

# THE ARTISAN

SPRING 2022



EDDIE MURPHY  
COMING 2 AMERICA



# MAKE-UP ARTISTS & HAIR STYLISTS GUILD AWARD NOMINEE

## FEATURE-LENGTH MOTION PICTURE - BEST CONTEMPORARY MAKE-UP

Liz Bernstrom, Julie LeShane, Claudia Moriel, Joe Dulude II



“★★★★★  
A ONE-OF-A-KIND  
EXPERIENCE.”

San Francisco Chronicle



# Don't Look UP

FROM ACADEMY AWARD® WINNER  
ADAM MCKAY



THE  
**ARTISAN**  
SPRING 2022  
*what's inside*



## FEATURES

- 14 9th Annual MUAHS Guild Awards**  
Nominees announced
- 24 *Coming 2 America***  
Cultivating Afro-progressive looks
- 34 *American Crime Story***  
A retelling of the Clinton impeachment
- 44 *Two Slices of Licorice Pizza***  
A throwback to the '70s
- 50 *Beware the Candyman***  
Updating the macabre legend
- 54 *Wigmakers***  
Hollywood's unsung heroes (part 3)

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## DEPARTMENTS

- 4 From the President**  
Keep up with your craft
- 7 Local Perspective**  
I am listening
- 9 Guild News**  
Lifetime Achievement recipients
- 10 Calendar of Events**
- 12 Show News**  
We are being challenged
- 58 Extended Family News**
- 62 Last Looks**

Cover: *Coming 2 America*, starring Eddie Murphy.  
Photo by Quantrell D. Colbert  
© 2020 Paramount Pictures





**“When we long for life without difficulties, remind us that oaks grow strong in contrary winds and diamonds are made under pressure.”**

—Peter Marshall

**One thing to also remember, a diamond in the rough is still an actual diamond, it just needs some cultivating.**

There have been some setbacks and times have been challenging in our recent past but there are always ways to prepare and be ready for the next opportunity. We are so fortunate to be in the business of creation of characters in the range from beauty to the beast. Like the natural diamond, the best of the artists in our craft can be rare and take a period of time to shine. Those who achieve satisfaction and enjoyment in this career they have chosen usually have a top-tier work ethic, along with a vision which includes planning, communication, teamwork, and the ability to push the envelope and try new things.

Regardless of whether you are the department head, core team member or one who occasionally works even a day or two on a project, there are ways to make sure you can stand out. First, know the project you are going to be involved with. Get as much information as you can get as to the characters you will be creating and what time period the show is based in, or the central vibe and theme of the show will help in your preparation of your kits and actual execution of make-ups and hair styles. Planning is key and the knowledge of what you are going to be doing gives you time to then enjoy the moment and the wonderful world of creativity on the job.

Be the best in the role you are in. For example, if you are coming to help out for the day, take it upon yourself to check the weather and find out what conditions you will be working in. Find out what you will need in your kit and make things easy on the department heads and core crew by being as self-sufficient as possible. Those in core team positions think ahead as to how you can be most helpful and productive. Communication is key! Remember that everyone wants to do their very best and set them up for success by giving whatever key information they may need and preparing for any possible situation that may present itself.

Keep up with your craft. In our virtual world, there are many options to help create. The internet has so much information at your fingertips to make sure you are creating the proper characters if you are working within a certain period or era. There are online classes and tutorials that you can watch and then get the products you need and practice with them ahead of time. There are ways to create your work on many programs such as Procreate and Photoshop. My personal favorite I have spoken about before is to share techniques, tips, and tricks with each other. Working with your peers and as a team creates a blend of artistic talent and looks that have created some of the best work out there as we have seen every quarter in *The Artisan*.

As artists, the longer you have worked on the set or stage, the more you understand that even with the best planning, communication and practice, issues may come up and you have to reimagine on the spot. That is also part of the creative enjoyment. If you have planned accordingly and know your craft and how to adjust those little hiccups, this can bring about some of your best artistic work. Much is about attitude and being in the moment and enjoying the process. Everyone has a role to play and each part no matter how small contributes to the overall success and appearance of the film, television show or stage production. Allow yourself to thrive and keep a good attitude under the pressure when creating and during the cinematic process. Consequently, enjoy and marvel in the rare beautiful artistic gem you have created.

**JULIE SOCASH**  
*President*

# THE ARTISAN

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Make-Up Artists & Hair Stylists.

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ALL the Members of Make-Up Artists  
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# 11 CRITICS CHOICE AWARDS NOMINATIONS INCLUDING BEST PICTURE

SCREEN ACTORS GUILD AWARDS NOMINATIONS INCLUDING

## BEST ENSEMBLE CAST



Caitriona Balfe, Judi Dench, Jamie Dornan, Jude Hill, Ciarán Hinds, Colin Morgan

### WINNER

Toronto Film Festival • People's Choice Award

### WINNER

American Film Institute  
AFI Special Award

### WINNER

Dallas Film Festival  
Audience Award

### WINNER

San Diego Film Festival  
Audience Award

### WINNER

Middleburg Film Festival  
Audience Award

"Kenneth Branagh's 'Belfast' bursts with life. Visually stunning and gloriously human."

THE WRAP



A KENNETH BRANAGH FILM

# BELFAST

FOR YOUR CONSIDERATION IN ALL CATEGORIES INCLUDING  
**BEST PICTURE OF THE YEAR**

**BEST DIRECTING**  
Kenneth Branagh

**BEST ORIGINAL  
SCREENPLAY**  
Kenneth Branagh

**BEST ACTOR**  
Jude Hill

**BEST SUPPORTING  
ACTRESS**  
Caitriona Balfe  
Judi Dench

**BEST SUPPORTING  
ACTOR**  
Jamie Dornan  
Ciarán Hinds



Sign up at [FocusInsider.com](https://FocusInsider.com) for exclusive access to early screenings, film premieres and more.  
For more on this film, go to [FocusFeaturesGuilds2021.com](https://FocusFeaturesGuilds2021.com).



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FOR YOUR CONSIDERATION  
IN ALL CATEGORIES INCLUDING

BEST ACTRESS

BEST PERIOD AND/OR  
CHARACTER MAKE-UP

BEST SPECIAL MAKE-UP EFFECTS

BEST PERIOD HAIR STYLING  
AND/OR CHARACTER HAIR STYLING

**3** MAKE-UP ARTISTS AND  
HAIR STYLISTS GUILD  
NOMINATIONS INCLUDING  
BEST PERIOD AND/OR CHARACTER MAKE-UP  
FEATURE-LENGTH MOTION PICTURE



[SearchlightPictures.com/FYC](https://www.SearchlightPictures.com/FYC)

**“‘THE EYES OF TAMMY FAYE’ LETS CHASTAIN SHINE, FINDING TRUTH AND PAIN IN TAMMY FAYE THAT GOES FAR BEYOND THE MAKEUP. AND IT’S NOT JUST THE MAKEUP THAT ASSISTS THIS REMARKABLE PERFORMANCE, IT’S ALSO THE EMPATHY THE FILM HAS FOR HER.”**

Kate Erbland, *IndieWire*

JESSICA CHASTAIN  
ANDREW GARFIELD

THE EYES OF  
*Tammy Faye*





Valued Sisters, Brothers and kin,

**It is a new year**, a new beginning to a new administration, and we have new leadership in Local 706! A new Executive Board and Board of Trustees have been elected, and John Jackson has retired (after two decades of service, thank you John!); we have a newly (re) elected Secretary-Treasurer, **David Abbott**.

**Thank you** to all of the new and returning Board and committee members, officers, and volunteers who contribute to the running of our union Local. Great leaders don't set out to be a leader; they volunteer to make a difference. It's not about the role; it should always be about the goal of making things better for others. As pastor John C. Maxwell said, "A good leader is a person who takes a little more than his share of the blame and a little less than his share of the credit." I believe this to be true, as leadership is not a position or a title; respect is earned through leading by action and example.

**The IATSE is listening.** Last year, we negotiated and ratified our **Hollywood Basic Agreement**, the largest contract held by the **IATSE**. This contract passed—but by a narrow margin; same for the Area Standards Agreement, the contract that covers film and television production across much of the United States. While historic strides were made, many voiced their opinions and wishes for greater change, larger wage increases, and more 'quality of life' improvements. Many may need to be mindful that while all employees want more, the employers are not known for their kindness or generosity (ask those who served on the Negotiations Committee this past year).

**Our union Local is listening.** New leadership will want to check the pulse of our membership, and see that everyone is fully represented. Changes may need to be made to our Constitution to see that the Boards are seated with representatives from all of our classifications—similar to how our crafts are fully represented. We are currently woefully lacking in representatives from our "live events" classifications: Theater, Theme Park, Regional and Network Television.

**I am listening.** Working in the office has given me the privilege and opportunity to talk to our members; every one of you, in every



“  
Thank you to all of the  
new and returning  
Board and committee  
members, officers,  
and volunteers...  
”

classification. Since the onset of COVID, I have been able to talk **and listen** to our members every day—and **I hear you**. I hear your fears, your concerns and your needs. In the coming year, I look forward to continuing the conversations and being of service.

It has been two years since the SARS COVID-19 virus arrived—altering our lives forever. We need to congratulate ourselves for adapting and surviving. We also need to prepare to deal with this virus in the coming year by continuing precautions to keep ourselves, our co-workers and our loved ones safe. Each of us have been touched by the virus, and there is no precedent in living memory for the challenges that COVID-19 now poses to communities and leaders around the globe. While our film & television industries were able to reopen just six months after the

first wave of infection hit, we have had much more limited success with "live events." No sooner did Broadway and live theater begin to reopen, we saw our theatrical productions closing here in California. Across the board, most productions have adopted a "Vaccination Mandate" polity, which requires all employees to be vaccinated and up-to-date with boosters—while still maintaining hand hygiene, physical distancing, and wearing personal protection equipment/masks & shields in the workplace. Hair stylists and make-up artists have been at the forefront of the conversations with our employers, and no one has been more involved than our union. Our Local 706 COVID-Safety Task Force recommendations have been shared with IATSE locals across the United States and Canada, and our Return-to-Work Agreement(s) have been renegotiated and extended several times since September 2020.

