyne*, her hair being a big part of her signature look and the way she transformed herself from the 1960s to present day. I worked closely with Kate Biscoe as the make-up, prosthetics and hair were crucial for the way we wanted to present the five looks. We gathered so many amazing photo references to work from as Angelyne transformed herself throughout her life.

I chose Rob Pickens as the wig maker, who did an amazing job and was always there for me with the many alterations after testing to perfect the wigs which were very specific in color and thickness as Angelyne has very thick blonde hair, and Emmy Rossum has very thick dark hair. I had five wigs made, a long auburn red wig to match her natural hair in the late '50s and '60s, through to her Baby Blue band years (1970s), a softer dark blonde wig, and three more wigs for the '80s and '90s, and early 2000s in a full Angelyne blonde color and leading up to present day, a lighter, more pastel blonde. After having all the wigs made, I asked Kimi Messina to join me on the project. We spent many days cutting and styling each wig; we had many make-up and hair tests to perfect each look. We spent two weeks shooting all the stills for her posters, then we began shooting principal photography in mid-February 2020 until March 2020, when we were shut down by COVID.

### KIMI MESSINA: CO-DEPARTMENT HEAD HAIR

I was so excited when Martin contacted me to join him in the process of this fun project. I love the styles of the eras and was up for a fun challenge to recreate actual true characters with references from a lot of research Kate had pulled together.

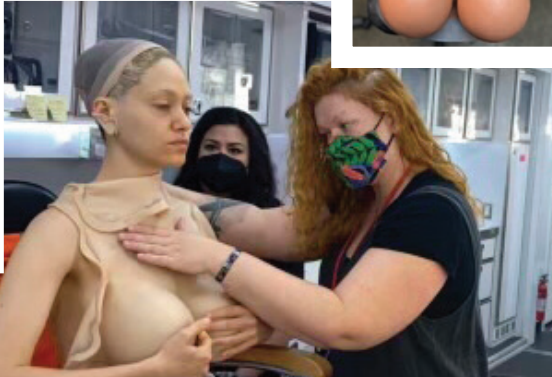
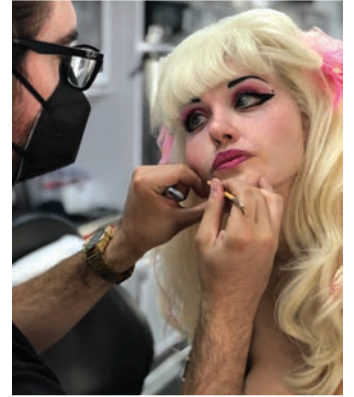
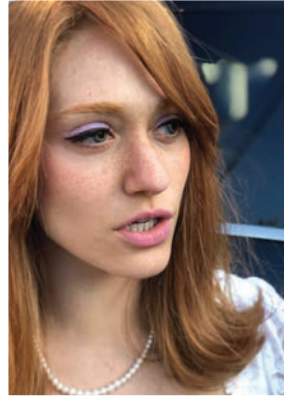
**Martin:** When the film resumed a year and a half later, I was unfortunately unable to rejoin the crew due to personal reasons. Kimi, my brilliant Assistant Department Head, took over the show doing all the wigs for Emmy (Angelyne). Helena Cepeda,

Lydia Fantini, and Kaitly Licina did a wonderful job with creating all the other characters and background.

**Kimi:** I received a text from Helena a few months before we rebooted *Angelyne*. The text said, "I don't know what you're doing, but whatever you're doing, I want to work with you." So, when Martin was unable to return to the show, I reached out to Darlene Brumfield, who was one of the original hair artists who was with us before the COVID shutdown. When she wasn't available, I immediately called Helena, and she immediately accepted the







mission. We added the fabulous Lydia Fantini and Kaity Licina to our fun creative team and continued our mission.

**HELENA CEPEDA:  
CO-DEPARTMENT HEAD HAIR**

Stepping into Co-department Head Hair on *Angelyne* with Kimi, I knew would be an exciting adventure. The documentary-style story spanned nearly seven decades, involving the main characters aging from the late 1960s to their Talking Head interviews in 2019, and all their looks in between.

Planning their age progression involved careful research involving pulling wigs and pieces from many sources and aging them. Cutting. Thinning. Adding gray, using Nair hair-removing hair products. Fantastic rentals from Vincent Van Dyke. We were able to achieve our final looks.

Huge shout-out to Kaity Licina and our many background artists keeping period-correct looks while working with modern-day haircuts, applying many wigs and hair accessories. •





# BACK TO BEL-AIR

A CONVERSATION WITH

**DENISE PUGH-RUIZ** | DEPARTMENT HEAD MAKE-UP & **ARAXI LINDSEY** | DEPARTMENT HEAD HAIR

Set in modern-day America, the one-hour drama series *Bel-Air* reimagines the beloved, culture-defining sitcom, *The Fresh Prince of Bel-Air*, through a new, dramatic take on Will's complicated journey from the streets of West Philadelphia to the gated mansions of Bel-Air. The series was inspired by executive producer, director, and writer Morgan Cooper's viral trailer and takes a fresh and raw approach to this world of swagger, style, and aspiration through a current lens. Department Head Make-up Denise Pugh-Ruiz and Department Head Hair Araxi Lindsey had long careers in the industry before coming to *Bel-Air*. They had previously collaborated on shows, including *Black-ish* and the sisterly bond they share helped to establish a true family dynamic in the hair and make-up trailer as their team set out to create a new look for this iconic Black family.

