# MAKE-UP ARTISTS & HAIR STYLISTS GUILD



# BLACK-ISH

RY

# Where the pro make-up artists go.

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Make-up Designory (MUD) was founded over two decades ago by accomplished make-up artisans who sought to provide excellence in make-up education. Today, both our Los Angeles and New York campuses are accredited by the Accrediting Commission of Career Schools and Colleges (ACCSC). Students from around the world study the latest techniques in beauty and character make-up artistry, hairstyling, and special make-up effects at our schools. Our campuses have evolved into resources for the professional make-up artist community - places where aspiring and working artists can go for education, inspiration and connection. Whether you're interested in honing your skills with a continuing education course or attending a free Saturday workshop or a talk from one of our MUD Talks featured artists, you'll find it here - at the hub for the professional make-up industry.

ATE DEPARTMENT OF EDUCATION



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THE THE ADDIES AND SPRING 2019 what's inside

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Cover: Tracee Ellis Ross as "Bow" Johnson in *Black-ish*. Photo by Ron Batzdorff/ABC

# FROM THE PRESIDENT



#### "For beautiful eyes, look for the good in others; for beautiful lips, speak only words of kindness and for poise, walk with the knowledge that you are never alone." -Audrey Hepburn

The make-up artists and hair stylists in our Guild do a flawless job of making people look beautiful or in some cases, scary or downright ugly. No matter what the task, every day there are make-up and hair crews working together to get the job done. It is amazing when you see the pure talent of our fellow brothers and sisters and the passion they share for their job. A topic I have addressed many times is the need for continuing education. I hope to find better ways for all of us to work together as a team, share tips on how to protect one another from any difficulties or adversity on set and create classes everyone can benefit from.

Every artist should have the option to further their education in our field. What better way to learn than from each other, exchanging tips and gaining wisdom from each other on the job. My suggestion is to "pay the tip forward," each time you learn something from one of your fellow artists, pass it on to someone else and pass back to them one of your favorite tips or techniques. As cliché as it may sound, the truth is "Knowledge Is Power." Local 706 is already one of the most powerful guilds in the world and we will receive more recognition, acclaim and respect, the more we share our knowledge and talents with each other. How else can we continue forward without sharing?

So, I want to start this ball rolling and share a few tips that I have picked up along the way.

**Tip #1:** When you are a department head or in a key position, don't be afraid to run things by another person. When the prelim or shooting schedule comes out and you are planning your manpower days, supplies, etc., take the time to share it with your crew, they may think of something you have not or catch a mistake that may have been missed. Additionally, always remember the other departments you are working with. Department heads need to work with each other. If you are a make-up artist, take into consideration what the hair stylists need may be and communicate with them or vice versa. *Production never remembers who made the schedule, only who made the schedule work*.

**Tip #2:** Don't be afraid to delegate. The most successful shows, both in artistry and how they are run, are due to teamwork. You can accomplish so much more when there are competent, trustworthy people working with you and your crew. A good leader knows their strengths and their limitations. Try to utilize people who can help bridge any gap, deal with any complication that arises and can deal with any challenging situation or mishap.

**Tip #3:** For those working on a project either as a day checker or additional help for a period of time ... STOP, learn to think for yourself. No matter what information you are given as to what you may need for the job, always come prepared. When a team is busy working on actors in the trailer, the last thing they need are a bunch of people peppering them with questions or conversations. For example, check the weather the night before so you know what to bring. Do you need extra-warm clothing or an umbrella? Know that even if shooting on stage, it may be super-cold or super-hot, so dress in layers. When you pack your kit, make sure everything is sanitary, condensed and that you have the proper tools. Is everything working properly? Even bringing your own water bottles or snacks is your responsibility.

The more self-sufficient you are when it comes to these types of "common-sense preparations," the easier it is for the whole make-up and hair department and the odds go up that you will be asked back.

**Product - Sanitation Tip #4:** Many of us have turned to using alcohol instead of brush cleaner and there is a lot of information out there that suggests using 70% alcohol over 99% is actually more efficient for sanitation purposes and in killing bacteria. Here is a condensed version of some information that I researched. Alcohols work as disinfectants for a myriad of reasons. 99% alcohol works best as a solvent or disinfectant for items or things that are water-sensitive. The quick evaporation and lower water content than 70% will dry more quickly, however, the best concentration for disinfection purposes is between 60%-90% solution in water. In actuality, the higher the concentration of alcohol, the less effective it is at killing bacteria.

Studies in the lab have found that both alcohols, ethyl and isopropyl (using the 60%-90%), can kill several bacteria in 10 seconds or less. These bacteria include Staph aureus, Strep pyogenes, E. coli, Salmonella typhosa and Pseudomonas species. In conclusion, there are cosmetic reasons one would use 99% but for sanitation purposes (hands, counters, etc.), it can be argued it is better to use 70%.

I hope you found these tips useful and I look forward to learning some of your tips of the trade!

JULIE SOCASH President **ADTISAN** 

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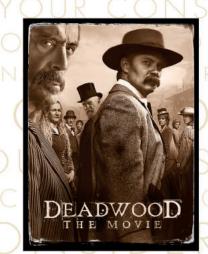
Business Representative Randall Lee Sayer

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# LOCAL PERSPECTIVE

by Randy Sayer Business Representative, I.A.T.S.E. Local 706

Brothers and Sisters:

#### Growth = Strength. Strength: "The capacity to withstand great force or pressure."

We are going to hear this a lot in the coming years: Growth equals Strength. Growth is Good. We need to remain strong and vibrant as a union, and as a Local within our union. Otherwise, we become outmoded, unnecessary, redundant. Look up 'redundant' in the dictionary. It's antonym (the British opposite meaning) is 'employed.' We all want to be necessary, indispensable, essential within our industry. We all want to remain educated and employed. No one wants to be redundant.

I was once asked by one of our members: What are you going to do when the unions here become just like the ones in the UK, when you are all redundant?" Our member was alluding to our closest union cousin in England-BECTU-which is not as strong, not as vibrant as our IATSE is here in the United States. In Great Britain, artists like us are just as likely to work on a big-budget nonunion blockbuster (for lower rates and no benefits) as they are to work on lowbudget union productions. Even on a BECTU job, they have "recommended rates," and much of their prep work at the beginning of each day—or cleanup work at the end of the workday-is done "off the clock"; gratis, for free. Our member knew that complacency and lack of union solidarity in the UK has driven the unions to the brink of extinction. My answer: "All the more

reason for us to take an active role in our union now while we are in a state of growth, when we are far from redundant..." I told her, "Participate and build now while we are a vital part of our industry. I know that I will continue to do my part-right up until someone puts me in an urn."

I have no plans to depart anytime soon. However, this is not just "my job"; this is OUR JOB. Everyone can participate in our union, become active in our Local. Give to the IATSE Political Action Committee "PAC" Fund. I do, as do many of this Local's Officers and Board members. What do we know that you don't know...? We know that our union cannot give directly to these causes, and we know that our \$5 or \$10 contributions each week go a long way in allowing our union to

support candidates and legislation that promote workers and workers' rights. We know that we see the results on our paychecks-and in safer workplaces and better contracts.

This union-and our Local-directly support several organizations that support our members: Despite its name, The Actors Fund provides much-needed help for us too: social services and financial assistance, career counseling and employment training, as well as referrals to health insurance programs for those of us who have not worked enough hours to maintain our MPIPHP benefits. The Motion Picture & Television Fund offers a wide array of services, especially for our senior

> members (or parents of our members), including behavioral health, residential care and palliative care services. The Will Rogers Motion Picture Pioneers Foundation is there for us when we are experiencing hardship due to illness, a life-changing event or underemployment.