Voicing your concerns in the workplace. Understanding the workings of our union, our Local. Taking a more active role in leadership. Learning all you can about the pandemic. Knowing the facts.

It all starts with **you**.

**You are the union.**

Please enjoy your issue of *The Artisan*.

Sincerely—and in solidarity,

*Randy Sayer*





# CONGRATS!

*\*cue applause\**

## TO ALL OF THE NOMINEES FOR THE 2022 MUAHS AWARDS!



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# 2022 Lifetime Achievement Award Winners Announced

## MICHÈLE BURKE AND JOY ZAPATA TO BE HONORED

Michèle Burke and Joy Zapata will receive the prestigious Lifetime Achievement Award at the 9th Annual Make-Up Artists & Hair Stylists Guild Awards, presented by HASK® Beauty. They will be honored at the MUAHS awards gala at The Beverly Hilton Hotel on Saturday, February 19, 2022.

The awards honor an extraordinary spectrum of acclaimed work, exceptional contributions to the motion picture arts and sciences, and outstanding service to their union or the entertainment industry.

"We are thrilled to honor Joy and Michèle, both extremely deserving of this award. Their longevity of successes and achievements are inspiring to us all, and they have created a legacy of characters that are permanently embedded in our memories forever," said Julie Socash, President of the Make-Up Artists & Hair Stylists Guild.



Michèle Burke

### MICHÈLE BURKE Journeyman Make-up Artist

Two-time Oscar-winning make-up artist Michèle Burke earned recognition as a top master of special make-up effects with over 100 films and television projects to her credit. She took on a film that nobody wanted. It was *Quest for Fire*, which ended up earning her an Oscar and a place in movie history. She was the first woman to win the award for make-up artistry.

Two more films depicting Neanderthals (*Iceman* and *Clan of the Cave Bear*, with Michael Westmore), plus her skills and abilities to do her own lab work and proficiency with prosthetics, launched Michèle's career. These films gave her a platform to pioneer gore and special make-up effects that are commonplace today. She was also one of the first women to have her own make-up lab.

Michèle won her second Oscar for *Bram Stoker's Dracula* and has been nominated six more times (*Interview with the Vampire*, *Austin Powers*, *The Cell*, *Rock of Ages*, *Vanilla Sky*, *Cyrano de Bergerac*) and has been awarded with the BAFTA, Saturn Award, Hollywood Make-Up Artists & Hair Stylists Guild Awards, and an Emmy. Her roster of actors includes Tom Cruise, Brad Pitt, Anthony Hopkins, Antonio Banderas, Renee Zellweger, Penelope Cruz, Sharon Stone, Kirsten Dunst, Beyonce and Keri Russell.

As a longtime member of the Motion Picture Academy of Arts and Sciences, Michèle was a diligent advocate for hair stylists to be among the crafts to receive Oscar recognition. She has been a mentor to make-up artists around the world, including the AMPAS Gold. She has traveled the world as a lecturer and conducted workshops and was awarded an honorary professorship at the University of Shanghai.



Joy Zapata

### JOY ZAPATA Journeyman Hair Stylist

Emmy-winning hair stylist Joy Zapata has accumulated an impressive list of credits and an equally impressive genre of box office successes in a career that spans television and film. She is the recipient of four Emmys and three nominations, among many other accolades.

Beginning her entertainment hair styling career at Disneyland, Joy broke away and learned the craft of film and television hair styling. She was immediately recognized as an artist who could accomplish and excel in every facet of developing outstanding characters for the screen. Her abilities to create fantastic characters from space and beyond led her to *Galaxy Quest*, *Star Trek: Nemesis*, *Star Trek: Next Generation*, *Westworld* and *Blade*. She created some of the most memorable hair fashions: the 40 hair styles worn by Reese Witherspoon in *Legally Blonde*, used ponytails, updos and braids. She was key hair stylist for *Grace and Frankie*.

Zapata went on to create memorable character visions over many different genres. Her work ranges from the gritty realism of Westerns to period pieces (*Under the Rainbow*, *The Artist*, *Masters of Sex*, *Good Night and Good Luck*, *The Hunger Games*) to present-day realism (*Southland Tales*, *Legion*, *Malignant*, *A Star Is Born*, *Scream*, *Scream II*, *Mojave*, *Magnum PI* and *Rain Man*).

Joy spent many years as Jack Nicholson's personal hair stylist on his films, including *The Two Jakes*, *The Departed*, *The Bucket List*, *Anger Management*, *As Good as It Gets*, *Something's Gotta Give*, and *Mars Attacks*. Additionally, she's worked with many other notable actors, including Ed Harris, Sir Anthony Hopkins, Tom Selleck, Jared Leto, Sir Patrick Stewart, Billy Crystal, Tom Cruise and Clint Eastwood.



## Celebrating Lifetime Achievement



From the Lifetime Achievement party held on December 16, 2021.  
 L-R: Geneva Nash Morgan, make-up; Local 706 President Julie Socash, make-up;  
 Carme Tenuta, make-up; Mary Mastro, hair; and Kimberly Carlson, hair

### 2022

- Feb. 6** Board of Trustees Meeting at 10 AM via Zoom
- Feb. 7** Executive Board Meeting at 8 PM via Zoom
- Feb. 11** Guild Awards Online Final Balloting closes 5 PM PST
- Feb. 19** **Guild Awards Live/Hybrid Event at the Beverly Hilton Hotel – Winners announced**
- Feb. 21** **Presidents' Day, holiday observed (office closed)**
- Feb. 27** **General Membership Meeting TBD**
  
- Mar. 6** Board of Trustees Meeting at 10 AM via Zoom
- Mar. 7** Executive Board Meeting at 8 PM via Zoom
- Mar. 27** The 94th Annual Academy Awards

\*Dates subject to change

# 2022 AWARDS

VISIT [LOCAL706.ORG](http://LOCAL706.ORG) FOR TICKETING INFORMATION

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NINTH ANNUAL  
 LIVE | VIRTUAL EVENT  
 Saturday, Feb. 19, 2022

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4:00 Preshow  
 4:30 Red Carpet  
 5:00 Show

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#MUAHSAWARDS



2022 AWARDS  
 MAKE-UP ARTISTS &  
 HAIR STYLISTS GUILD





**“LUSCIOUS AND TRANSFIXING”**  
VARIETY



**3 MAKE-UP ARTISTS & HAIR STYLISTS**  
GUILD AWARDS NOMINATIONS



**FEATURE-LENGTH MOTION PICTURE**

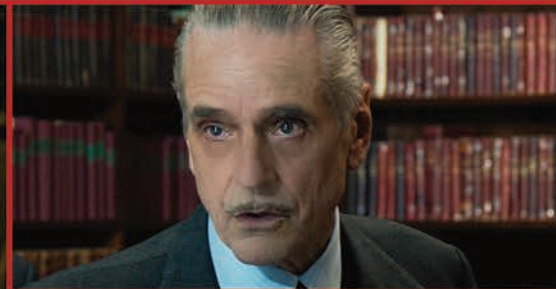
**BEST PERIOD AND/OR CHARACTER MAKE-UP**  
JANA CARBONI SARAH TANNO  
DANIEL LAWSON JOHNSTON STEFANIA PELLEGRINI

**BEST SPECIAL MAKE-UP EFFECTS**  
GÖRAN LUNDSTRÖM FEDERICA CASTELLI

**BEST PERIOD HAIR STYLING AND/OR  
CHARACTER HAIR STYLING**  
GIULIANO MARIANO FREDERIC ASPIRAS  
ALEXIS CONTINENTE ANNACARIN LOCK



**“MESMERIZING”**  
FANDANGO



**“HOUSE OF GUCCI IS ONE OF THE BEST FILMS OF THE YEAR”**

VARIETY



**HOUSE OF  
GUCCI**



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## Theme Park, Theater & Broadcast Television News

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

**“Try not to resist the changes that come your way. Instead let life live through you. Do not worry if your life is turning upside down. How do you know that the side you are used to is better than the side to come?”** —Rumi

Each new year, I hope for a better way of life. The opportunity to make changes where needed. The opportunity to reflect. I write about the positive accomplishments, as well as areas I feel we need improvement. We are being challenged beyond anything I feel we could have imagined. We all waited too long for our live performances and venues to open. Now in all too short of a time, we have too many shows that have paused or closed the current show entirely. I am so proud of all our members who have taken all the necessary steps and followed the safety protocols to open. Unfortunately, all their sacrifices have not resulted in most of the venues staying open. I had too many reports from members telling me of people not wearing their face masks while backstage. However, those reports were not of crew members. We need to work as a team. We must be always diligent about wearing masks.

The result of these steps not being taken is just too devastating. Most live shows have closed. Most theatrical houses were closed for 21 months from the start of the pandemic. When the few live shows started opening, some of them were closed within a month. The film/television industry had started to recover much sooner than the live industry. If we work hard to follow the safety protocols that were put in place, we should be able to have more shows return to work and to continue work. No matter what your position is on the show, it takes everyone involved to help make the magic continue to go on. Please continue to love and support each other. If you can help someone, no matter how small you think the gesture is, please do so. If you would rather, maybe some extra support to The Actors Fund. They do amazing work with all our members! Continued thoughts and prayers for everyone experiencing unemployment, illness or any other need. Sending out positive thoughts to you all.

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

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# ONE OF THE BEST PICTURES OF THE YEAR

THE GUARDIAN • SAN FRANCISCO CHRONICLE • THE ECONOMIST • THE TIMES • RTÉ • METRO UK • CNET • ROGEREBERT.COM • THE WEEK  
YAHOO! MOVIES • EVENING STANDARD • NEW ORLEANS TIMES-PICAYUNE • IMDB • NME • COMPLEX • TIME OUT • IRISH INDEPENDENT

FOR YOUR CONSIDERATION

## BEST PICTURE

Michael G. Wilson, *p.g.a.*  
Barbara Broccoli, *p.g.a.*

BEST CONTEMPORARY MAKE-UP  
FEATURE-LENGTH MOTION PICTURE

Daniel Phillips

BEST CONTEMPORARY HAIRSTYLING  
FEATURE-LENGTH MOTION PICTURE

Daniel Phillips

**NO  
TIME  
TO  
DIE** *007*

“A CINEMATIC SWANSONG,  
NO TIME TO DIE  
WILL BE REMEMBERED FOR  
ITS EMOTIONAL IMPACT  
ABOVE ALL.”