#### How did you come to be involved with *Bel-Air*?

**Denise:** When I saw the short film that Morgan had put together, I prayed about this show. I thought it was so amazing and such a good idea. I said to myself, "Oh, I would love to get on that show, it would be a dream opportunity!" And then I interviewed for it and it's been an awesome journey.

**Araxi:** I heard about the project and Morgan Cooper's trailer but I was in Toronto at the time working on another project. My key

was hired before I was even considered and I kept in contact with him during the process of filming. I had a long stint working on two other projects, so I was not considering working on anything but I kept getting phone calls and being asked by different people about this project. So I just jumped out on faith and said, "Okay, obviously this is something God wants me to do so get in there!"

#### Were you fans of the original series, *The Fresh Prince of Bel-Air*?

**Araxi:** Yes! I grew up as a nineties teen and everything I'd see on the show, I'd try to emulate in my own way. I'm also a Los Angeles native, so listening to certain topics and the lingo, the attire, the fashion, all of those things were very relatable to me. I had a nostalgic experience working on the show, reading the scripts, and listening to certain scenes that would pay homage to the past.

**Denise:** It was the same for me. I really wanted to see how *Bel-Air* was going to unfold. I was excited to read each episode and I thought it was a wonderful spin on it. Morgan's idea of this reboot is brilliant and authentic, each script just gets better, and we have amazing writers. It has been a perfect fit for me.

#### How did you approach the looks of the reimagined Banks family?

**Araxi:** For the hair, I wanted to pay homage to the characters that





Opposite page, L-R: Coco Jones as Hilary Banks and Cassandra Freeman as Vivian Banks. Above, L-R: Olly Sholotan as Carlton Banks, Jabari Banks as Will Smith.

came before our actors but show them in a different light. Since this isn't a period piece, I wanted to have the same warm feeling that you would get of familiarity with each character. A lot of people don't talk about the Afro-textured barbering cuts that are done on our men and women. I wanted to make sure that we paid homage to the box cut, paid homage to the fades, the designs, and other things, but I also wanted to show how history repeats itself. So even though it's not as classic and sharp as it was on the original *Fresh Prince*, you're bringing the artistry of the barbering cut into 2022 with Jabari Banks and everyone else in the cast.

#### How many barbers did you work with?

**Araxi:** Morgan had a set of people from his hometown, Kansas City, that he wanted to work with in Los Angeles for this project. One of those people was his hometown barber, Michael Russaw. He had the skill and professionalism that's needed in a barbershop. He's a master barber and he had already worked in a lot of barber competitions. Everyone helped and encouraged him to move forward with this professional process that we do and he was able to pick that up well. And for the beards that you see on screen, Tayari Edwards is a master barber, but he's also a genius with beards and making sure that he blends hair types and hair styles.

#### And for the actresses?

**Araxi:** As far as our Aunt Viv, Cassandra Freeman is a beautiful blend of the two actresses who played the role before her. I also thought about Phylicia Rashad who I love due to her impactful role as Mrs. Huxtable. Whenever you have a powerful mother figure of African descent—or anyone that's melanated on your screen—it warms my heart. It reminds me of my mother and my aunts. I wanted to make sure that the Mom in this series was presented in an elegant way. I also wanted the children to be relatable to actual teens who are Ashley's age or the girls who are stuck between the workforce and college like the character Hilary. I wanted to soften the looks and push forward the art that is overseen a lot of times with Afro-textured hair.

**Denise:** And one thing that Araxi did when she came on board was to produce more natural hair care styles and that's something that Morgan really wanted. He didn't want to see a lot of weaves and a lot of lace fronts. He wanted natural hair styles and braids that were beautiful because that's the beauty of us. It was the same for me. Morgan wanted natural beauty make-up, nothing over-the-top, especially for the everyday look. It was very important for me and my team to let their natural beauty shine through and for their skin to look as pretty as possible. The character who wears the most make-up would be Hilary and she's an influencer. My key, Keesh





L-R: Cassandra Freeman and Adrian Holmes



Winkler-Smith, has done an amazing job with her unique looks. I wanted everybody's make-up to tell the story according to their character. Will's girlfriend, Lisa, is 16, so I didn't want her looking like she was 27. Then with little Ashley, I wanted her to look young so that we had somewhere to grow from. With Aunt Viv, I wanted to keep her make-up elegant and radiant because that's the character that she's portraying as a strong Black woman. Matching the foundation with the correct undertones is also key and so this was something my team and I paid a lot of attention to for all our actors.