> Why should a good portion of our hard-earned dues go to support these organizations...? Because they provide the social and financial 'safety net' that our not-for-profit labor organization cannot. Local 706 gives to these programs because these programs help us when times are tough and work is not plentiful. They can assist with bills, provide drug and alcohol counseling, and help us care for our aging parents while we are still working. We give to them because they give back to us 10 times more...

The IATSE and Local 706 support these philanthropic organizations. I give to each of these organizations personally as well. You can too. It's what good union members do, and it all makes good dollars and sense.

In the meantime, please enjoy your issue of The Artisan.

Sincerely and fraternally,

Randy Sayer





FOR YOUR EMMY CONSIDERATION

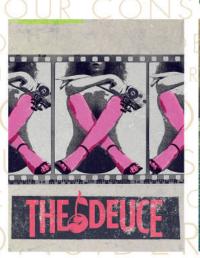


OUTSTANDING HAIRSTYLING FOR A SINGLE-CAMERA SERIES THERAESA RIVERS, VALERIE JACKSON

OUTSTANDING MAKEUP FOR A SINGLE-CAMERA SERIES (NON-PROSTHETIC) LANA HOROCHOWSKI, MAURINE BURKE, LESA DUFF, MELISSA BUELL, KRISTINA FRISCH

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OUTSTANDING MAKE-UP AND HAIR STYLING IN ALL CATEGORIES

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# **GUILD NEWS**

# California IATSE Council—SB 271 Update



by Sue Cabral - Ebert

**2014 was a turning point for the IATSE**, and Local 706 proudly helped to achieve breakthrough legislation that brought significant film and television production back to California through tax incentives never before achieved. It was the formation of the Entertainment Union Coalition (EUC), an organization that brought together unions throughout the entertainment industry, a unified force brought together to rejuvenate our jobs. It worked.

The EUC is still in existence as a legislative advocacy group, but the California IATSE Council (CIC) has spun off to focus on legislative solutions specific to IATSE members through the state of California. The members forming the CIC are business representatives and their appointees who have blazed trails independently, getting to know their legislators, participating in state, county and city politics and labor boards. They bring that familiarity with the various legislators to the IATSE table.

Several years ago, it came to light that the California State Disability Insurance (SDI) did not always cover members when they went on location. It was a huge surprise that came to light when a number of California resident IATSE members found that no deductions had been taken out of their payroll when they were working out of state. Only CA, HI, NJ, NY and RI plus Puerto Rico offer state disability benefits, and it is paid for directly by the employee. So, if a CA member did not check off the correct box and was transported to GA, they would not have had contributions while working out of state. This is what happened to one of our members who was injured in an accident when she returned to California. It was not a workers' compensation situation, she was not working on the job when injured. It was four years and more than five surgeries of torture for the member.

This situation came to light with a number of IA locals that also had members who had been adversely affected by this problem with SDI. When the CIC set its goals for 2019, a resolution to this problem was researched. Meetings with the Employment Development Department were held to try and achieve a solution, however, state bureaucracy blocked the path. Fortunately, Sen. Scott Wiener (D-SF/San Mateo) stepped

forward to author SB 271, a bill that will hopefully rectify the situation, as well as correct the injustice of entertainment workers' inability to participate in the Parental Leave Act.

The first Senate Committee to hear testimony in support of SB 271 was the Labor Committee. The IATSE was represented, as well as the California Labor Federation, testifying on behalf of the bill with no one in opposition. Sue Cabral-

Ebert (CIC representative), Guild President Julie Socash and hair stylist Colette Slattery, along with approximately a dozen IA reps, all supported the testimony given. With no opposition, SB 271 will now move forward to an Appropriations Committee.



We are thankful to the leadership of International Vice President Thom Davis, Business Rep for Local 80, whose leadership and guidance has been focused on getting this situation remedied as it affects many IA members. Cabral-Ebert is a member of the Legislative Committee that has been instrumental in bringing this forward on behalf of members of Local 706.

# GUILD NEWS

# CONGRATULATIONS TO OUR 2019 CREATIVE ARTS DAYTIME EMMY WINNERS!

### OUTSTANDING MAKEUP FOR A DRAMA SERIES

Days of Our Lives NBC Head Makeup Artist: Nick Schillace Makeup Artists: Elizabeth Dahl, Karen Dahl, Deidre Decker

### **OUTSTANDING HAIRSTYLING FOR A DRAMA SERIES**

The Young and the Restless CBS

Hairstylists: Vanessa Bragdon, Adriana Lucio, Lauren Mendoza, Regina Rodriguez, Dorchelle Stafford, Jackie Zavala

## OUTSTANDING MAKEUP

The Talk CBS

Makeup Artists: Jude Alcala, Ernesto Casillas, Michelle Daurio, Dell McDonald, Ann-Marie Oliver, Gabbi Pascua

### **OUTSTANDING HAIRSTYLING**

The Talk CBS Hairstylists: Vickie Mynes, Luciana Pezzolo, Angela Stevens, Nicole Walpert

# CALENDAR OF EVENTS

# 2019

June 2	Board of Trustees
	Meeting 10 AM
June 3	Executive Board Meeting
	8 PM
June 7 - 9	District 2 Meeting,
	Honolulu, Hawaii
	(travel 6/6 & 6/10)
July 4	Independence Day
July 4	Independence Day holiday
July 4	
July 4	holiday
July 4 July 7	holiday Offices closed
-	holiday Offices closed (Thursday)
-	holiday Offices closed (Thursday) Board of Trustees

\*Dates subject to change

# Celebrating 50 Years of Membership in IATSE Local 706



### FOR YOUR EMMY® CONSIDERATION

# OUTSTANDING HAIRSTYLING FOR A LIMITED SERIES OR MOVIE

NATHAN BUSCH NAKOYA YANCEY TARSHA MARSHALL DERRICK KOLLOCK

# OUTSTANDING MAKEUP

FOR A LIMITED SERIES OR MOVIE (NON-PROSTHETIC)

ANITA GIBSON FELICE DIAMOND

# WHEN THEY SEE US





Clockwise from top left: "Trophy Girl" make - up artist Sabrina Wilson with Sue Cabral - Ebert; Lydia Millars, Julie Socash and Kim Ferry; Peggy Teague and Erika Adams; Karen Westerfield; Angie Wells; Geneva Nash Morgan with Linda Flowers; Stacey Morris with Robert Louis Stevenson.

# **VOLUNTEERS ARE PRICELESS**

#### BY KIM M. FERRY | VICE PRESIDENT, AND JULIE SOCASH | PRESIDENT

It was an exciting night in Downtown LA at The NOVO as A Star Is Born, Crazy Rich Asians, Vice, Black Panther and Bohemian Rhapsody were among the many nominees for the 6th Annual Make - Up Artists & Hair Stylists Guild Awards. The awards highlight achievement in make - up and hair styling in movies, television, commercials and live theater. The winners were honored during our 2019 Make - Up Artists & Hair Stylists Guild Awards on February 16. The black - tie gala was a live event, with many talented peers applauding each other for their achievements in make - up & hair styling. Winners in their categories would be taking home the treasured "Artisan Award," our Local 706's highest honor. We salute all of our winners in 2019 and congratulations to all who were nominated.

We would like to bring special attention to our wonderful Guild award volunteers, who are the real unsung heroes of our annual Guild award shows. We could not do this event without them. They are behind the scenes, giving their time and talents, pitching in where they can and making sure that everyone there will have a successful night. In other words, they really keep the awards show on track. Our amazing volunteers help by setting up all of your fantastic gift bags together, they hold name cards for the red carpet escorts, take care of backstage emergencies, often are getting talent ready behind stage and doing touch-ups during the show for presenters, along with check-in, helping with the talent, nominees and red carpet, there were also several people helping out on stage and backstage and all over the venue.