THE WRAP

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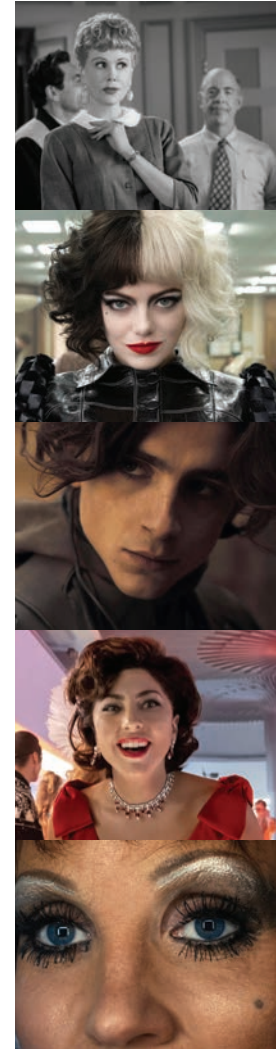
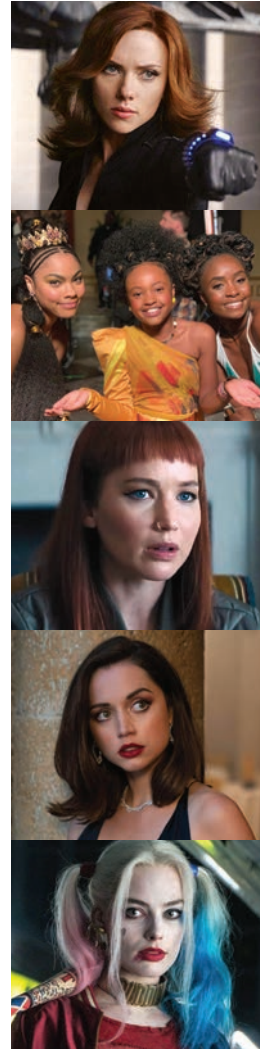
**BEST CONTEMPORARY  
MAKE-UP**

**BEST PERIOD AND/OR  
CHARACTER MAKE-UP**

Nominees have been announced for the 9th Annual MUAHS Guild Awards, presented by HASK Beauty. The MUAHS Awards represent a spectrum of outstanding achievements in make-up and hair styling artistry in motion pictures, television, commercials, and live theater. Winners will be honored at the MUAHS gala, returning to a live-in-person ceremony at The Beverly Hilton Hotel on Saturday, February 19, 2022.

Michèle Burke, Oscar® and Emmy®-winning make-up artist, and Joy Zapata, Emmy-winning hair stylist, will receive the prestigious Lifetime Achievement Awards.

Final online voting begins January 24, 2022, and ends February 11, 2022.



**BLACK WIDOW**  
Paul Gooch, Paula Price,  
Deborah LaMia Denaver

**COMING 2 AMERICA**  
Merc Arceneaux,  
Vera Steimberg,  
Trent Simmons,  
Caroline Monge

**DON'T LOOK UP**  
Liz Bernstrom,  
Julie LeShane,  
Claudia Moriel,  
Joseph Dulude II

**NO TIME TO DIE**  
Daniel Phillips

**THE SUICIDE SQUAD**  
Heba Thorisdottir,  
Greg Funk,  
Sabrina Wilson,  
Jillian Erickson

**BEING THE RICARDOS**  
Ana Lozano, David Craig  
Forrest, Kyra Panchenko,  
Denise Paulson

**CRUELLA**  
Nadia Stacey, Naomi Donne,  
Guy Common

**DUNE**  
Donald Mowat,  
Jo-Ann MacNeil,  
Rocky Faulkner,  
Jennifer Stanfield

**HOUSE OF GUCCI**  
Jana Carboni, Sarah Tanno,  
Daniel Lawson Johnston,  
Stefania Pellegrini

**THE EYES OF TAMMY FAYE**  
Linda Dowds,  
Ashleigh Chavis-Wolfe,  
Renee Goodwin

# FEATURE-LENGTH MOTION PICTURE

## BEST SPECIAL MAKE-UP EFFECTS



### COMING 2 AMERICA

Mike Marino, Michael Fontaine, Yoichi Art Sakamoto, Diana Choi

### DUNE

Donald Mowat, Love Larson, Eva von Bahr, Rocky Faulkner

### HOUSE OF GUCCI

Göran Lundström, Federica Castelli

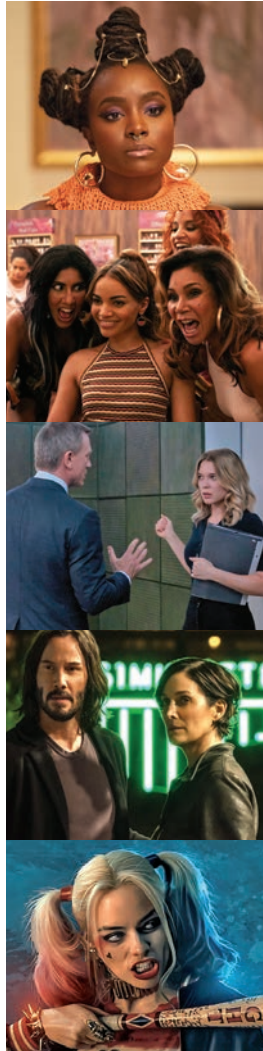
### THE EYES OF TAMMY FAYE

Justin Raleigh, Kelly Golden, Chris Hampton, Thom Floutz

### THE SUICIDE SQUAD

Shane Mahan, Brian Sipe, Matt Sprunger, Greg Funk

## BEST CONTEMPORARY HAIR STYLING



### COMING 2 AMERICA

Stacey Morris, Carla Farmer, Louisa Anthony, Victor Paz

### IN THE HEIGHTS

Betsy Reyes, Valerie Velez, Annemarie Bradley-Sherron, Diedre Harris

### NO TIME TO DIE

Daniel Phillips

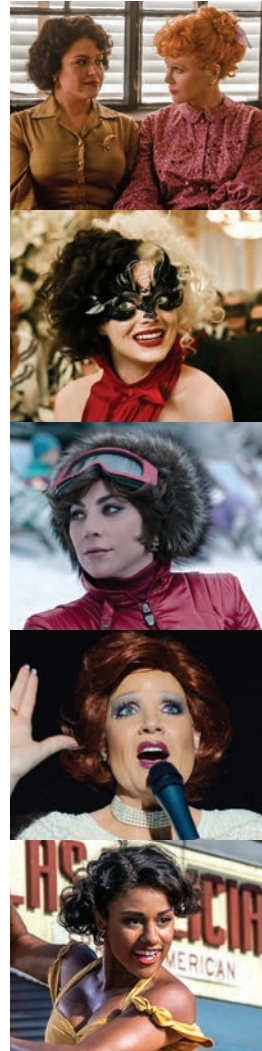
### THE MATRIX RESURRECTIONS

Flora Moody, Shunika Terry, Kerrie Smith

### THE SUICIDE SQUAD

Janine Rath-Thompson, Michelle Diamantides, Melizah Wheat, Kristen Saia

## BEST PERIOD AND/OR CHARACTER HAIR STYLING



### BEING THE RICARDOS

Teresa Hill, Yvonne De Patis-Kupka, Lindy Dunn, Kim Santantonio

### CRUELLA

Nadia Stacey, Naomi Donne, Julia Vernon

### HOUSE OF GUCCI

Giuliano Mariano, Frederic Aspiras, Alexis Continente, Anna Carin Lock

### THE EYES OF TAMMY FAYE

Stephanie Ingram, Betty Lou Skinner, Heather Hawkins, Bryson Conley

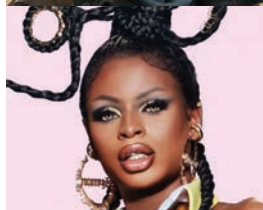
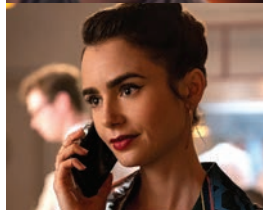
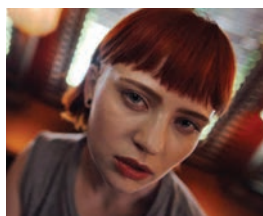
### WEST SIDE STORY

Kay Georgiou, Jerry DeCarlo





**BEST CONTEMPORARY  
MAKE-UP**



**AMERICAN HORROR STORIES**

Tyson Fountaine,  
Melissa Buell, Ron Pipes,  
Gage Munster

**EMILY IN PARIS**

Odile Fourquin,  
Aurélie Payen,  
Carole Nicolas,  
Corinne Maillard

**MARE OF EASTTOWN**

Debi Young,  
Ngozi Olandu Young,  
Sandra Linn, Rachel Geary

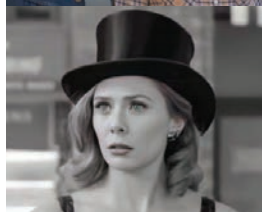
**RUPAUL'S DRAG RACE**

David Petruschin,  
Jen Fregozo, Nicole Faulkner

**WANDAVISION**

Tricia Sawyer,  
Vasilios Tanis

**BEST PERIOD AND/OR  
CHARACTER  
MAKE-UP**



**HALSTON**

Patricia Regan, Claus Lulla,  
Margot Boccia,  
Joseph A. Campayno

**IMPEACHMENT:  
AMERICAN CRIME STORY**

Robin Beauchesne,  
Karriann Heisner Sillay,  
Angela Moos, Erin LaBre

**POSE**

Sherri Berman Laurence,  
Nicky Pattison Illum,  
Charles Zambrano,  
Jai Williams