**How did you collaborate on these characters?**

**Araxi:** Denise and her team really enhanced a lot of the styles that we had with the make-up that she and her team put together. With the grooming of our men, a lot of times with barbering, there's what we call a lineup that a lot of barbers do on clipper cuts and Denise doesn't go over that. She actually enhances the hairline of someone's face. And if there are edges of a woman's hair style, she doesn't brush that away. She keeps everything soft and natural. It's almost like you're looking at it in 3D with the dimensions that she gives you. It's a soft light touch of a feather that you don't always get with other make-up artists.

**Denise:** Yes, I make sure that I pop the line the barber has already established and just make it extra sharp, crisp, and clean. We respect each other's work and design. It's a team thing. It's not one of us trying to outshine the other. We're there to make sure that we're telling the story the way the director wants us to tell the story. We understand the vision of Morgan and our showrunners Rasheed Newson & TJ Brady and they look for us to bring that to light. That's what Araxi and I do together as a team.

**The series filmed in both Los Angeles and Philadelphia. How did you approach differentiating the styles of these two cities?**

**Denise:** We started shooting the first episode in Philly and it's slightly different from Cali style, although a lot of women definitely have natural beauty looks there too. We kept Will's mother 'Vy' who is a nurse—never looking over the top with her make-up. It's very pretty and clean. And we had some fly girls walking down the street, but they're a little different from the fly girls in Cali. I had to do my research to get it right.

**Araxi:** I always like to look at today's women, everyday people you see walking down the



street, at the grocery store, or at a mall. When I thought about Bel-Air, I thought of the 1990s instantly. I didn't really have a visual of African descent people in Bel-Air in 2022 because no one talks about it, so we actually created something that isn't conventionally seen. For someone like Hilary's character, I looked online and at social media to get a collaboration of what's hot and what Los Angeles women are doing. I also conversed with the actors about how they felt, what they were comfortable with for their characters, and what vision they had.

**What were your biggest challenges this season?**

**Denise:** We had a scene in Philadelphia where one of the guys gets clocked in the eye and Morgan wanted to make sure that we used special contact lenses where it looked like the eye had subconjunctival hemorrhage because he wanted the audience to feel that intensity. The challenge was finding a doctor to test the eye of the actor because not everyone can wear contact lenses, plus we were under a time constraint. We couldn't find a doctor in Philly, with four days to get the job done, including having the lens designed, I was a little nervous to say the least. Finally, we were able to fly the actor back two days early and handle all of it in Los Angeles, which was a relief because if the director tells me it's something he really wants, it bothers me if I can't deliver. It was so rewarding when we were able to get the shot and Morgan loved it.

**Araxi:** The most successful turning point for me was the creators dying for natural-textured hair on Aunt Viv. She's not of current trends. She's a mother, a wife, and an artist. She's authentic and natural and she wouldn't be concerned about making sure her hair is bone straight, she has fresh highlights, her edges are smooth or she's wearing a lace front wig. Shifting this character into a whole other transformation gave me a proud moment.

**Morgan Cooper was also very particular about using Alexa cameras known for capturing Black skin beautifully. How did that affect the make-up you were doing, Denise?**

**Denise:** It definitely affects make-up. I would say Alexa cameras are stellar and unequalled when it comes to natural color reproduction—and image quality—especially for skin tones. We had two very good DPs who rotated from episode to episode and Morgan made sure that he had an excellent team that understood all of our different complexions. If the lighting isn't right on Black skin, you can tend to look very gray and dull.



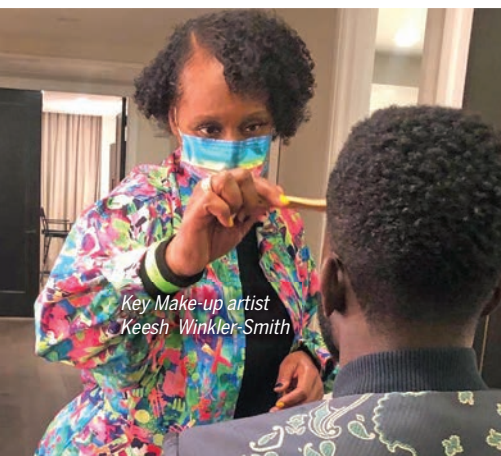
Top row, l-r: Denise Pugh-Ruiz with Jabari Banks; Ursula Simpson (3rd hair stylist); Bottom row: Araxi Lindsey (Dept. Head Hair); Jimmy Akingbola with Tayari Edwards (key hair/barber).

**What were some of your favorite products to use over the course of the season?**

**Denise:** Some of my favorite products that I used on many of the cast members throughout the season were foundations from Make Up For Ever, Anastasia, Mac, Nars, Maybelline, and Fenty; concealers from NYX, Anastasia, and Trape; powders from Make Up For Ever, Iman and Mac; mascaras from Maybelline Volum, L'Oreal and Cover Girl; lip colors from Danessa Myricks and the Anastasia Pro Lip Palette and Urban Decay's All Nighter setting spray.