Make - up artist Sabrina Wilson stepped in to be our "Trophy Girl" and hand out trophies to our winners and did a fantastic job. Also, fellow Local 706 make - up artist and oh - so talented singer Angie Wells performed for our tribute to members we have lost. This isn't the first year that she has lent her talent to us and her stellar performance was met with much adulation and I dare say, there was not a dry eye in the house. Backstage, we had Kenneth Edgar "K - Bobby" fly himself all the way out from New Mexico to help out, along with Margaux Lancaster and take care of our live - stream performer Frankie Grande.

The fantastic make-up and hair team of Glen Alen Gutierrez, Roberta "Robbie" Gardner-Rogers took care of our host Loni Love and made sure she looked flawless from start to finish. Make-up artist Geneva Nash Jones and hair stylist Jacqueline Weiss covered backstage for all the celebrities and everyone who was on stage, including helping out all of us and the winners who were getting their photographs taken backstage and on the red carpet.

Of course, we cannot forget 706 Vice President Kim M. Ferry, who for another year, worked tirelessly to help both on the red carpet and with the gift bags and many other duties in between.

You may not see it, but many are running back - and - forth in case something needs attention, as things do come up when you are at a LIVE awards show! Your peers, your fellow 706 hair & make - up members, arrive at 3 p.m. to help and often stay up until 10 p.m. so they can help with handing out gift bags at the end of every Guild awards show. Our terrific volunteers go above and beyond because they care, they want to help make our show a success and we truly could not be more grateful to them every year because we cannot do the Guild awards show without them!

All of our volunteers worked so hard and were so busy before, during and after the show and party. We had a difficult time getting pictures for this article. So, apologies for not enough pictures, we will make sure to rectify that next year!

We would like to sincerely thank all of our 2019 Guild award volunteers: Erica Adams, Monique Hyman, John McCormick, Lillie Frierson, April Schueller, Laura Caponera, Victor Del Castillo, Sara Woolf, Angie Wells, Sabrina Wilson, Robert Wilson, Deborah La Mia Denaver, Karen Westerfield, Kenneth Edgar, Margaux Lancaster, Carme Tenuta, John Maldonado, Hailey Swartz, Lydia Milars and Peggy Teague, Roberta Gardner-Rogers, Glen Alen Gutierrez, Geneva Nash Jones and Jacqueline Weiss.

Volunteers are worth their weight in gold. They share their time and talents without any compensation, so it's important to acknowledge their contributions and let you all know that you are valued. Because of you, our 2019 Guild Awards were a big success. We just want you to know that your work did not go unnoticed.

Sincere thanks for your professionalism, hard work and for being a volunteer. We are privileged to work with you and wanted you to know how much we appreciate you all. •

# "BRILLIANT. GORGEOUSLY REALIZED."



FOR YOUR EMMY® CONSIDERATION OUTSTANDING HAIRSTYLING FOR A SINGLE-CAMERA SERIES Marcel Dagenais, Elvira Gonzalez

OUTSTANDING MAKEUP FOR A SINGLE-CAMERA SERIES (NON-PROSTHETIC) Amy L. Forsythe, Heidi Pakdel, Danielle Minnella

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FYC.NETFLIX.COM

# SHOW NEWS

# Theme Park, Theater & Broadcast Television News

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

#### **Ghost Light**

While touring on the road, I was able to see ghost lights in all of the different theater venues we played around the country. I thought it was seriously cool, and of course, I took several pictures. I love theater folklore, and one of the best ones: ghost lights. When theaters were first lit in the early 1800s, the lights were powered by gas. The "ghost light" was left to burn in the empty (otherwise) dark theater after everyone had gone home. The flame of a ghost light during nonperformance time burned off the excess gas and eliminated the pressure that could result in an explosion. Even without the use of gas lamps, the tradition has remained. Some superstitious theater folks believe that the ghost lights help to keep spirits away. If you are in the theater when all is guiet and most of the crew has left the building ... stop by, "We'll leave the ghost light on for you."





**Network TV** The CBS 'Television City' property near 3rd & Fairfax has been sold to real estate developer Hackman Capital Partners, with a hand-off of the property (from CBS to Hackman) to occur at the end of this calendar year 2019. Hackman already owns Culver Studios in Culver City. IATSE Local 706 has a signed agreement through the end of the calendar year 2020; we have already been advised by CBS that we will be negotiating our successor agreement for our Broadcast Television contract with Hackman next year, as the daytime television shows that employ our members (*The Young and the Restless, The Bold and the Beautiful, The Price Is Right, The Late Late Show with James Corden,* etc.) have leases on the property running another five years or so...

Although this will be a major change for some of our network TV members, I believe when one door closes, another one opens.

**Regional Theater Harry Potter in the house! The house of Curran that is ...** *Harry Potter and the Cursed Child* has already broken box-office records in New York, Melbourne and London. The most awarded show in the history of the Olivier Awards (Britain's version of the the Curran Theater in San Francisco later this year. The official opening is October 23. The stage play is 5-plus hours long and spread over two shows, so you see Part I during the matinee and Part II later that evening (or Part I on Thursday night and Part II Friday night). No solid news on how long



the run will be. However, it's going to be years (not months) and it is going to be AMAZING! Randy Sayer and I are already negotiating with the producers for our contract, and we expect a half dozen Local 706 members to be employed on this production during its engagement. Most will be full-time makeup and hair positions.

**Disneyland Resort Negotiations** We are at the negotiation tables! Members may worry because they fear "no news" may not always be good news. However, the time is here and we are making our voices be heard! The Force is with us all ... as Star Wars Land is open!! Hold on to your "lightsaber," we're going in!

### OUTSTANDING COMEDY SERIES AND ALL OTHER CATEGORIES INCLUDING

OUTSTANDING MAKEUP AND OUTSTANDING HAIRSTYLING PATRICIA REGAN, MAKEUP DEPARTMENT HEAD JERRY DECARLO, HAIR DEPARTMENT HEAD



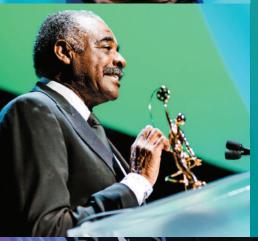
# Call it BEAUTIFUL

CONSIDER IT MARVELOUS

Marvelous Maise \* prime video







# MAKE-UP ARTISTS & HAIR STYLISTS GUILD 6<sup>th</sup> Annual Awards

The 6th Annual Make-Up Artists & Hair Stylists Guild Awards were held February 16 at The Novo by Microsoft at L.A. Live. Actress/ comedienne Loni Love (*The Real*) returned to charm as host for the fourth year in a row. Julie Socash, newly installed President, and Randy Sayer, Business Representative, presided over the awards ceremony. TV personality, actor and singer Frankie J. Grande returned as star host of the "Live From the Red Carpet," presented by HASK Beauty, livestreaming on Amazon.com/live and on local706.org/live -red-carpet from L.A. Live's Novo Theater.

Sue Cabral-Ebert, outgoing Local 706 President and award-winning make-up artist, was honored with a Lifetime Achievement Award for Make-up by longtime friend and actress Linda Gray (*Dallas*). Legendary Emmywinning hair stylist Robert Louis Stevenson received a Lifetime Achievement Award for Hair Styling from Margaret Avery, his hair stylist on *The Color Purple* and *The Jacksons: An American Dream*.

Clockwise from top left: Melissa McCarthy; Loni Love; Business Rep Randy Sayer and President Julie Socash; Frankie Grande; The Novo; Robert Louis Stevenson, Lifetime Achievement Award winner for hair; and Sue Cabral-Ebert, Lifetime Achievement Award winner for make-up.