**THIS IS US**

Zoe Hay, Heather Plott,  
Tania McComas

**WANDAVISION**

Tricia Sawyer, Vasilios Tanis,  
Regina Little, Jonah Levy

**BEST SPECIAL  
MAKE-UP  
EFFECTS**



**AMERICAN  
HORROR STORIES**

Jason Hamer, Cale Thomas,  
Hiroshi Yada, Cary Ayers

**IMPEACHMENT:  
AMERICAN CRIME STORY**

Justin Raleigh,  
Kelly Golden,  
Chris Hampton,  
Thom Floutz

**STAR TREK: DISCOVERY**

Glenn Hetrick, Rocky  
Faulkner, Nicola Bendrey,  
Chris Burgoyne

**THE WITCHER**

Barrie Gower, Deb Watson

**THIS IS US**

Zoe Hay, Stevie Bettles,  
Tania McComas,  
Elizabeth Hoel Chang



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#### BEST PERIOD AND/OR CHARACTER MAKE-UP

IMPEACHMENT: AMERICAN CRIME STORY

Robin Beauchesne,  
KarrieAnn Heisner Sillay,  
Angela Moos, Erin LeBre

POSE

Sherri Berman Laurence,  
Nicky Pattison Illum,  
Charles Zambrano, Jai Williams

#### BEST SPECIAL MAKE-UP EFFECTS

AMERICAN HORROR STORIES

Jason Hamer, Cale Thomas,  
Hiroshi Yada, Cary Ayers

IMPEACHMENT: AMERICAN CRIME STORY

Justin Raleigh, Kelly Golden,  
Chris Hampton, Thom Floutz

#### BEST CONTEMPORARY MAKE-UP

AMERICAN HORROR STORIES

Tyson Fountaine, Melissa Buell, Ron Pipes, Gage Munster

#### BEST PERIOD AND/OR CHARACTER HAIR STYLING

IMPEACHMENT: AMERICAN CRIME STORY

Natalie Driscoll, Nanxy Tong-Heater,  
Michelle Ceglia, Suzy Mazzarese

POSE

Barry Lee Moe, Timothy Harvey,  
Tene Wilder, Greg Bazemore

### COMMERCIALS & MUSIC VIDEOS

#### BEST MAKE-UP

AMERICAN HORROR STORY: DOUBLE FEATURE

Kerry Herta, Christina Kortum, Alex Perrone

#### BEST HAIR STYLING

POSE

Joe Matke, Genyii Scott



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**BEST CONTEMPORARY  
HAIR STYLING**



**BLACK-ISH**

Nena Ross-Davis,  
Stacey Morris,  
Lionel Brown,  
Marcia Hamilton

**EMILY IN PARIS**

Odile Fourquin, Mike Desir,  
Carole Nicolas,  
Frederic Souquet

**GRACE AND FRANKIE**

Kelly Kline,  
Jonathan Hanousek,  
Marlene Williams

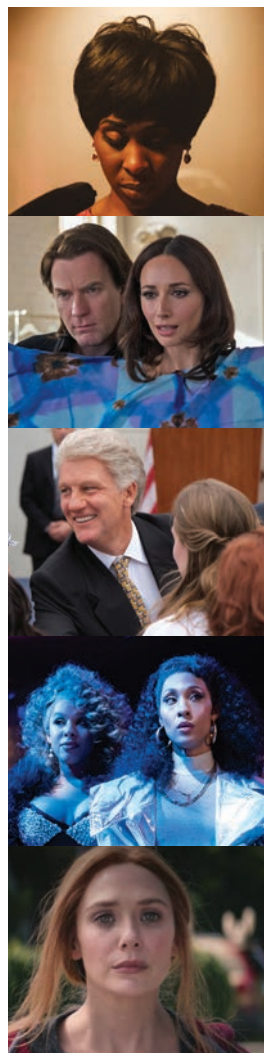
**MARE OF EASTTOWN**

Shunika Terry,  
Lawrence Davis,  
Lydia Benaim,  
Ivana Primorac

**RUPAUL'S DRAG RACE**

Curtis Foreman,  
Ryan Randall

**BEST PERIOD AND/  
OR CHARACTER HAIR  
STYLING**



**GENIUS: ARETHA**

Louisa V. Anthony,  
Tracey Moss, Victor Paz

**HALSTON**

Michelle Johnson,  
JT Franchuk,  
Christen Edwards

**IMPEACHMENT:  
AMERICAN CRIME STORY**

Natalie Driscoll, Nancy Tong  
Michelle Ceglie, Suzy Mazzaresse

**POSE**

Barry Lee Moe,  
Timothy Harvey,  
Tene Wilder,  
Greg Bazemore

**WANDA VISION**

Karen Bartek,  
Cindy Welles, Nikki Wright,  
Anna Quinn

**BEST CONTEMPORARY  
MAKE-UP**



**DANCING WITH THE STARS**

Julie Socash, Alison Gladieux,  
Donna Bard, Barbi Fonte

**LEGENDARY**

Tonia Nichole Green,  
Tyson Fountaine, Glen Alen,  
Valente Frazier

**MUPPETS HAUNTED MANSION**

Elle Favorule, Sonia Cabrera,  
Michelle Sfarzo

**SATURDAY NIGHT LIVE**

Louie Zakarian,  
Amy Tagliamonti,  
Jason Milani, Rachel Paganii

**THE VOICE**

Darcy Gilmore, Ashlyn McIntyre,  
Gloria Elias-Foeillet,  
Ashley Holm

2 MAKE-UP ARTISTS & HAIR STYLISTS  
GUILD AWARDS NOMINATIONS

BEST PERIOD AND/OR CHARACTER MAKE-UP  
BEST PERIOD HAIR STYLING AND/OR  
CHARACTER HAIR STYLING

2 SCREEN ACTORS GUILD  
AWARDS® NOMINATIONS

BEST ACTRESS NICOLE KIDMAN  
BEST ACTOR JAVIER BARDEM

3 CRITICS CHOICE AWARDS  
NOMINATIONS

BEST ORIGINAL SCREENPLAY AARON SORKIN  
BEST ACTRESS NICOLE KIDMAN  
BEST SUPPORTING ACTOR J.K. SIMMONS



"The re-creation of the period is  
**BEAUTIFULLY REALIZED**"

DEADLINE

FOR YOUR CONSIDERATION  
IN ALL CATEGORIES INCLUDING

*Best Picture*

Todd Black, p.g.a. • Jason Blumenthal • Steve Tisch

*Best Makeup and Hairstyling*

Makeup Department Head Ana Lozano

Makeup David Craig Forrest

Makeup Artist Kyra Panchenko

Special Effects Makeup Michael Ornelaz

Hair Department Head Teressa Hill

Hairstylists Yvonne DePatis Kupka • Kim Santantonio

ACADEMY AWARD® WINNER

Nicole KIDMAN

ACADEMY AWARD® WINNER

Javier BARDEM

ACADEMY AWARD® WINNER

J.K. SIMMONS

TONY AWARD® WINNER

Nina ARIANDA

Being  
the  
Ricardos

WRITTEN AND DIRECTED BY

Aaron SORKIN



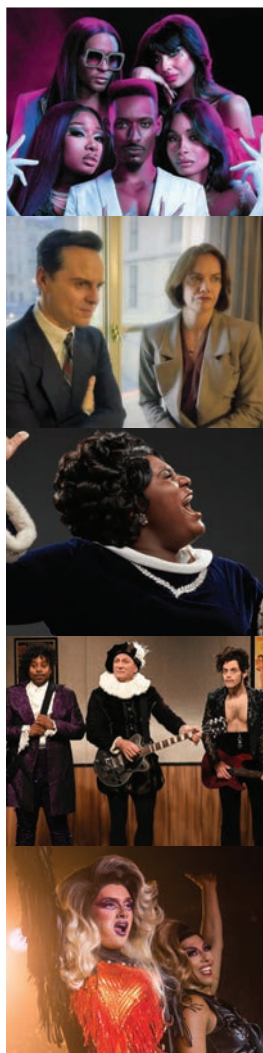
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TELEVISION SPECIAL, ONE HOUR OR MORE LIVE PROGRAM SERIES  
OR MOVIE MADE FOR TELEVISION

**BEST PERIOD AND/OR  
CHARACTER MAKE-UP**



**LEGENDARY**  
Tonia Green,  
Tyson Fountaine,  
Silvia Leczel,  
Jennifer Fregozo

**OSLO**  
Daniel Parker

**ROBIN ROBERTS PRESENTS:  
MAHALIA**  
Krista Hann, Kieran Wang,  
Geeta Dayal

**SATURDAY NIGHT LIVE**  
Louie Zakarian,  
Amy Tagliamonti,  
Jason Milani, Joanna Pisani

**WE'RE HERE**  
Tyler Devlin, Martin DeLuna,  
Jeremy Austin

**BEST SPECIAL  
MAKE-UP EFFECTS**



**DANCING WITH  
THE STARS**  
Brian Sipe, Julie Socash,  
Vance Hartwell,  
Kato DeStefan

**FEAR STREET PART THREE:  
1666**  
Christopher Nelson,  
LuAndra Whitehurst,  
Mark Ross

**LEGENDARY**  
Tonia Nichole Green,  
Tyson Fountaine,  
Sean Conklin,  
Marcel Banks

**SATURDAY NIGHT LIVE**  
Louie Zakarian, Jason  
Milani, Tom Denier Jr.,  
Lisa Forst

**BEST CONTEMPORARY  
HAIR STYLING**



**DANCING WITH THE STARS**  
Jani Kleinbard, Gail Ryan,  
Cheryl Eckert,  
Regina Rodriguez

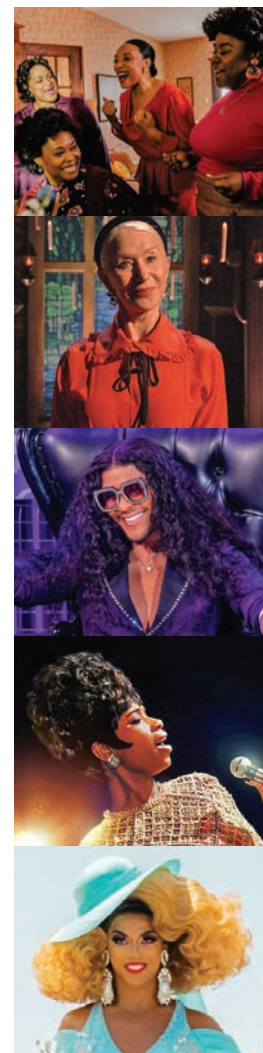
**KELLY CLARKSON PRESENTS:  
WHEN CHRISTMAS  
COMES AROUND**  
Tara Copeland, Robert Ramos