**It sounds like having a team that understood Black skin and hair across the board made a huge impact. Have you begun to notice a shift in the industry?**

**Denise:** Yes, for sure. I applaud the producers and Peacock for reaching out to us as Black department heads. In the past, mostly we would come on board as the key make-up or third in command. I think it's always been misunderstood. It's not so much of a race issue but culture. I also think diversity is important especially since the number of ethnic minorities involved in making American movies and TV shows has increased. It's a wonderful feeling to know that my talents are not being passed over because I'm a woman of color. I was welcomed with open arms to the beautiful show *Bel-Air*. •



Key Make-up artist Keesh Winkler-Smith





*Ben Foster as Harry Haft*





# A SURVIVOR'S TALE

BY **JAMIE KELMAN** | MAKE-UP DESIGNER

Spanning three decades of a real man's true life story, *The Survivor* tells the harrowing tale of Harry Haft, a man who was taken prisoner by the Nazis during the Second World War, and forced to fight in 'Death Matches'; bare-knuckle brawling to the death. Whoever wins, lives for another day. The loser dies. Harry Haft fought and survived many fights before escaping the Nazis, fleeing Europe, and making his way to America. In the United States, he became a professional boxer. Always searching for his lost love, a woman who in his heart he knew was still alive somewhere, he traded the story of his dark past to a newspaper writer who promised him publicity in exchange for his captivating story, an attempt for Haft to reach the attention of the woman he loved and lost. Fighting his way up to the real Rocky Marciano and into his middle age, ghosts and demons of his past haunted him in a world that had not yet invented the term PTSD. Harry Haft is *The Survivor*, more intact physically than mentally.

The make-up work involved character and prosthetic make-up with appliances, dentures and hairpieces to transform actor Ben Foster into the likeness of Harry Haft. Then aging that

character make-up creation with more appliances, older-looking dentures, gray hairpieces and lots of paint. The fights and boxing utilized many trauma swelling make-up prosthetics, blood work, contusion colors, and invisibility make-up—full body tattoo cover on an actor who in real life has over a dozen large body tattoos. For actor Ben Foster, this role as Harry Haft included a weight loss and then gain of 60 pounds to tell Harry's life story.

Ben Foster hired me as his make-up designer while we were working on a prior movie together. We started building and sneaking in make-up tests on our downtime to figure out how to make Ben look like Harry. The key areas we wanted to transform were the hallmarks of Harry but also of boxers: permanent brow swellings and a battered nose. Additionally, Mr. Haft had a pronounced mouth muzzle where Ben did not. Rather than appliances around the mouth, an area especially vulnerable to make-up breakdown and edge flaws, we affected the change from within the mouth utilizing dental plumper dentures to change the teeth and push out Ben's lips and mouth. These special dentures were made by Yoichi Art Sakamoto. The teeth also needed to happen sooner than later because Ben needed to learn





Below: Jamie Kelman and Ben Foster



From top: The real Harry Haft reference; aging Ben Foster (bottom right) as Haft; Art Sakamoto makes teeth; Jamie Kelman sculpts Harry.



and practice the proper voice dialect for Polish-born Harry Haft, and Ben wisely wanted to practice while wearing the dentures to incorporate them into his performance from the outset. This worked out so well that when Ben had to record dialogue after filming was completed, he needed to wear his false teeth to do the proper voice!

With Ben's brow area, we changed enough of the skull bone there between the zygomatic process and the supraorbital ridge, that the silicone appliances needed to overlap and cover the outside halves of Ben Foster's eyebrows. We replaced those covered brow hairs with small delicate hand-tied lace eyebrow hairpieces made by Sasha Camacho Van Dyke.

The signature brown wavy curly hair of Harry Haft was excellently recreated as wonderful wigs made by Justin Stafford. Justin started his career making 'Scheitels,' which are wigs for Jewish women. Jewish hair is quite specific and Justin is a master of that realm. Several hair stylists would go on to work on styling and applying Justin's wigs for filming. Annamaria Dunai was the main wig hair stylist/artist in Budapest, and for the US portion





of filming, the wig was styled and applied by Sarah Stamp, Erica Wells and Kerrie Smith.

I did all the sculptures, molds and silicone appliance creation and make-up applications for Ben Foster by myself. This is my fourth film with Ben Foster and for this intense experience and performance, it seemed best to rely on our tried-and-trusted relationship to help get Ben through this production. Not to say that I couldn't have used some help especially when it came to the aging make-up applications, because with the addition of a neck, cheeks and nostril silicone appliances, it took me about four to five hours, including the wig and graying sideburns which extended up the sides of his hair. Filming in Budapest and then Savannah, GA, and then Coney Island, New York, made it all extra logistically difficult and thankfully, I had the wife Natasha Kelman working in my home studio, packing each appliance individually on a vacuform in its own little box, then consolidated into eight crates, to travel around the world. No pieces were destroyed in transit!