All photos by Greg Grudt/Mathew Imaging



16 • THE ARTISAN SPRING 2019

# FOR THY CONSIDERATION,

MICHAEL DAVID

TeNs

OUTSTANDING LIMITED SERIES AND ALL OTHER CATEGORIES INCLUDING OUTSTANDING MAKEUP AND PROSTHETICS

amazon prime video Jamie Kelman Vice

Greg Cannom Vice

Jenny Shircore, Marc Pilcher, Mary Queen of Scots

Nicollette Sheridan and Retta

Linda Flowers

Heike Merker, Sophia Knight **Crazy Rich Asians** 

Melissa McCarthy (Can You Ever Forgive Me?), Academy Award-nominated and twotime Primetime Emmy-winning actress, received the prestigious MUAHS Guild Distinguished Artisan Award, celebrating her prolific acting career and the plethora of characters she embraces. McCarthy is the first female artist to receive this award, presented by hair stylist Linda Flowers, collaborator on McCarthy's numerous characters for many years.

Winners in the Feature Motion Pictures categories include A Star Is Born, Vice, Crazy Rich Asians and Mary Queen of Scots. Television winners included The Marvelous Mrs. Maisel, American Horror Story: Apocalypse, Westworld and Dancing with the Stars. Motion Picture Made for Television winners include King Lear, Cocaine Godmother and Jesus Christ Superstar Live in Concert.

The Young and the Restless took home honors for make-up and hair in the Daytime Television category. A Series of Unfortunate Events

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Liam McIntyre

MERR

Vivica A. Fox

Linda Gray









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amazon prime video

### OUTSTANDING TV MOVIE AND ALL OTHER CATEGORIES INCLUDING OUTSTANDING MAKEUP AND HAIRSTYLING





Commercial and Music Videos Best Make - up Kerry Herta, Jason Collins and Christina Walt; Commercial and Music Videos Best Hair Styling Joe Matke, Fernando Santaella - Navarro

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**9** warzkopf won in both categories for Best Children/Teen Program. Theatrical honors were bestowed upon *Aladdin* and *The Unauthorized Musical Parody* of *Rocky Horror*. The Commercial/Music Video Award was presented to the *American Horror Story: Apocalypse* "Promo."

Presenters for this year's awards included Vivica A. Fox (Kill Bill), Amber Stevens West (Happy Together), Doug Iones (The Shape of Water), Christine Devine (Fox II News LA), John Brotherton (Fuller House), Kate Linder (The Young and the Restless), Jake Busey (Stranger Things), Leslie Grossman (American Horror Story), Liam McIntyre (Spartacus: Blood and Sand), MacKenzie Ziegler (Dancing With the Stars: Juniors), Nicollette Sheridan (Desperate Housewives), Margaret Avery (Being Mary Jane), Retta (Good Girls) and Shangela (A Star Is *Born*), among others.•



Gail Ryan, Brittany Spaulding, Jani Kleinbard, Dancing with the Stars



Marlene Mason , Patricia Denney and Kathy Jones, The Young and the Restless



Julie McHaffie, Dianne Holme and Sharon Markell with Mackenzie Ziegler (left) and John Brotherton (right)

Michael Johnston, Frankie Grande (presenter), Tyson Fontaine & Lauren Lillien for The Unauthorized Musical Parody of Rocky Horror



warzkopf

Kate Linder, Chanthy Tach, Theatrical Productions Best Hairstyling Award for Aladdin, and Leslie Grossman

Krista Seller and Rita Ciccozzi won for A Series of Unfortunate Events, along with Bill Terezakis, not pictured



Adriana Lucio, Regina Rodriguez and Vanessa Bragdon, The Young and the Restless

### FOR YOUR EMMY CONSIDERATION



OUTSTANDING MAKEUP FOR A SINGLE-CAMERA SERIES (NON-PROSTHETIC)

# "Hilarious and trailblazing."

Grace and Branke

SKYDANCE

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# Styling Black-ish

### BY **ARAXI LINDSEY** DEPARTMENT HEAD HAIR

have been Department Head Hair for the TV series Black-ish since the pilot. I wanted to create a look that has never been seen on television, but would be admired by the hair styling community and others across the world. Growing up, I adored the hair styles worn on The Cosby Show. I wanted to create the same nostalgia for today's America. After numerous meetings with the executive producers and the creator of our show, I was able to breathe "hair life" into the Johnsons. Over the past five seasons, my team and I have literally created hair trends and duplicated many iconic-period hair styles. I'm proud to share my thinking process in creating hair styles for our family, the Johnsons.

This page: Anthony Anderson and Tracee Ellis Ross. Photo: ABC/Bob D'Amico. Opposite page: Araxi Lindsey applying finishing touches to the Black-ish cast. Top photos courtesy of Araxi Lindsey; bottom photo: ABC/John Fleenor.





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Andre 'Dre' Johnson (Anthony Anderson) is today's "trendy dad." Since childhood, he's always kept up with the fashion and really cares about his appearance. A hair-curling sponge is sometimes used with Black Solutions hair mousse to create his present-day look.

Katt Williams. Photo: ABC/Richard Cartwright.

Rainbow Johnson (Tracee Ellis Ross) is an anesthesiologist and mother of five, so she doesn't have much time for herself. I wanted "Bow" to wear quick, healthy personality hair styles. Bow's style usually consists of braid updos and full natural curls, with minimal curling iron use. I don't use much product on her hair. My CHI blow dryer with a Super Solano hair diffuser and my hair sculpting usually does the trick.

Earl Johnson "Pops" (Laurence Fishburne) is the typical smooth gentleman you'll see at the steakhouse bar sipping brown liquor. We keep him sharp with a low haircut with minimal tapering on the sides. I prefer using nut or seed oils on his hair and scalp before using a Denman brush to keep his hair in place.

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Top row: Braiding. Photos courtesy of Araxi Lindsey; Yara Shahidi with longer than waist - length braids. Second row: Martin with braids. Photos courtesy of Araxi Lindsey. Third row: Yara Shahidi and Miles Brown with specialty styling. Photos courtesy of Araxi Lindsey. Bottom row: Marcus Scribner and Marsai Martin, the "Purple Rain" episode. Photos: ABC/Kelsey McNeal.

Ruby Johnson (Jenifer Lewis) is my community's favorite aunt. She's colorful, expressive and daring. She loves to keep her natural hair protected from heat and chemicals by wearing cornrow or plat braids under textured wigs, or bright, bold and large head scarves, which is the way she shows her personality.

Zoey Johnson (Yara Shahidi) is who I wanted to be today's Denise Huxtable. Before *Grown-ish*, Zoey was the teen trendsetter, the popular teen in high school. Like her father, she enjoys keeping up with and creating trends. Her hair is also an expressive way to show her mood. Over the years, she's worn individual braids with multiple colors past her waist (which took Tinisha and me 18 hours to do), as well as natural full curls with minimal heat.

Andre Johnson, Jr. (Marcus Scribner) is played by an actor who has always reminded me of Kirk Cameron. I saw him growing into the underdog heartthrob who everyone roots for. His father wants him to mimic his habits and style, but Junior builds his own world. Junior is today's "nerd" who gets the girl at the end of movie. We currently use the same product as we use for Andre Johnson, but with a different technique to create height and definition.

Jack Johnson (Miles Brown) has evolved from the pilot to season five. In the beginning of the show, Kenya Barris, the creator of *Black-ish*, wanted his look to be a bit rascally. Over the years, you can see his character mature. "Kinky Curls" hair gel and water with a little hair twisting enhances the curl pattern of Miles' hair.