**LEGENDARY**  
Jerilynn Stephens,  
Kimi Messina,  
Kathleen Leonard,  
Dean Banowetz

**NICOLE BYER: BBW  
(BIG BEAUTIFUL WEIRDO)**  
Moiria Frazier

**THE VOICE**  
Jerilynn Stephens,  
Darbie Wiczorek,  
Roberto Ramos, Josh Liu

**BEST PERIOD AND/  
OR CHARACTER HAIR  
STYLING**



**DANCING WITH THE STARS**  
Brittany Spaulding,  
Tiphonie Baum,  
Patricia Pineda,  
Arrick Anderson

**HARRY POTTER: HOGWARTS  
TOURNAMENT OF HOUSES**  
Troy Zestos, Johnny Lomeli

**LEGENDARY**  
Jerilynn Stephens,  
Kimi Messina,  
Kathleen Leonard,  
Dean Banowetz

**RESPECT**  
Lawrence Davis

**WE'RE HERE**  
Abdiel Urcullu, Tyler Funicelli



FOR YOUR CONSIDERATION  
IN ALL CATEGORIES INCLUDING

# BEST PICTURE BEST MAKEUP AND HAIRSTYLING

MAKEUP DEPARTMENT HEADS VERA STEIMBERG • MERC ARCENEUX

KEY MAKEUP TRENT SIMMONS

MAKEUP FELICIA OKANLAWON

HAIR DEPARTMENT HEADS STACEY MORRIS • CARLA FARMER

KEY HAIRSTYLIST LOUISA ANTHONY

HAIRSTYLIST DENNIS BAILEY

SPECIAL EFFECTS MAKEUP MIKE MARINO

“THE AFROCENTRIC AESTHETIC  
IS CROWNED BY

STACEY MORRIS AND CARLA FARMER’S  
FABULOUSLY INTRICATE HAIR STYLES”

*The Washington Post*

“THE MAKEUP MAGIC  
HELPS BRING TO LIFE DISTINCT PERSONAS  
WITH THE HELP OF LAYERED PROSTHETICS,  
SPIRIT GUM AND WIGS”

salon

## COMING 2 AMERICA

3 MAKE-UP ARTISTS &  
HAIR STYLISTS GUILD AWARDS  
NOMINATIONS  
BEST CONTEMPORARY MAKE-UP  
BEST SPECIAL MAKE-UP EFFECTS  
BEST CONTEMPORARY HAIR STYLING

BAFTA LONGLISTED  
MAKE UP & HAIR



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## DAYTIME TELEVISION

### BEST MAKE-UP

#### THE BOLD AND THE BEAUTIFUL

Christine Lai Johnson, James Elle, Hajja Barnes

#### THE KELLY CLARKSON SHOW

Chanty LaGrana, Valente Fraizer, Gloria Elias-Foeillet

#### THE YOUNG AND THE RESTLESS

Patricia Denney, Kathy Jones, Robert Bolger, Stacey Alfano

### BEST HAIR STYLING

#### DR. PHIL SHOW

Mimi Vodnoy Love, Annette Jones

#### THE BOLD AND THE BEAUTIFUL

Lisa Long, Danielle Spencer, Lauren Salas, Stephanie Paugh

#### THE KELLY CLARKSON SHOW

Roberto Ramos, Tara Copeland

#### THE YOUNG AND THE RESTLESS

Lauren Mendoza, Justin Jackson, Miriam Flowers, Michelle Corona

## CHILDREN & TEEN TELEVISION PROGRAMMING

### BEST MAKE-UP

#### DANGER FORCE

Michael Johnston, Brad Look, Kevin Westmore, Tyson Fountaine

#### FAMILY REUNION

Kym Nicole Oubre, Starlynn Burden, Julianne Kaye

#### HEAD OF THE CLASS

Linda Choi, Alexis Walker, Olivia Fischa, Joely Upchurch Gonez

#### SESAME STREET

Jane DiPersio, Chris Bingham

#### THE BABY-SITTERS CLUB

Ceilidh Dunn, Ciara Lynch, Ashley Pilkey

### BEST HAIR STYLING

#### DANGER FORCE

Joe Matke, Roma Goddard, Yunea Cruz

#### FAMILY REUNION

Melanie Ervin, Lindsay Rogers

#### HEAD OF THE CLASS

Patricia Pineda, Rachel Bench, Dwayne Ross

#### SESAME STREET

Rob Greene

#### THE BABY-SITTERS CLUB

Florencia Cepeda, Miranda Upton, Alana Olson

## COMMERCIALS & MUSIC VIDEOS

### BEST MAKE-UP

#### AMERICAN HORROR STORY: DOUBLE FEATURE

Kerry Herta, Christina Kortum, Alex Perrone

#### EDGAR SCISSORHANDS CADILLAC SUPER BOWL

Cale Thomas, Alan Scott, Ashley Scott, Stephen Sollitto

#### PINK: ALL I KNOW SO FAR

Barney Burman, Bart Mixon, Chloe Sens

#### RAPUNZEL DOESN'T NEED A PRINCE

Dominie Till, Gunn Espegard, Katy McClintock

#### STAR WARS GALACTIC STARCRUISER HOTEL

Brian Sipe, Samantha Ward

### BEST HAIR STYLING

\*\*\*\*TIE\*\*\*\*

#### DOM PERIGNON

Frederic Aspiras

#### MERCEDES-BENZ WINTER EVENT

Dominie Till, Vito Trotta

#### POSE

Joe Matke, Genyii Scott

#### RAPUNZEL DOESN'T NEED A PRINCE

Dominie Till, Katy McClintock, Anne Juliette

#### TACO BELL – "TALK SHOW DREAMS" FEATURING LIL NAS X

Stacey Morris, Dominique Evans

#### UBER EATS COMMERCIAL

Cheryl Marks, Allyson Joyner, Stella Tzanidankis

## THEATRICAL PRODUCTIONS (LIVE STAGE)

### BEST MAKE-UP

#### CINDERELLA (LA CENERENTOLA)

Raquel Bianchini, Brandi Strona, Danielle Richter

#### HORROR CAMP: A MUSICAL MASSACRE

Michael Johnston, Tyson Fountaine, Julie Socash, Sean Conklin

#### IL TROVATORE

Raquel Bianchini, Brandi Strona, Sarah Wagner, Morgan Sellers

### BEST HAIR STYLING

#### CINDERELLA (LA CENERENTOLA)

Raquel Bianchini, Danielle Richter, Marylou Hernandez

#### HAMILTON (AND PEGGY COMPANY)

Marcelo Donari, Brandon Bolton, Melissa Dawson, Charles LaPoint

#### HEAD OVER HEELS

Christopher Enlow, Jenni Gilbert

#### HORROR CAMP: A MUSICAL MASSACRE

Michael Johnston, Jennifer Green, Nicole Goulet, Kelcey Dibernardo

#### TANNHÄUSER | LA OPERA

Raquel Bianchini, Danielle Richter, Brandi Stona, Nicole Rodrigues



**MAKE-UP AND  
HAIR STYLISTS  
GUILD AWARDS**

**NOMINATION**

**Best Make-Up  
Music Video**



**“PINK  
DAZZLES”**

**VARIETY**



**P!NK**

**ALL I KNOW**

*so far*

prime video | FYC



# COMING 2 AMERICA

## A LOVE STORY FOR THE CULTURE

BY **STACEY L. MORRIS** | CO-DEPARTMENT HEAD HAIR

In the last 30 years, a lot has changed, specifically to the lives and characters in the 1988 film *Coming to America*. A notable constant displayed in the sequel, *Coming 2 America*, are the regal hair looks achieved by CO-DEPARTMENT HEADS **CARLA FARMER** and **STACEY MORRIS**, and their teams. These magical looks are a love story, embracing and celebrating the culture, emblemizing natural hair textures worn like a badge of honor. We collaborated and conceptualized these modern-day and classic Afro-progressive

looks, on the new and old characters of the hit film made more than 30 years ago. Our overall vision was immersed in natural textures, royalty, fantasy, the urban generation, African tribal aesthetics, American- and European-inspired styles, yet significantly Afro-Punk influenced.

Collaboratively, our pledge to reawaken old looks and invent new character portrayals through hair, took months of ideation and preparation. This prep work was inclusive of doing research and

*Akiley Love, Bella Murphy, Shari Headley, Eddie Murphy, and Kiki Layne*

PHOTOS: QUANTRELL D. COLBERT © 2020 PARAMOUNT PICTURES





putting together storyboards filled with inspirational images and sketches, meetings and discussions between costumer Ruth Carter, director Craig Brewer, the make-up departments, producers and talent, as well as the purchasing of products, supplies, wigs and various types of hair to be constructed into an overabundance of hairpieces and transported more than 2,000 miles away to the shooting location. Our preparation resulted in a collection of more than 1,000 hairpieces, wigs and units being made, styled, purchased and used for cast and background talent. Principally, cast members either wore 360 stock lace or poly front wigs, hairpieces, toppers, units and or loose laid hair that was constructed from human and synthetic hair. Out of all the hair used to create the looks for *Coming 2 America*, there were only five custom Afro wigs made that were ventilated by Justin Stafford. Those wigs were designed and crafted by Stacey into the looks for Arsenio Hall, Wesley Snipes and Eddie Murphy. Preexisting looks that were established on Eddie Murphy and Arsenio Hall in the first *Coming to America*, were replicated and shown during flashbacks in the current film. Past principal cast looks were skillfully revised by Carla's vision and expertise into today's period, without losing sight of the goal

to realistically convey what those identifying styles could have transformed into three decades later. The new character looks impart a distinguishing visual understanding of unique identities amongst all the characters both socially and geographically diverse. At times, the hair worn also symbolized and portrayed status, culture, pride, background, wealth and versatility.