Other make-up aspects involved my recreation of the odious number tattoo that the Nazis permanently etched onto their prisoners arms. I found a photo of Harry Haft's arm in the position that showed his number tattoo, scaled it up until elbow to wrist matched Ben Foster's arm size, and then traced it to create an accurate tattoo transfer. Additional tricks included making a smaller number tattoo for his bloated middle-age stage look to help his arm look fatter by scale.

When Ben Foster was super skinny, rather than hollow out his musculature, we did a reverse highlight and shadow

## Harry Haft: Make-Up Stages & Ages

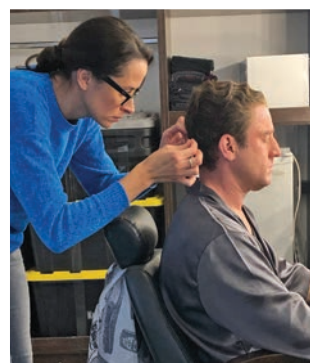
**1940:** Youngest look has three silicone prosthetic facial appliances (nose & brows), lace outer eyebrows, upper and lower dentures with plumper gums, rosy complexion and lace front wig. Tattoo cover over actors' real tattoos.

**1943-45:** Emaciated concentration camp look includes same three silicone prosthetic facial appliances (nose & brows), lace outer eyebrows, upper and lower dentures with plumpers, sickly complexion, shaved head, and frequent full-body make-up to anti-contour & cover actors' dozen real tattoos, plus applied Nazi prisoner arm number tattoo. Various prosthetic swellings resultant from fight/death matches, plus post-fight swollen trauma looks.

**1949:** Prime healthy & professional boxer look includes same three silicone prosthetic facial appliances (nose & brows), lace outer eyebrows, upper and lower dentures with plumpers, golden tan complexion, lace front wig, and frequent full-body make-up to enhance musculature & to cover actors' dozen real tattoos, plus Nazi prisoner arm number tattoo. Various prosthetic swellings resultant from boxing matches, plus post-fight swollen trauma looks.

**1965:** Middle-age look after extreme life: eight silicone prosthetics (full neck wrap, cheeks, nostril wings, brows & nose), lace outer eyebrows, aged upper & lower dentures with plumper gums, tanned and freckled complexion. Lace-front wig with separate lace temple-to-sideburn sides of head 'Salt & Pepper' silvers & white hairpieces. Smaller Nazi tattoo to bloat arm.





Top row, l-r: Harry Haft molds table; Justin Stafford, wigmaker. Center row, l-r: Haft boxing; Annamaria Dunai, hair stylist; Sasha Camacho Van Dyke eyebrows. Bottom: Make-up touchup. Photos courtesy of Jamie Kelman.

to flatten out his muscles to look nutritionally deficient. For make-up coloration, I used sickly yellows and blues for those malnourished stages versus the reds and browns utilized for contouring when he was healthy as a pro boxer.

This was a very intense but emotionally rewarding work experience. The legendary director Barry Levinson hit the filmmaking scene 40 years ago with *Diner* (1982), and *The Survivor* marked Mr. Levinson's 40th film. I studied Mr. Levinson when I was a student at NYU Film School some 30 years ago, so it was gratifying to be working with him. I also studied under Dick Smith with his professional make-up course, and this project was very much an extension of the teachings of that great make-up master who would turn 100 this year.

When the movie started playing at film festivals, critics remarked on how unrecognizable Ben Foster is in his role of Harry Haft; they talked about the 62 pounds that Ben lost to be an emaciated Nazi prisoner and the weight he put back on to be the muscular heavyweight fighter and more weight gain for his aging. Happily, they did not mention the fact that Ben Foster was wearing eight appliances for his regular daily make-up, and I

took that as a sign of success. His three silicone facial appliances, three hairpieces, and upper and lower false teeth/plumpers seemed to fool them. Likewise, the aging didn't seem to distract from Ben Foster's powerful emotional portrayal either, but enhanced the performance according to reviews.

I always wanted to be able to hide my work in plain sight, affecting a character change while not calling attention to the work I was doing, in service of the story without creating a distraction of artifice and fakery. The make-up work in *The Survivor*, coupled with Ben Foster's incredible performance, is the dream job in the realm of realistic human character make-up work that I'd always wished to get a chance at doing. I'm grateful for Ben Foster's trust and support from *Lone Survivor*, our first of four movies and 10 years ago, to now with *The Survivor*. I'm also grateful for the contributions of the small team of top artists I worked with to help me bring this movie make-up to life and to a storytelling level that elicits major emotional reactions from the audience. *The Survivor* is work that I am proud of and happy to have created. •



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This page from top: Mark Wahlberg (right) as Stuart Long; Jacki Weaver as Kathleen Long; Mel Gibson as Bill Long. Opposite page: Wahlberg in various weight stages; Teresa Ruiz as Carmen.