Diane Johnson (Marsai Martin) is a little gem and I had so

# ANTHONY HOPKINS EMMATHOMPSON KINGLEAR ADAPTED AND DIRECTED BY RICHARD EYRE

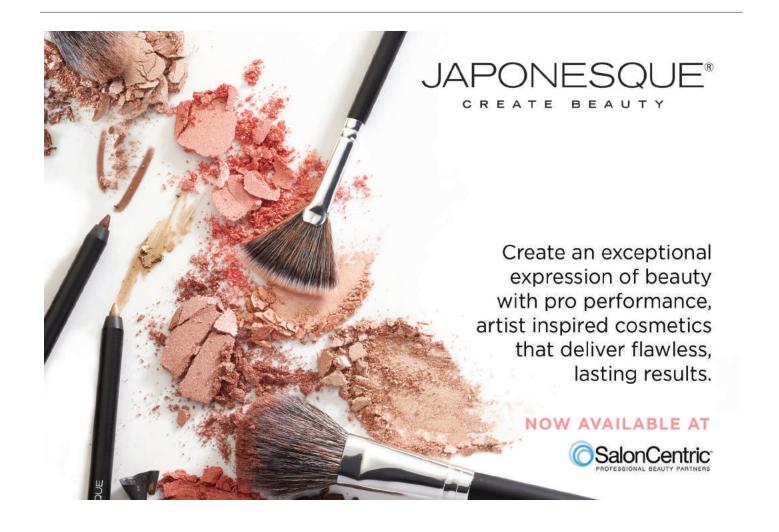
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many ideas when I first met her. I've been waiting to see her hair texture on television since Tootie Ramsey on *The Facts* of *Life*. I wanted Diane to be the image of the brown-skinned, medium-length, Afro-textured-haired young girls in my community. Over the years, I've used hair beads, barrettes, cornrow and individual braiding techniques for her, as well as protective hair styles like buns and ponytails. I have kept her hair and scalp moisturized and healthy. Shea Moisture, Derm Organic, Love and Snow, Kera Care Affirm and Design Essentials are a few product brands I've used while styling her hair.

Devante Johnson (August and Berlin Gross) is our youngest character on the show, and I wanted him to look like a child who stays with grandma. To create his look, we use a soft brush and hair cream.•





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### BY LANA HOROCHOWSKI

DEPARTMENT HEAD MAKE-UP

AND

BY THERAESA RIVERS

DEPARTMENT HEAD HAIR



### THE GLORIOUS '80S:



GLITTER GLAM AND GLOW

was working with Betty Gilpin on *Masters of* Sex back in 2015 when she asked if she could borrow a wig for an audition for a new show called *GLOW*. I asked her, "Do you mean *GLOW*: *Gorgeous Ladies of Wrestling*?" She said, "Yeah, you know it?" Know it? I was OBSESSED with that show in the '80s! I called Theraesa right away and said, "Oh my God, do you remember *GLOW* from the '80s? It's coming back. We gotta get that job!"







We had been working together for 10 years—having met on Matt Weiner's *Mad Men*. I sent in my résumé for *GLOW*, and Jenji Kohan, the executive producer, knew Matt, and called us to come in.

Theraesa had a few reservations about the looks of the '80s; it was arguably an ugly decade, especially for hair. But she loved *GLOW* as a kid and was really intrigued by the challenges of this show. We knew it would be a lot of fun and we'd get to come up with cool ideas. When we sat with creators Liz Flahive and Carly Mensch, we got a great sense for their vision, and their approach made us feel like creative partners immediately. We met with costume designer Beth Morgan and started doing what marked all of the work on this show from day one—collaborating; to a level neither of us had experienced in our whole careers.

All through season one-creating the looks for all of



Clockwise from far left: Alison Brie in character as Zoya the Destroya; Betty Gilpin as Debbie Eagan, Ellen Wong as her Fortune Cookie persona; Brie and Gayle Rankin get made up; Sydelle Noel, who plays Cherry Bang; Brie gets finishing touches on her hair. All photos by Erica Parise/Netflix, except as noted.

the characters and their wrestling alter-egos was truly a joy. The cast is so diverse and the actors were enthusiastic about working with us to develop characters that grew from their back stories and who they were going to be.

People think we use tons of wigs on this show but for the most part, it's real hair, which makes the project look infinitely better. Right out of the gate, we dyed Kate Nash's platinum hair red and gave Kate and Rebekka Johnson these crazy asymmetrical hairdos that mirrored each other, razor-cut on one side, feathered long on the other. Those aren't easy looks to live your real life in, but they were totally enthusiastic and did whatever was going to help the show.

Alison Brie also had really long hair. Her character, Ruth, is an out-of-work actress and very much a plain Jane—until you see her as Zoya. As Ruth, her hair had to be very simple; we modeled it after a photo of Sigourney Weaver in the '80s. We permed Alison's hair and gave her a shag cut.

We had a lot of freedom to create their wrestling characters. For the most part, Liz and Carly will tell us their ideas for a character in fairly broad terms, like 'Liberty Belle is an all-American girl. We want to see lots of red, white and blue,' and then let us have at it.

We cross-referenced the original show and loosely based our ideas on the original characters. Our colors were inspired by the original costumes. We did our rough designs, Beth got us her designs and pictures and we shared ours with her, and we presented back to Liz and Carly. They tweaked here and there, but they're fairly hands off and encourage us to just go for it.

The constant on this show is that we have to design everything for the wrestling characters as if it's homemade. These girls are out-of-work actors. They're broke. We're always wanting to go super glam, and Liz and Carly are always reminding us 'they made these costumes

From top: Kia Stevens with Betty Gilpin. Photo: Beth Dubber/ etflix; Stevens getting glammed up. Photo: Katrina Marcinowski/Netflix; Alison Brie with make-up artists. Photo: Ali Goldstein/Netflix; Artists at work. Photo: Katrina Marcinowski/Netflix.









themselves. They do their own hair and make-up.' We're continually pulling back on that.

Sheila the She-Wolf in particular, is a tough challenge. Gayle Rankin has such an interesting face and beautiful eyes. When you load her up with black eyeliner, she just keeps coming out looking like a supermodel. We balance it by yellowing out her teeth and smudging dirt all over her. For her hair, we had thought, 'What would this character do to herself if she feels like she's a wolf inside?' She's not going to go out and get pointy ears, but she might create a hairdo that's pointy on top on each side. We gave her a basic long wig, but made dreadlocks and braided them in. It's kind of like her security blanket, along with the fur in her costume.

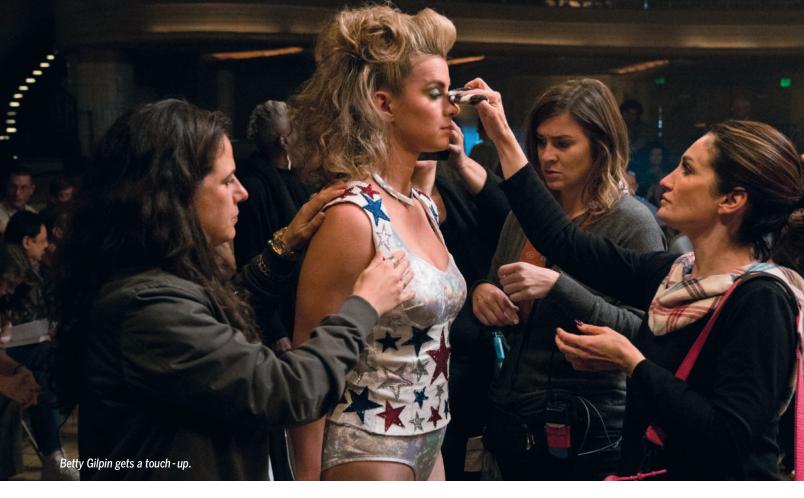
We also don't use anything that wouldn't have been available to working girls in the '80s. It's so tempting, because today, everyone wants smooth, beachy hair. '80s hair was very frizzy. There were no serums. So all of the hair has more texture; we don't smooth anything out. The basic products we use in the hair department are gel, mousse and hairspray.