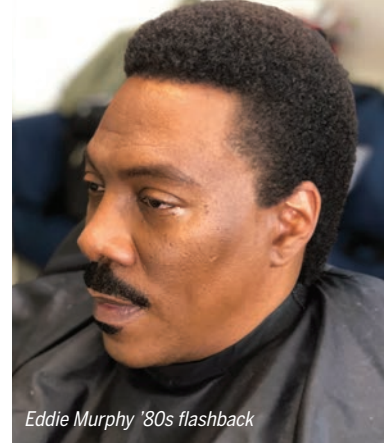
Irrefutably, amid plentifully stunning costumes and nostalgic make-ups, *Coming 2 America* is a substantially hair-loaded movie. The amount of hair to be managed on production necessitated the skills and labor of a core team of stylists. This core team consisting of nine extra stylists was essential to bringing Carla and Stacey's vision for *Coming 2 America* to life. Louisa Anthony, Victor Paz, Naveesa Nixon, Crystal Woodford, Maurice Beaman, Anne Bray, Monique Lewis, Deandra Metzger and Dennis Bailey spent countless hours prepping and building hair, getting talent camera-ready and monitoring details on set at the demand of maintaining the standard set forth by Carla and Stacey. The hair department's collective skill set, innovative imaginations and attention to details is clearly displayed on screen.







Arsenio Hall as Reverend Brown



Eddie Murphy '80s flashback



Many techniques were used throughout the process of actualizing the looks in *Coming 2 America* from crocheting, sewing and adhesives to the use of clip anchor methods to attach pieces on talent. Braiding, knots and individual wrapping techniques of natural and colored hair were also incorporated, while embellishments of intertwined wire, shells, ornaments, costume jewelry and feathers adorned the natural kinky textured styles used to portray the hair of African descent, enhancing beauty. The heavy Royal crowns, although regal in appearance, presented a major challenge to attach securely. The crowns seen were placed and sewn on with heavy thread through the hair for stability.

In preparation for the Zamundan background actors, roughly 500 wigs and pieces were created. These background looks were influenced by the original *Coming to America* and needed to have the same or similar European influenced hair styles. Up-do's, long tresses, barbered cuts, refined locs and braids were incorporated to achieve an intensified regal look.

Background looks for Nexdoria were created using approximately another 500 wigs, pieces and units. These styles intentionally displayed elevated urban and edgy natural textures. Afrocentric, braids, colorful locs and shaved sides were integrated to achieve a heightened street, urban and tribal aesthetic.

Current-day New York hair styles were achieved using current-day hair tools and styles that portrayed a New York City appeal, while the 1990s New York hair styles during the flashbacks were based on the original *Coming to America* scenes. More than 100 wigs were used to create those period hair styles.

With no pre-fittings performed on most of the principal talent looks, Carla and Stacey had their work cut out for them. In preparation for the unknown in this case, Carla specifically had to be sure to make and purchase an overabundance of wigs, hair and pieces based solely on what she envisioned just from reading the script alone. As it turned out, some wigs that were made for certain characters later ended up being swapped between actors once proper fittings were achieved in the midst of production. The saving grace was being overly prepared. Working away from home on location without cognizance of what supplies and resources may or may not be available, more than 50 suitcases, boxes and bins filled with hair, supplies and products were shipped ahead of Carla and Stacey's arrival on location.

The director, Craig Brewer, was adamant about maintaining the "integrity from the original movie" of Shari Headley's look as Queen Lisa. It was of great significance to use hair that was kinky straight and not European straightened hair. KiKi Layne, who played Meeka the oldest daughter, wore hair that was done using crocheted synthetic hair shipped from the UK. Bella Murphy, who played the middle daughter Omma, wore hair that was created using synthetic hair. Carla crafted ponytail pieces and buns that were then sewn on to her own hair. Teyana Taylor, whose role was Bopoto of Nexdoria, wore looks that were created with an enhanced urban viewpoint in mind, as opposed to the European influence of Zamunda. These hair styles consisted of adornments with various bright colors, modified Afros and braids. Rotimi, who played Idi Izzi, wore hair that was made from a braided lace stock wig wrapped with natural and various candy-colored synthetic





FOR YOUR CONSIDERATION

BEST PERIOD AND/OR CHARACTER MAKE-UP  
FEATURE-LENGTH MOTION PICTURE

**NADIA STACEY | NAOMI DONNE | GUY COMMON**

BEST PERIOD HAIR STYLING AND/OR  
CHARACTER HAIR STYLING  
FEATURE-LENGTH MOTION PICTURE

**NADIA STACEY | NAOMI DONNE | JULIA VERNON**

Disney  
**Cruella**



FOR YOUR CONSIDERATION

BEST CONTEMPORARY MAKE-UP

TV SERIES - LIMITED, MINISERIES OR  
NEW MEDIA SERIES

TRICIA SAWYER • VASILIOS TANIS

BEST PERIOD AND/OR  
CHARACTER MAKE-UP

TV SERIES - LIMITED, MINISERIES OR  
NEW MEDIA SERIES

TRICIA SAWYER • VASILIOS TANIS  
REGINA LITTLE • JONAH LEVY

BEST PERIOD AND/OR  
CHARACTER HAIR STYLING

TV SERIES - LIMITED, MINISERIES OR  
NEW MEDIA SERIES

KAREN BARTEK • CINDY WELLES  
NIKKI WRIGHT • ANNA QUINN



theguardian

“GLORIOUS. ‘WANDA VISION’ IS  
DELICIOUSLY, CONFIDENTLY, STYLISHLY DONE.  
EACH EPISODE IS PITCH-PERFECT.”

MARVEL STUDIOS

WandaVision



hair adorned with feathers. This wig was later cut, fitted and sewn on to his hair and his own hair was faded on the sides creating an urban edgy appeal. Nomzamo Mbatha, who played Mirembe had her hair braided by local braiders, then in tandem, Carla and her team wrapped the braids to achieve the look. Her up-do was styled by twisting and sewing the finished look into place.

Wesley Snipes' first look was a custom-ventilated Afro topper. The hair was cut, parted and shaped into rows or tracks of triangular peaks from the front to the back of the topper piece. Each peak tapered into a high point that recessed or was inverted in the middle like a valley or a river flowing through a mountain and molded with high heat. The ends of the hair or overhang that extending past the perimeter at the back of the piece were then braided and looped back upward through the middle of each peak with a crochet needle and sewn in place inside to conceal. The second look was a custom-ventilated lace Afro topper that was cut into levels of different-sized gradient crescent shapes. The highest point of each peak was ridged or inverted. The crescent shapes were positioned to accent the contour of the head shape. The surfaces of the elevated hair was molded with high heat and a circular section was cut out with clippers and outlined on the perimeter with edgers precisely off to the side on the top of the piece, creatively emulating a traditional Amasunzu East African Tutsi Tribe haircut complementing the character with symbolism of maturity, strength, bravery and statement of being a leader of a powerful, wealthy, and prosperous community.

Creating Eddie and Arsenio's flashback looks offered a challenge because both characters' earlier looks had to be replicated from the first *Coming to America*. Matching it was difficult due to the references in the original film having slight continuity fluctuations. A median look between all the differences noted was created keeping in mind the goal to make them completely identifying enough to the viewer to immediately make a connection to each of the earlier character looks. To compensate for the changes that occurred aesthetically with age to both Eddie and Arsenio over the 33-year period

between films, accommodations were made proportionately to the length, width and height of the hair to create relative ratios of the hair to face size and shape, then and now.

Ultimately, Carla and Stacey's execution pushes the envelope further on how African Americans are presented in cinema by taking advantage of this cinematic platform. *Coming 2 America* was an incredible opportunity to create, celebrate and shape the perspectives of our culture by presenting a vast array of looks never seen collectively on screen in one film. Our contribution to



Above: The hair, make-up and wardrobe departments. Right, from top: Wesley Snipes; co-department Head Make-up Vera Steimberg and Stacey Morris prepare the wig for Wesley Snipes as Gen. Izzi; co-department Head Hair Carla Farmer with Shari Headley as Queen Lisa





Daughters Bella Murphy, Akiley Love, KiKi Layne



KiKi Layne as Meeka



Mike Marino with Eddie as Saul



Teyana Taylor as Bopoto with Lavelle



Wesley Snipes as Gen. Izzi and Eddie Murphy as Prince Akeem

normalizing the ethnicity of our natural hair on screen is felt to be successfully achieved.

**VERA STEIMBERG** and **MERC ARGENEAUX** collaborated to bring an intensified modern editorial make-up look to the new and old characters in *Coming to America*. Together, they researched and created storyboards for inspiration speaking to their vision. They too collaborated with the department head hair, costumer Ruth Carter and director Craig Brewer to coincide and lend their ideas and contribution to the overall look of the film. Vera and Merc's vision was immersed in allure, glamour and regalia. Notably, the make-up department was supported by eight other core team members. Trent Simmons, De'sha Hayes, Ciara Coleman, Caroline Monge,





Eddie Murphy (left) as Randy Watson



Kiki Layne



Mike Marino with Arsenio



Kiki Layne, Bella Murphy, Akiley Love



Rotimi as Idi Izzi

Char Crump, Milene Melendez, Denise Pugh-Ruiz and Felicia Okanlawon employed vital energy and order to the endeavor.

The principal actresses' make-up looks were accomplished using jewel-toned eyeshadows, blushes, lip and nail colors. Eyelashes, contour, highlighting and luminous skin were key components of the complete beauty looks. Character design for the principal actors included skin care, grooming, brow styling, and tattoo cover. Wesley Snipes wore a lace goatee, adhered with adhesive and a custom-made 24 karat gold tooth. Body make-up, bright water-based colors and tattoo cover were all abundantly used during the two big dance scenes in the film. Shooting through combined elements of heat and humidity, in the summer months down south, primer and sealer were imperative components to all make-up prep.