# FATHER STU REBORN

## MAKE-UP

BY ADAM BRANDY

JOURNEYMAN MAKE-UP ARTIST

When an injury ends his amateur boxing career, Stuart Long moves from Helena, Montana, to Los Angeles, California, in search of fame and fortune. A near-fatal motorcycle accident leads him to a surprising realization ... that he must use his “second chance” to help others.

Delivering the true-life story to the big screen had always been a secret passion of Oscar-nominated actor Mark Wahlberg. Now with everything in place, and a spectacular cast assembled that included Oscar winner Mel Gibson, Oscar nominee Jacki Weaver, Malcolm McDowell, Teresa Ruiz, Cody Fern and Aaron Moten, Wahlberg’s passion project was finally set to become reality.

Knowing the challenges of transforming from boxer, to accident victim, to an aged and atrophied priest, planning between Wahlberg, and Allan A. Apone, his personal make-up artist, started during the filming of *Arthur the King* while on location in the Dominican Republic.

It was decided that the design, and creation of the prosthetic appliances needed for the final stages of Wahlberg’s character must begin before they could return from location. With that in mind, the actor and Apone quickly agreed that Howard Berger, and his special make-up effects studio, KNB EFX Group, were to be entrusted with this important element of the story.

*Continued on page 44*







## HAIR

BY **CHERYL DANIELS**  
DEPARTMENT HEAD HAIR

Stuart Long's story is about love, faith and tragedy. The film takes you on a journey through different chapters of Stuart's life. Mark Wahlberg asked me to do this project and introduced me to the director Rosalind Ross. Her passion and vision were infectious. After a lengthy discussion about the look of the film and viewing inspirational research from costume designer Lisa Norcia, we came up with a look for each character.

I hired Anthony Wilson as my key. I was lucky enough to have a fantastic local Los Angeles hair team: Romy Fleming, Nanci Cascio and other talented extra help. Designing and collaborating with Allan Apone, our Department Head Make-up, also helped me to achieve the overall tone of the film.

Mark, as Stuart Long, goes through three main stages in his life. The first was as a young boxer with a sharp sense of humor in the late 1980s. For this look, I kept his hair style longer and loose, adding light products and blow drying into shape. As the story progresses, Stu finds faith and enters the seminary. For this stage, I gave him a short, layered cut for a more conservative look. The final stage was after Stu is diagnosed with an illness. I used my clippers and thinning shears to achieve his older look.

Rosalind had in mind a specific hair color for Jacki Weaver, who played Stu's mother. Rosalind's own mother's natural hair color was the winning choice. The wig process for Jacki consisted of cutting and styling until we came up with a look suited to her character. I used a standard wig wrap and cut the wig into long layers. In styling the wig, I decided on a wet roller set. After dry, I styled by manipulating the hair with my hands to give it a lived-in finished look. Jacki's wig was made by Rob Pikens.

For Mel Gibson, who was cast as Stu's dad, we decided on an unkempt natural look for his character. I trimmed Mel's hair and used products for styling.

For Stu's girlfriend Carmen, played by Teresa Ruiz, I wanted a natural feel. I used a curling iron and then styled her hair for a wholesome look.

My team and I had fun creatively working together, cutting, styling and coloring, and also adding wigs and pieces to create the film's overall look.

Thanks again team for everyone's hard work. GOD BLESS!! •







Apone tabbed make-up artist Jeff Lewis, who was already working with him in the Dominican Republic, to be his second. And to round out the main trailer, I was honored to be brought in as the third.

I stood in awe almost every day as these three award-winning artisans delivered on writer/director Rosalind Ross' ethereal vision of spirituality that she had laced throughout her raw and gritty film.

The ambitious 30-day shooting schedule started with Wahlberg as an in-shape and hard-nosed boxer. His progressive fight make-up, and that of his four opponents would be staged over several days. Apone and Lewis achieved the desired visual mayhem utilizing MelProducts "Peel & Stick" prosthetic appliances, Illustrator colors and stage blood.

Stu's boxing career is cut short when he is diagnosed with cancer. He beats the illness with the help of his mother, Kathleen Long, played by Jacki Weaver. Jeff Lewis designed a make-up that shows a woman who has lived a hard life, but still keeps elements of her past as a beauty queen shining through.

Then there is Bill Long, Kathleen's estranged husband, and Stu's father, played by Mel Gibson. Lewis kept the actor looking hard, to show a life of drinking and laborious work.

Next, Apone transitioned Wahlberg into his clean-cut "head shot" look as the character chases an acting career in Los Angeles. Like all starving actors, Stu needs to feed himself. He finds employment behind the meat counter of a supermarket. From behind that counter, Stu does not find his way into the showbiz, but instead discovers his dream girl. For the character Carmen, played by Teresa Ruiz, Apone applied a simple, unconstructed natural beauty make-up to bring out the inner beauty and innate innocence of the character.