In general, all of the make-up colors we have now were available in the '80s, but back then, the more colors you could pack on an eyelid the better. You had that v-shape on the outer eye and everything was hard lines









and unblended. Foundations were straight-up matte and a little heavier; not sheer like today, and there were no illuminizers. Of course, as children of the '80s, we love to play in neon and glitter.

Season two introduces a new wrestling character for Cherry Bang; Black Magic, played by Sydelle Noel. Liz and Carly envisioned her as a voodoo priestess, and we set out to design what that looked like. Sydelle is beautiful and tall. We wanted her look to feel very tribal. We had the idea of wrapping different-colored snakes into her mohawk to lean into the Black Magic idea, which was cool, but we had to consider her wrestling moves—that's one of the biggest challenges on the show. Will the actor be stabbed or punctured by something in their costume or hair?

That came into play in a big way with the chicken foot that is woven into the pompadour in the front of her hair and sort of lays on her forehead. It was made of hard plastic, so we sent it out and had a foam chicken foot made, then painted it. It looks real, but it's soft enough so that if it hits her or anyone else, it won't stab or hurt them. There are a million meetings about things like that.

At one point when we were developing her look, we were going to paint bones on her legs but that ended up being a mess, and Beth rethought it and made her some tights. We really got to pile on the glitter for her tribal make-up—whole ombre lip that drips down to her chin is done in glitter. The reveal for Black Magic takes place in the episode that was definitely our biggest effort this season and probably for the show overall—"The Good Twin." The entire show was shot with the ladies in their wrestling looks. It was a struggle to keep those looks up for entire shoot days. It took two to three hours every morning for hair, make-up and costumes. Multiplied by six, making all of the background characters' '80s-consistent—and factoring in all that glitter, it was a huge undertaking. We spent a LOT of time together!

We have to acknowledge our teams who made it possible for us to pull off everything required for "The Good Twin" episode—and all season. Valerie Jackson, key hair stylist, is the queen of teasing. She can do that like nobody's business. Mishell Chandler, Debbie Pierce, Jason Green, Loretta Nero all brought their hair A game every day. The make-up team of Maurine Burke, Lesa Nielsen, Melissa Buell, Kristina Frisch and all of the day players, we needed every last person and every contribution to pull this off.

The question we get asked the most is the one we enjoy answering the most: What's it like to work on *GLOW* with so many women? The answer is: It's GREAT. It's the best experience we've ever had. You can imagine what the trailer's like with eight hair and make-up people, all of the cast, female show runners—it's like a sorority. It's a slumber party every day, complete with facials, nails and pillow fights. There are constant pranks. It's so much fun.









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Effects

There's a lot of laughter and a lot of tears. When you're with people four months out of the year, a lot happens in your life; some good, some bad.

What we feel working on *GLOW* is that it's comfortable. We never dread going into work no matter how early the call because when we get there, our friends are there. It's amazing for us to see each other and work with each other for so long. Right from the beginning, the cast had to start this show learning how to wrestle and do the moves. The elevated level of trust they have in each other to throw each other around like they do translates through the entire show. Everyone is protective of each other, happy and supportive. That starts at the top with Liz, Carly and our EP Leanne Moore. It's truly wonderful to work on *GLOW*.

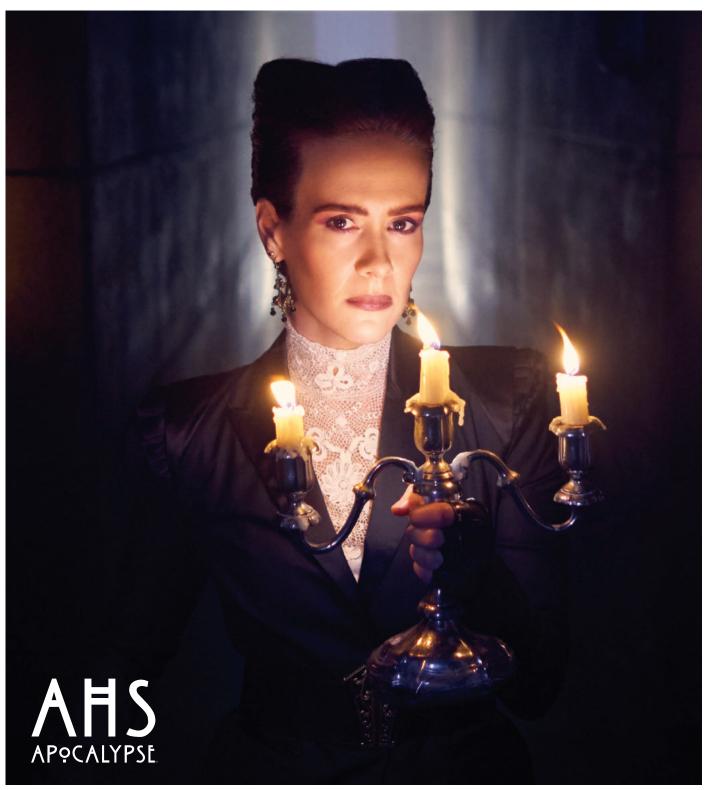
Theraesa Rivers and Lana Horochowski have been working together for more than a decade. Lana is credited on 35 series and TV movies, including *GLOW*, *Mad Men*, *Masters of Sex*, *The Romanoffs* and *The Last Tycoon*. She has been nominated for seven Emmy Awards and multiple MUAHS Guild Awards for her make-up work. Theraesa was recognized with one Emmy Award and five nominations for her hair styling work on *Mad Men*, and three MUAHS Guild Award nominations. •



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#### OUTSTANDING MAKEUP FOR A SINGLE-CAMERA SERIES (NON-PROSTHETIC)





BY **FRÍðA ARADÓTTIR** Department head hair

**GROWING UP IN REYKJAVIK, ICELAND**, I loved going to the movies. But never in my wildest dreams did I imagine I could be part of making movies. One of my most memorable outings to the movies was going to see *West Side Story* and thinking, "You mean they sing and dance in the streets in New York?!" To this day, I still love movies with singing and dancing with a bit of romance, which is why I was more than thrilled to be part of *La La Land*, which had all of those things, and on which I designed the looks for Emma Stone. It was through my relationship working with Emma over many years that I came to be part of *Maniae*.

The show is created by Patrick Somerville and directed by Cary Joji Fukunaga. It's set in a world somewhat like—but not exactly, ours; in a time similar to—but not exactly, this one. It revolves around Annie Landsberg (Emma Stone) and Owen Milgrim (Jonah Hill), strangers who meet at a mysterious trial for a drug treatment that promises to fix anything about the mind with no complications or side effects. Things go a bit sideways from there.

When I was presented with the opportunity to head the hair department on *Maniac*, I read the script and was intrigued, thinking this was something quite different, with a fantastic director, writer and cast. As department head, I was responsible for creating and overseeing every principal character, including Annie and Owen, Dr. James K. Mantleray (Justin Theroux), Dr. Azumi Fujita (Sonoya Mizuno), Dr. Greta Mantleray (Sally Field), Porter Milgrim (Gabriel Byrne), Ellie Landsberg (Julia Garner), Angelica Milgrim (Trudie Styler), Jed Milgrim (Billy Magnussen) and Adelaide (Jemima Kirke).