Mike Marino of Prosthetic Renaissance is an artistic powerhouse of design and practical make-up effects. Mike and team had the arduous task of transforming Eddie and Arsenio into the film's

most unforgettable minor characters originally created by Rick Baker. Thirty-plus years later, thousands of pieces of molded silicone and months of preparation involving life casts, sculptures, high-detailed dentures, facial hair and wigs, climaxing into about five hours of silicone appliance make-ups on average per character each shooting day, the iconic characters are reborn. Clarence, Saul, and Morris from the My-T-Sharp Barbershop, the lecherous Rev. Watson, sexual chocolate front man Randy Watson and Sweets return with a newly added character named Baba. Under Mike's supervision, his core team comprised of artists Mike Fontaine, Goran Lundstrom, Diana Choi, Art Sakamoto, Bill Corso, Crystal Jurado and Christalla Elizabeth assisted and executed the herculean task of successfully paralleling and revising the work of the legend Rick Baker. The intricacies of these characters in action are an amazing visual to see and an accomplishment that will certainly live on for another 30-plus years to come. •





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MAKEUP, HAIR AND PROSTHETIC  
DESIGNER / MAKEUP DEPARTMENT HEAD

**DONALD MOWAT**

PROSTHETIC DESIGNER FOR  
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# AMERICAN CRIME STORY: IMPEACHMENT

BY **JUSTIN RALEIGH** | PROSTHETIC MAKE-UP DESIGNER

CONTRIBUTIONS BY ROBIN BEAUCHESNE, MICHELLE CEGLIA,  
NATALIE DRISCOLL, THOM FLOUTZ, KELLY GOLDEN, AND CHRIS HAMPTON

**O**n December 19, 1998, the world was shocked when the 42nd President of the United States of America was impeached by the U.S. House of Representatives for “high crimes and misdemeanors” related to the affair with then unpaid 21-year-old intern Monica Lewinsky. The basis of the impeachment came via the “Starr Report” created by independent attorney Ken Starr, which contained FBI audio recordings between Monica Lewinsky from White House whistleblower Linda Tripp. President Clinton at that time was in hot water over the alleged sexual harassment case from Paula Jones, an Arkansas state employee during the time that Clinton was the governor of that state. Linda Tripp’s recordings of Monica Lewinsky, along with Paula Jones’ case, and the Whitewater Land Company investigation, provided Ken Starr with the entire basis for the impeachment findings presented to the House Judiciary Committee.

*Clockwise from top left: Clive Owen as Bill Clinton; Annaleigh Ashford as Paula Jones; Sarah Paulson as Linda Tripp, Beanie Feldstein as Monica Lewinsky.*





Clockwise from top left: Suzy Mazzaresse Allison applying Clive Owen's wig; Owen as Clinton; Thom Floutz painting finalizing the Clinton color scheme; Justin Raleigh testing Clive's look.

At the end of 2019, Greg Cannom and I started on the initial journey with show creators Ryan Murphy, Sarah Paulson, Brad Simpson, and Alexis Martin Woodall. Greg and I had been approached to handle the main characters for the series *American Crime Story: Impeachment*, which included Linda Tripp, Bill Clinton, and Paula Jones. Greg had been approached because of his stellar work on *Vice*, where he and his team had won an Academy Award for their work. I was brought in because of my working relationship with Greg, and past history with Ryan Murphy and Sarah Paulson on *American Horror Story: Freak Show*, where my team designed and built the animatronic twin head rigs that Sarah wore to create the look of conjoined twins Dotte and Bet Tattler.

Our initial task was to set the look for Sarah Paulson in her portrayal of Linda Tripp for the upcoming season. Greg Cannom, Kelly Golden and I sculpted several variations we wanted to test on Sarah.

Sarah and Linda have very different anatomy. Sarah has a much thinner and longer facial structure than Linda, who has a fuller face, wide shoulders,

*Continued on page 38*





# THE HAIR

BY **NATALIE DRISCOLL** |  
DEPARTMENT HEAD HAIR

One of the very first jobs I ever worked in the union was *American Horror Story* with Ryan Murphy. Little did I know, with all the fascinating work in the hair industry, that my favorite things would be custom wigs, period hair and matching actors to real people. Ryan's eye for detail carries over well into the hair world, and him caring so much about hair and make-up inspires you to strive for perfection when matching. I remember him sharing at an awards ceremony that if there's a bad wig, it will completely take you out of the story. I couldn't have agreed more. From that point on, I began to perfect my craft. When I first found out I would be designing *Impeachment* with Ryan, I was beyond ecstatic! I was so excited to be a part of telling Monica Lewinsky's truths behind her and Bill Clinton's story. Being from Arkansas, I truly felt a connection to this project and was excited to start designing all of the characters. This would be my first time fully designing a show matching hair and wigs, as well as '90s period hair. What a dream job!

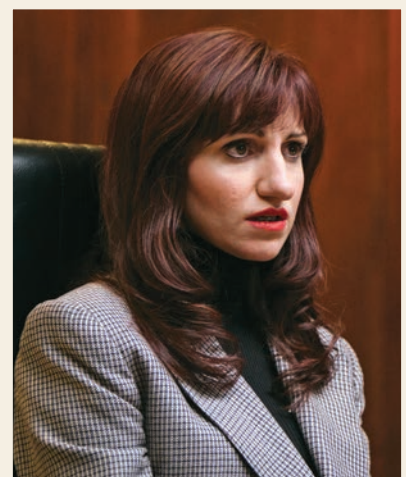
During the shutdown, I had ample time to prep and design the show; it took me a solid four weeks to design the timelines for the main characters. From that point, my team and I started watching documentaries about Bill Clinton, '90s movies, and

collecting photos for our mood boards. It was then that I realized Monica Lewinsky, Paula Jones, and Hillary Clinton had several iconic looks throughout the decade. Monica and Paula needed four different looks, and Hillary three. Production agreed on getting three wigs made per character, but I still wanted four looks for Monica and Paula to help show an accurate passage of time. To create their fourth look, I added extensions to one of Monica's wigs and a custom-made spider web piece that attached to the back of one of Paula's wigs. Paula's custom piece was permed and designed to fit from the radial part down to the nape to replicate her iconic long '80s hairdo. It was important for us to show all of the looks because they really helped bring you to the specific timelines of their stories. After having meetings with the team, we really wanted to make sure that when we were in the Arkansas portion of the storylines, or even early '90s in DC and LA, that the design reflected more '80s. The ladies would have a lot of volume—puffy bangs, side wings, and perms. The men had longer lengths, no product and lots of fluff. But once we started getting into the mid-late '90s, the women would transition into

*Continued on page 38*



*Natalie Driscoll works on Beanie Feldstein*





## THE HAIR

*Continued from page 37*

the straighter, less voluminous hair, when blowouts and flat ironing became more popular, and the men started wearing more products and shorter lengths. Previously working on other '90s shows, I knew we needed to stick with Paul Mitchell products to achieve the authentic looks from the era. We had 378 characters total and over 63 wigs/hairpieces. Overall, we used an array of techniques to establish our characters with custom wigs and pre-existing pieces refronted to speed up the process. Having worked with Ryan Murphy before, we knew we would be shooting anywhere from four to eight episodes at once, be on location a lot, and that we would need to be prepared for anything thrown at us. We used a lot of temporary and permanent colors; our favorites were the Temptu airbrush pods, Skin Illustrator palettes, Goldwell color mousses, and D'Aubyn color for a natural-looking color transformation. For wig glue, we either used KD151, a mixture of super baldies and KD151, or WM Creations super matte mixed with extra strength, depending on each actor's skin type. We had an endless supply of taupe and black-netted wig caps, toupee clips, and R+Co Wall Street gel to hold back all the fine hairs from interfering with the lace. We had anything and everything you could think of to help get us through the show and an incredible team to see it through.

I want to say thank you dearly to our fabulous team of stylists and producers, so many that I couldn't list here: Nanxy Tong Heater, Asst. Dept. Head; Lauren Kress, our 3rd; Leigh Ann Pitchon, our 4th; Shay Sanford-Fong. The lovely personals that did incredible work: Michelle Ceglia who did Sarah Paulson; Suzy Mazzaresse who did Clive Owen; George Guzman and Ross Frederick who ran background. And the wigmakers: Wigmaker Associates and Diana Choi. Natasha wigs made Sarah Paulson; Stacey Butterworth made Clive Owen. Our fabulous colorists: Holly Elkjer and Sarah Havana Prats. Each actor and actress were so lovely, patient and eager to transform into their characters. We felt so blessed to be a part of it; our team had never really experienced anything like it. •

shorter neck, and a much fuller physical frame. Ryan initially asked Sarah to gain weight, which she did, but the added weight was not in the face where we needed it most. To compensate, we decided to add a full neck, cheeks, chin and nose, along with a body suit created by Venessa Lee, dental appliances created by Art Sakamoto, custom wigs provided by Michelle Ceglia's wigmaker, and contact lenses designed by Cristina Patterson at Eye Ink FX.

Our first test on Sarah was slated for early February 2020, with the goal of going to camera on March 23, 2020. After testing the first version, which went quite well, we decided to make adjustments for a second test to include Ryan's and Sarah's notes. My team at Fractured FX began making the requested adjustments to scale back the look and test again before going to camera. We scaled back the neck, changed the nose shape a bit, and reduced the weight in the neck. We also abandoned the contact lenses, as Sarah just didn't feel confident wearing them for such a long in-depth character, which I completely understood. We did one more test on March 16, 2020, which went really well, only a few minor adjustments to make before going to camera with Sarah a couple weeks later. Then COVID lockdowns hit in full force, basically shutting down the world as of March 20, 2020, only three days before principal photography was scheduled to start.

Shortly before the major shutdowns, we had also started on the prosthetic looks for Clive Owen as Bill Clinton, sculpted by Brian Wade, with input from Greg and myself, along with the nose and dental appliances for Annaleigh



*Clockwise from top: Brian Wade sculpting Clinton appliances; Clinton prosthetic noses; Clive with prosthetic nose, before forehead.*



Ashford as Paula Jones sculpted by J.D. Bowers. Annaleigh was tested before the shutdown and approved. We created two different versions of her nose to test, along with some dental veneers to give her braces. We landed on the smaller version of the nose. Karriann Sillay, key make-up on the series, applied the majority of her looks, including Annaleigh's prosthetics for the season.

Flash-forward six months later. After being completely shut down for months, we finally returned to prep again, in the middle of a pandemic. Time off had changed the vision a bit for Sarah and Ryan, so we returned to work on rescaling the look of the prosthetics again. We wanted to reduce the weight a bit further, completely removing the cheek appliances, chin, and reshaping the nose a bit.