At the local bar, Stu has a conversation with Barfly, played by Niko Nicotera. Barfly seemingly dispenses the words of a crazy man, but those very same words will soon be heard by Stu as that of the Savior himself.

Apone and Lewis began mulling over the Barfly character before they left the Dominican Republic. The result had Lewis creating a rough-looking, homeless character, but with an element of holiness. The final inspiration for this look came from a life-size Christ figure that was on the wall of one of the churches we filmed in. If one looks closely, stigmata scarring is visible on Barfly's forehead and hands. These subtle make-up touches helped enhance and define the character's epiphanic message to Stu.

Upon leaving the bar, Stu heads home on his motorcycle. That's when fate intervenes. He barely avoids colliding with one car only to hit another. He flies over that car, and slams to the blacktop to be run over, by yet, another two cars. The illusion of severe trauma on the actor was created by Apone and Lewis with MelProducts "Peel & Stick" prosthetic appliances, Illustrator palettes, and stage blood. The resulting artistic collaboration was realistic and scary.

Stu is left for dead on the roadway where he is visited by a vision of the Virgin Mary, played by Annet Mahendru. The directorial edict was simple. Mary's look was to be very clean and natural. Camera and lighting tricks were used to give the scene a brightening effect utilizing the darkness of the night around both actor and actress.





Top row, l-r: Teresa Ruiz (*Carmen*); Niko Nicotera (*Barfly*); Malcolm McDowell (*Monsignor Kelly*). Bottom row, l-r: Ruiz; Wahlberg with upper torso silicone make-up.

Once out of the hospital, Stu has come to believe with every fiber of his soul that his destiny is to become an ordained Catholic priest. His newfound faith in God immediately is tested as he is thrown another health curveball. Stu is diagnosed with a rare form of ALS. At this point in the make-up process, Wahlberg had gained a much publicized 30 pounds, but to achieve his final transformation into “Father Stu,” prosthetic appliances were needed.

Berger and Apone applied the multipiece silicone prosthetic appliance make-up to Wahlberg for the remainder of principal photography. Two different stages were designed and created to help tell the story of the character’s illness-related weight gain. The artists devised an application process where it would take them under an hour to get the actor into the make-up every day. Berger would pre-paint the appliances prior to Wahlberg entering the trailer. Once the actor was in the chair, both artists would take a side, and work together as a team. It was great to see these master make-up artists, and all-around good guys collaborating again.

The highlight of this collaboration being when Wahlberg, in full upper torso silicone make-up, appears shirtless in the film.

Originally the actor was to wear a tank top in the scene. But the illusion of weight gain appeared so realistic, the director decided that the make-up would stand alone. It’s worth the price of admission to see the beautiful result of their work together.

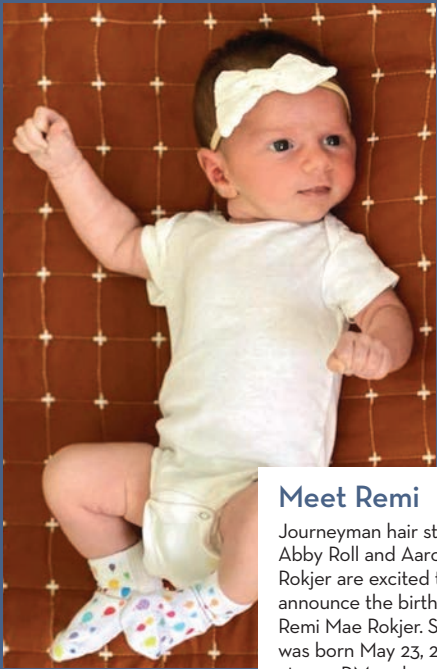
I am speaking for Allan and Jeff, as well when I recognize, and say thank you to the hardworking make-up artists who gifted us their talented extra hands. They were Corinna Woodcock, Robert Vega, Erin Blinn, Ching Tseng, Toby Lamb, Claudia Humberg and Monica Caldera. We couldn’t have done it without you.

And a final thanks to Cheryl Daniels, Anthony Wilson, Romy Fleming and Nanci Cascio. Your amazing skills as hair stylists did not go unnoticed. You were the best teammates a make-up artist could have.

Oh, what did I do? Well, there are only three rings under the big top. Someone has to follow the elephants. And it was an honor to do it. •



Birth Announcement



Meet Remi

Journeyman hair stylist Abby Roll and Aaron Rokjer are excited to announce the birth of Remi Mae Rokjer. She was born May 23, 2022, at 9:03 PM and was 21 inches long & weighed 8 lb, 4 oz.

In Memoriam

Christine "Chris" Lee (1932-2021)  
Hairdresser

Sister Lee was born in Guangzhou, China, and moved to Los Angeles when she was 9 years old. She started her career in film as an actress and was a member of both SAG and SEG (Screen Extras Guild). She then began her hairdressing apprenticeship under Larry Germain at Universal Studios. Chris wrote in her union application that becoming a hairdresser for the motion picture business would give her a chance to better herself and to learn about the industry and the people behind the camera.