*Maniac* takes the audience through many characters, reincarnations and time periods. We go through the 1940s, 1950s, the '80s, and even a magical world of elves. It took some time to truly understand and wrap my head around the scope of it all and the massive undertaking it would be, given how many looks, changes and periods were involved. It turned out to be quite the task and joy, creating and reimagining new and different looks for multiple episodes. All of them proved to be fun and challenging and artistically satisfying.

In particular, I really enjoyed creating looks for the 1940s. I love the sculptured hair and wardrobe, and everything's so rich and luxurious from head to toe. For that period, we wanted to make Emma's look very glamorous and femme fatale, which was achieved with old-fashioned roller sets combed into the period hairdo of the time.

When Emma plays Linda, a nurse in 1990s Long Island, we wanted to achieve the effect of a character who had bleached and permed her own hair in the kitchen sink.

Judy Chin, Department Head Make-up, was an amazing



Maniac photos from left: First two courtesy of Fríða Aradóttir

partner. We collaborated on every character, every look and every change. We had a lot of moments when we'd first read the script and saw something like 'elves' and wondered, 'What does that mean?' We'd ask Cary and Patrick, 'How elfie do you want to go?' I think they knew exactly what they wanted, but they wanted us to fight for our vision, so they didn't give a lot of direction in the early stages. We researched, put up pictures, edited and re-edited until we came up with what we believed they were going for. When we showed those, they'd typically say, "Cool, that's great." They trusted us to come up with the right things—they knew we got their aesthetic and liked the way we interpreted their vision.

It was a lot of work creating all of the different looks, but we didn't have all of the designs locked down way in advance. They unfolded organically as we went along, emerging as we got one or two episodes in. I create best in the moment, and it's so freeing to have all of the research you can imagine at the push of a button on the internet. In the past when you had to go to the library, you had to plan a bit more.

For Annie's 'regular' look, I wanted her hair to be quite raw and not look as if she washes and fixes it all the time. The goal was to stay basic and still attractive but never 'done' since she had so many other looks that were heavily done up. I always wanted her to stay blonde through the whole thing since I thought it would be too jarring for the eye if she was in multiple hair colors.

The inspiration for Emma and Julia's look in the elf world came from Viking warriors—strong and hard-living, yet always emphasizing their natural beauty. I achieved that look with extensions, wigs, hairpieces and fabrics.

The doctors, Azumi Fujita and James Mantleray, were a lot of fun to design. Nerds in a general way can be very sexy! James wears a toupee and you also see him bald. The darkness and denseness of his hair is in the same family as Azuki's. Her hair style was inspired by the Japanese artist and designer Rei Kawakubo, which was a note from Cary. All of the other lab characters unfolded and came together from there.

The biggest challenge on this show was the completely different looks we had to create for multiple characters in multiple periods over multiple episodes. We were always shooting while we were researching and testing and planning for the next episodes. I was inspired to design looks that would not only fulfill but maximize Cary's and Patrick's very ambitious vision.

One thing that helped us enormously with all of these looks is that the cast was more than happy to experiment. They were into creating the characters with us, which is really wonderful.

A lesson that I have learned throughout my career but which was most definitely reinforced on *Maniac* was the importance of working as a team. When you have a great partner in your make-up department and you have a great supporting team, you can achieve great work that will contribute significantly to the look of whatever given project you are on. Every one of the crew and support teams' contributions were truly critical in executing the design and vision, and in gathering all that is required in terms of materials, research and the million little things required to see a project of this scope complexity through to such a successful result.

There is no "I" in filmmaking—it is all about teamwork ... it takes a village.•

Fríða Aradóttir started her career in 1987 on Dirty Dancing. Since then, she has worked on more than 80 films and series, including La La Land, Jurassic Park, Something's Gotta Give, Forrest Gump, The Normal Heart, It's Complicated, Veep and most recently, Maniac. Her work on La La Land was recognized with the Guild award for Best Contemporary Hair Styling, and The Normal Heart received an Emmy Award nomination.

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#### B Y JERILYNN STEPHENS

DEPARTMENT HEAD HAIR AND JOURNEYMAN HAIR STYLIST

## HEEDING I CELOTCE

**AFTER EIGHT YEARS AND 16 SEASONS**, my life has changed forever. *The Voice* is a show that transforms people into stars! Who do they want to become? Well, we help them build that platform. There is nothing I love more than to make people feel great and confident about themselves. I could not do this without my incredible team because I believe you are only as good as the people you surround yourself with. You also have to leave your ego at the door because no head of hair is just yours.

In order to get everyone done for the live show, we often have to double-team or triple-team. We have the pressure of time constraints, changing schedules and successfully achieving intricate and fashion-forward styles within the time frame, which is challenging. The hair styles are done in the morning before rehearsal. They need to last all day and through the performance. There are times we have hair changes during the show on background performers and singers. This has to be very well thought-out from the first style, and we have to determine how many minutes we have to quick change.

The journey of this show has been a dream job. On season one, I was referred by Darcy Gilmore, Dept. Head Make-up, to Shawn Finch, Dept. Head Hair. On season three, I became key hair stylist. Then by season nine, I got the amazing opportunity to be Dept. Head Hair. I hired Meagan Herrera-Schaaf as my key. She is such a gift to my success. She's talented and has my complete trust to help keep the look of the show up to our expectations. Another team member we have had since season one is Renee Ferruggia. Her loyalty to the show and to me has shown through all of her beautiful work, year after year.

We shoot two seasons a year, which means we work year-

round with a few breaks in between. There are so many people that come and go because it's not a Monday-Friday show. It can be difficult at times to build a big, strong team but once we hit the live shows, that is the time I call on my incredible core team of Renee Ferruggia, Stacey Morris, Cory Rotenburg, Darbie Wieczorek, and last season's addition, Amber Maher. The show has many moving parts with multiple locations, singers, dancers and bands, each with their own creative teams, so there are so many more people to thank that help put on each show. They always give us 125 percent, and we are continually grateful for all that they do for us and this show! Thank you. I couldn't do it without you all.

Being on a show with so much diversity has made my core team and me elevate our skills to do all hair textures. If there is only one hair stylist working on any given day, we need to be able to have whoever sits in our chair feel confident they will look their best. We are lucky on this show because we are forced at times, out of our comfort zones to complete looks we may have never done before. But since we work as a team, there is nothing we can't do.

So, here's the really fun part: over the eight years, we have had approximately 100 people per season x 16 seasons! That's





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1,600 people in our chairs!! Now looking back, that's a whole lot of hair!

The blind auditions are where we first meet the artists. We ask them to come camera-ready to keep them as they normally are. We polish them up for camera and this shoots over three to four days of continuity. Yes, continuity on 100 people! At the end of blind auditions, we end up with a total of 48 singers. All four coaches get 12 artists per team. We go from 100 to 48 just like that.

Then it's battle time with the 48 artists! I request the singers start making Pinterest boards of hair styles they like. This is a great way to get to know someone and help them become the artist they want to be. Here is where we get to start to elevate the looks, adding some hair extensions, hair jewels or accessories, braiding, twists, crimps or whatever inspires everyone. Every look depends on the song choice, wardrobe and who they are singing with. We never want them to have the same hair style as their battle partner. There are times we find out which side is camera, and design the hair style for camera.

The last three years, barbering has become quite the art. The same holds true for our men or short-haired women with shaved sides or backs. We never want to go all-out and then have nowhere to go from there. Having a plan of how we want the hair to grow or be cut for the future is a great way to transform the individual into a star. Most importantly, along the way, we like to teach them tips and tricks so they can leave our show with an education of how to style their own hair.

After the battles, we now have 32 artists heading into the knockout rounds, or this season called the "Battle Crossovers." This was a challenge to get 32 singers cameraready for a live show, two weeks in row! We normally shoot this taped and edited for air. As the weeks go by, we go down to 24, then 13, then eight and then top four. Even though we are losing singers, the creative for each performance is getting bigger, sometimes adding many dancers, strings, choir or band members. The live shows are what we live for! Hair stylists always come on our show and thank us for the opportunity to be creative and try new things they have been practicing. I like to let the creative juices flow during this time. We all learn so much from each other and share information to boost each other up to the next level. This show is not for the weak; it's fast paced, challenging, creative and pushes you to the next level. We work hard and every night, we go home thinking, "That was amazing, and I'm so grateful for the opportunity to work on this show."

I'm incredibly proud that all this hard work has paid off with six Emmy nominations, one MUAHS Guild Award win and three Guild nominations.

Thank you to our producers. They are top-notch and exceed any production team I have ever worked with. Thank you to our make-up team and wardrobe team. We all make it come together for the singers' journeys. It's an incredible experience season after season to be a part of so many people's journeys, including ours.•



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## BACKSTAGE AT ABT'S THE NUTCRACKER

#### BY DONNA LEVY

From top: Arabian King and dancers; the wig room; Grandmother; Sugar Plum Fairy and bees; the crew, from left: Kim Robinson, Joyce Littrell, Jill Haley, Donna Levy and Rena Most

his past holiday season, I had the opportunity to be on the crew for the American Ballet Theatre (ABT) production of *The Nutcracker* that performed at Segerstrom Center for the Arts. ABT has performed this particular ballet at Segerstrom for the past few holiday seasons. Matter of fact, this happened to be my second time that I've done this production so I knew that *The Nutcracker* wouldn't be your typical routine theater production.

The crew of *The Nuteracker* was led by Rena Most, Department Head of Wig and Make-up for ABT, and her assistant, Jill Haley. The rest of the crew was Kim Robinson, Department Head for Segerstrom, Joyce Littrell and me. There was about 34 wigs and 30 hairpieces that we took care of. In this *Nuteracker* production, it had some colorful characters that required specialty makeups. Most of the specialty make-ups were applied by Rena and Jill. However, I got to apply some character make-up too. My main responsibility was to do the make-up application for the characters of the Arabian King and the Grandmother. If there was time, I got to apply the bee character's lips and any wig that was needed on any corps de ballet. Kim and Joyce's responsibilities were more focused on putting on wigs and hairpieces on the corps de ballet. They also did apply the bee character's lips.

I've been working in theater for more than 30 years. I have done many musicals, operas, plays and ballets. The one thing all these types of shows have in common is the duties, also known as a tract, that's performed backstage to make the show consistently happen the same way for each show. Typically, you will be doing the same thing, like putting on a wig or adding make-up to the same performer at the same time, every time. However, on ABT's *The Nutcracker* ballet, that never happens.

It is not because there are no set instruction notes of what is required to do the show. They do have them. It's because most of the dancers do not perform the same role for each performance. Most of the cast can perform multiple roles for each ballet. So



Photos courtesy of Orange Coast.com

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**WWW.EI.EDU • 323.871.8318** 6767 SUNSET BLVD., HOLLYWOOD, CA 90028 that means most of the roles are double or triple cast. To make it even more challenging, you may not get the dancer at the same time as the other dancer performing that same role on the previous performance. The reason is that the dancer may be performing another role before getting to you, so that changes your timing for your show. It wasn't unusual for a dancer to come in franticly needing a wig for the next role that they are going to be doing. Then the next time, for that same role, the other dancer has all the time in the world.

Everyone on the crew worked together getting the dancers into their wigs. Sometimes it took one person to get a dancer in a wig but other times, it was like being part of a pit crew member for the Grand Prix. You never knew when a dancer would come flying in the room needing a wig fast or a makeup change. This was a common occurrence for our Spanish dancer characters. Sometimes we even had to follow a dancer to stage in order to finish their change.

Let me give you another example. One of the specialty make-ups I did on the show was for the Arabian King. The character was bald so I needed to apply a bald cap and add the character make-up. I had three guys that were doing this role. Their make-up applications were different from each other, even though they were doing the same character role.

Dancer no. I didn't do any other role except the Arabian King character. He wanted his make-up done early, so we started his make-up application when the first act began. Dancer no. 2 also didn't do any other role. However, he wanted to start a little bit later. What made it different between the two of them was dancer no. 2 had tattoos that needed to be covered. I usually had about 30 to 40 minutes to complete the Arabian King character for dancer no. I and no. 2. Dancer no. 3 was my biggest challenge. We only had the intermission (20 minutes) to complete the bald cap and make-up application. The reason for this is he was performing the role of the Rat King in Act I before performing the Arabian King. To make it even more challenging, he was sweating.

In order for me to be able to apply the Arabian King makeup quickly, there were a few things I had to get ready before the make-up application time. All bald caps were pre-painted to match each dancer's skin complexion and caps were also pre-cut. During the application of the cap, it helped that the dancer's hair was short and I didn't have to use anything to slick it down, as their sweat took care of that. Telesis 5 was the glue that I used to apply the cap. It even worked well on sweaty skin. I didn't have to worry about the bald cap edges blending in because it was being performed on a large stage and the lighting washed out any edges you might see.

I had so much fun working on *The Nutcracker*. From the beginning of the show call, two hours before curtain, I felt like I was being shot out of a cannon, never stopping until the end of the ballet and everyone was out of wigs and makeup. I never got bored because it was busy, challenging and unpredictable. This show is a perfect example of why I've stayed working in the theater for all these years.



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### EXTENDED FAMILY NEWS





The ever - elusive Hazel styling hair on the set of Otherwise Engaged.



#### Judi Cooper - Sealy Hair Dresser

Judi Cooper-Sealy was a hair dresser and wig designer for more than

four decades. She was known for her creative work on *SCTV*, *Kids in the Hall* and many projects with Martin Short. Feature films include *Best in Show, Chicago, A Mighty Wind* and *Hairspray*. The two-time Emmy winner passed away Dec. 15, 2018, after a long battle with dementia. She joined Local 706 in 1999 and withdrew from active membership due to her illness in 2017. She will always remain a Sister in our hearts. Services were held in Toronto. She is survived by her husband Joseph and her son Stephen.

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> — Greg Cannom Three-time Academy Award Winner

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> - Barrie Gower Game of Thrones Prosthetic Makeup Dept. Head.

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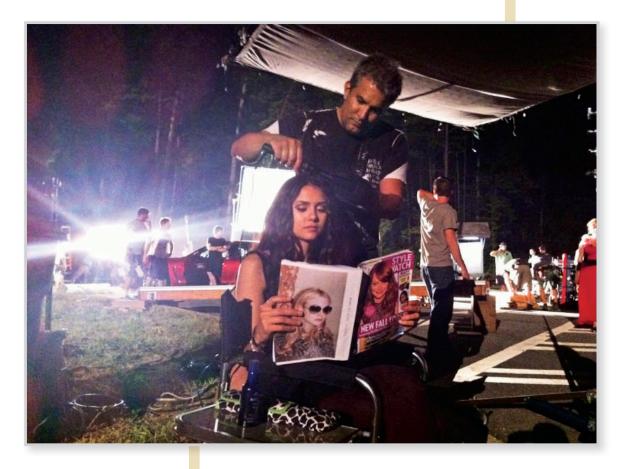


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## **Night Moves**



**Local 706's Recording Secretary Daniel Curet** styles Nina Dobrev as Department Head Hair by the side of a country road in Atlanta. The night shoot was for *The Vampire Diaries,* season two, in fall of 2009.

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