Her distinguished career lasted for more than three decades and took her all over the world. She worked on the 1979 production of *The Island*, which filmed in Antigua and Bermuda. She went to Nassau for *Jaws: The Revenge* (1987) and to New Zealand for *Midnight Run*. Sister Lee also provided her hairdressing talents for the notable films *Double Dare*, *Harry and the Hendersons*, *Bonfire of the Vanities*, *Driving Miss Daisy*, *Independence Day*, and TV series *Dr. Quinn, Medicine Woman*, where she received an Emmy win, along with many others shows throughout her career.

Christine passed away March 13 this year from pneumonia in Monterey Park, CA.

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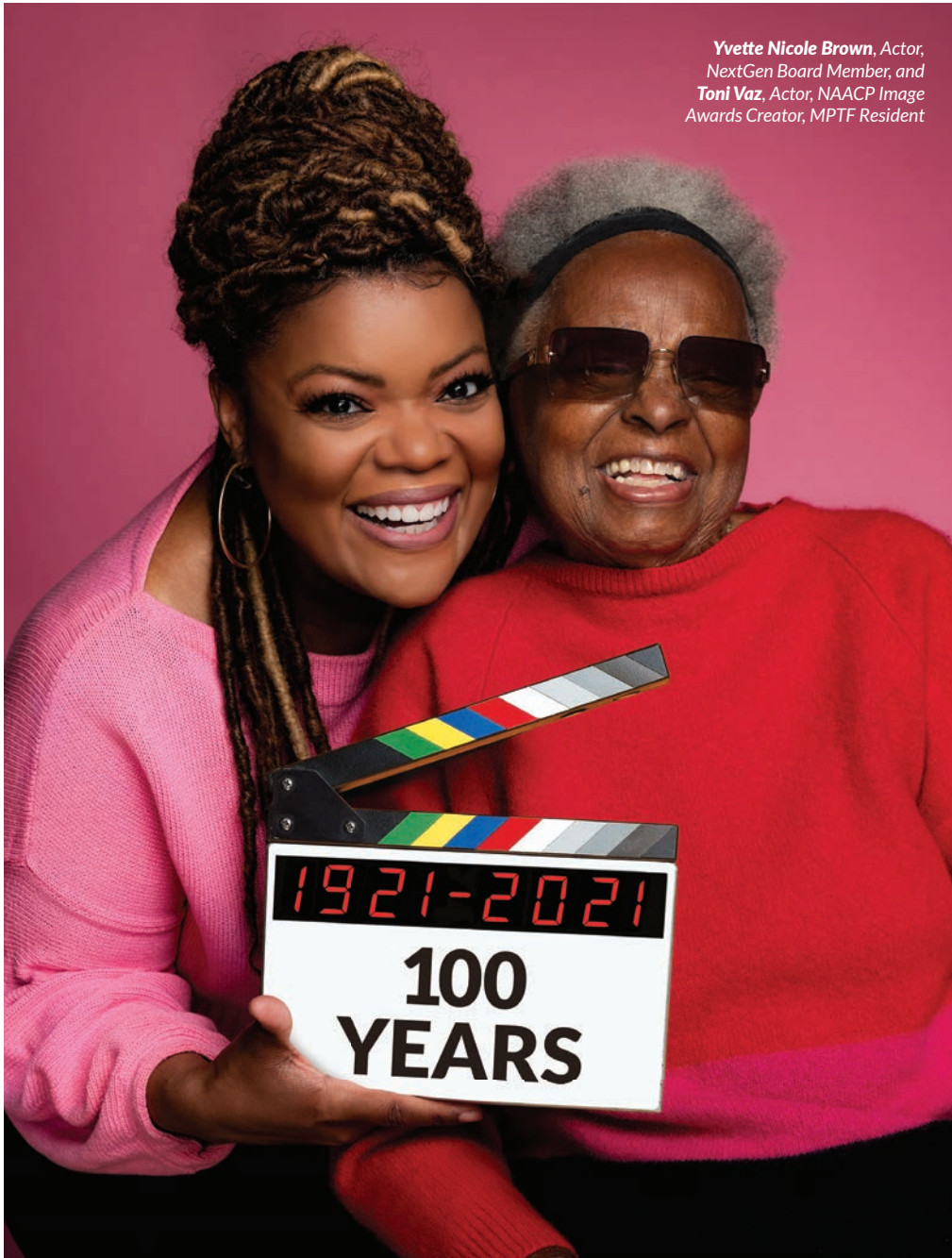


# Redefining the Warrior



**Kim Felix-Burke applies last looks** on Letitia Wright who plays “Shuri” for *Avengers: Infinity War*. Kim did her make-up for *Black Panther* as well. A Pop! Funko doll was made with the make-up she did (inset).





*Yvette Nicole Brown, Actor,  
NextGen Board Member, and  
Toni Vaz, Actor, NAACP Image  
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