At this point, Kelly Golden and I started sculpting revised versions of the prosthetics neck and nose. Greg, who had originally been involved as our consulting designer with me, was no longer available, so all redesigns at this point were completely in my team's hands at Fractured FX. Michelle Ceglia, Sarah's personal hair stylist, also had some wig revisions to tackle, along with Art Sakamoto for Linda Trip's teeth, and a total body suit revision by Venessa Lee. The overall goal was



Kelly Golden's mid-color application on Sarah Paulson.



From top: Corinne Fortunato working on Clive's life cast; forehead make-up test; Carley Cooper punching eyebrows for Clinton's forehead appliances.

## THE MAKE-UP

BY ROBIN BEAUCHESNE |  
DEPARTMENT HEAD MAKE-UP

Department heading *ACS: Impeachment* involved layers of subject matter, defined detail, and collaboration of ideas. A project of this nature set the artistic bar to the highest level. The biggest political sex scandal in the United States, involving the 42nd President Bill Clinton, Monica Lewinsky, and Paula Jones would change the course of history.

Monica was silenced for many years, but now had the opportunity to tell her side of the story and how it affected her life. Her courage and strength shone a light on the truth. We were honored to create a piece of television history.

Research and preparation to recreate authentic, historical characters during the 1980-1990s was vital in designing the *ACS* looks. Each actor had a folder that included character breakdown, reference photos and detailed notes, without using prosthetics. Studying the archives of beauty, cosmetic lines and trends of the 1980s thru the 1990s, which were very distinct, defined the character, personality and lifestyle.

Just as we were gearing up to start make-up tests, the pandemic hit. Maneuvering what the future held as productions were starting again, COVID protocols, and facilitating a safe work environment was our main concern. Wearing shields and masks was the normal daily routine. This was very challenging, especially doing intricate work.

The schedule was intense, constantly changing, and multiple units shot simultaneously. COVID testing, organizing make-up

*Continued on page 40*



to bring a bit more of Sarah back into the equation, allowing more of her own skin to show through. This meant the overall anatomy of the whole look needed to be scaled down, reducing the visible weight in her body suit and appliances to match the new slightly streamlined look that both Sarah and Ryan wanted.

After a couple of tests and minor adjustments to the new appliances, we were off and running with an approved look. The final look consisted of silicone nose and neck appliances that were carefully matched to her skin tone, and applied for the majority of the 100+ days of filming and test days by Kelly Golden and Chris Hampton. Department Head Make-up Robin Beauchesne applied a very subtle beauty make-up around and slightly over the appliances. Then Sarah would jump into Michelle's chair for the wig. Final elements were the body suit, costume, and dental appliances. Her overall daily process was about 3.5 hours between all departments, roughly one hour and 15 minutes for prosthetics, with about 45 minutes to clean up at the end of the day.

During this time, we also started testing the prosthetics for Clive Owen as Clinton. We never actually had the opportunity to test Clive before the COVID shutdown. We had created two different versions of the make-up. The first version featured a subtler nose and brow, and the second version included full cheeks and chin.

After initial testing, Ryan and Clive both felt the most subtle version worked best. Based on those notes, Kelly Golden and I modified Brian Wade's original sculptures for better edge placement, movement, and overall anatomical changes. Both the nose and forehead appliances were re-sculpted from the ground up.

Suzy Mazzaresse Allison, Clive's personal hair stylist, also made adjustment to the wig to close in Clive's forehead further. Clive and Clinton have very different facial anatomy from each other, and our goal was to give a nod toward Clinton as much as possible without completely covering Clive in appliances. The key features we decided to focus on were the shape of the wig to adjust his forehead spacing, a forehead/brow appliance that covered Clive's full dark brows and replaced them with very thin eyebrows, and a totally different bone structure. Their noses are also very different. Clive's nose is a bit wider on the bridge and a bit fuller on the tip. We ended up sculpting the appliance to lift the middle of the bridge, giving the illusion of looking thinner, while also defining the nose tip to give more of that iconic Clinton nose. This was all tested a few weeks later in London due to COVID travel restrictions.

We had Rob Mayor and the team from Millennium FX in the UK handle the new test. The look was then retested in LA right before filming, and was approved as our final look. Thom Floutz and Chris Hampton applied Clive's prosthetics and overall make-up for the duration of filming. Because Chris

*Continued on page 42*



## THE MAKE-UP

*Continued from page 39*

pod to keep track of artists working, and splitting teams up in shifts to cover all the moving parts kept everyone on point. I am so proud and grateful to have a talented team of make-up artists that executed this task: Karriann Sillay, assistant department head; Angela Moos, 3rd make-up artist; Erin LeBre, 4th make-up artist; Vanessa Dionne, background supervisor.

Most men and women had mandatory grooming requirements while working in the White House or the Pentagon. Men's facial hair was styled period-specific. Use of lace facial hairpieces, hand laying mustaches, sideburns, and beards authenticated the looks. Over 378 characters, including over 200 background artists worked throughout the production.

### SARAH PAULSON/LINDA TRIPP MAKE-UP | ROBIN BEAUCHESNE

Sarah Paulson's transformation had multiple make-up tests. Linda Tripp's look was a combination between beauty and character makeup that was not perfect and a bit off. This was the starting platform.

After the prosthetics were applied, I tied everything together, matching foundation tones and blending up and around the prosthetic edges. Overall, she needed to look heavier with a fuller face and cheeks. I applied highlights around her upper brow bone, onto the temple, rounding out to the front of her cheek and under eye. Highlighting was used under the cheekbone, on the jawline, front of chin, under nose and the upper lip. The insertion of upper and lower fake teeth filled out around her mouth.

Contouring with blush tones on the apple of the cheek warmed up the skin tone. Sarah has very, full dark brown eyebrows. To achieve the perfect replication, her eyebrows were bleached, reshaped, and thinned. This process gave her a different eye structure. Filling in her eyebrows closer to her nose at a slight angle altered the eye shape. Using light brown/taupe eyeshadow as an under base, I highlighted the brow bone to give a heavier lid and higher arch. Adding a '90s flair of bronze/brown and a touch of frost shadow to the eye made





L-R: Kelly Golden, Michelle Ceglia and Chris Hampton touching up Sarah Paulson; Chris Hampton touching up Sarah Paulson as Linda Tripp.

it pop. Eyeliner was a soft powder, then refined with a pencil close to the lash line. Mascara application was on top and slightly on the bottom.

Lips were blocked out, using a pencil. Her full lips were lined into a smaller lip shape. Linda wore the '90s trendy dark lip liner, Rum Raisin, and pink or mauve tone lips. Slight frosty lipstick was a choice depending on the year.

Under-eye bags were drawn on giving her slight aging under the eye. This created the appearance of exhaustion. The process of both prosthetics and beauty/character make-up goes hand-in-hand in achieving the complete design of Linda Tripp.

For Linda's post-plastic surgery look, we added lifts to give a slight upward pull around her eyes. Contour shading was used up and around her cheekbones and jawline giving the appearance of weight loss and face reconstruction. Sarah's daily transformation was magic to me; her dedication was inspiring.

#### **BEANIE FELDSTEIN/MONICA LEWINSKY MAKE-UP | KARRIEANN SILLAY**

Beanie's progressions of looks were based on her relationship with President Clinton, and her ever-changing emotional state. Never having tweezed her eyebrows, baby steps were taken to ease into Monica's distinctive brows. Brow reshaping of inner corners and giving her an arch to open her eyes, reshaped and filled in the brows for more structure.

Contouring her face and neck to shape without prosthetics was key. Bright, cheery colors were chosen to reflect her state of mind using trendy lines such as MAC, Revlon, and NARS.

#### **ANNALEIGH ASHFORD/PAULA JONES MAKE-UP | ROBIN BEAUCHESNE**

##### **PROSTHETIC NOSE APPLICATION | KARRIEANN SILLAY**

Paula Jones lived in Little Rock, Arkansas. Her established signature look is based directly on her small-town persona in the early 1990s. Paula had a specific eyeliner and eyebrow shape that stayed consistent throughout the years.

Karriann applied the nose prosthetic. I applied the make-up on top. It seemed natural to shape the eyebrows evenly, but the opposite was done creating a hook-like shape as if she tweezed them

too much. Making the eyebrows different shapes—the thinnest black eyeliner on the upper lid and bottom lid and a touch of white liner on the bottom eyelid—took everyone back in time. Her lips were reshaped and we used '90s lip gloss. As her look changed, we added lashes and various nails. Braces were made and a nose job was soon to come. Bruising effects were used for her post plastic surgery nose job. Paula posed for *Penthouse* magazine in 2000.

#### **TARAN KILLMAN/STEVE JONES MAKE-UP | KARRIEANN SILLAY**

Steve had a very dramatic style and shape to his beard and mustache, with a sharp cropped edging on the top and a clean edge along his jawline. Taran came in with a full beard that was groomed and cut down to a three-day growth, a distinct look from the '90s.

#### **JUDITH LIGHT/SUSAN MCMILLAN MAKE-UP | ANGELA MOSS**

Susan McMillan was Paula Jones' lawyer. Marc Traynor face-lifts were used to pinpoint specific areas to achieve the perfect pull and shape around the forehead. Lifting her eyes slightly and attaching a second set of lifts helped to shape her eyes. Additional lifts near the cheekbone and jawline defined these facial features.

Once her foundation was applied, precision contour and highlight was applied tying the look together. Susan had a fashion flare with many looks, wearing heavier eye make-up. Using MAC frosty white pigment on the center of the eyelid to pop the eye, the brow bone was then darkened. Full strip lashes was the final touch on the eye. Eyebrows, eyeliner, multiple lipstick colors and nails accentuated the look. Blue contacts gave the design its signature detail. A distinguished woman of power, Judith said, "I don't want to look amazing, I want to look like Susan McMillan."

#### **EDIE FALCO/HILLARY CLINTON MAKE-UP | ANGELA MOOS**

Hillary Clinton had a softness to her overall look. Edie was open to trying various things for her transformation. Marc Traynor face-lifts were used on her forehead to achieve a more rounded eye. Nose definition and reshaping was a key feature to create a narrow shape. Five shades of contour created a sculpted jawline and cheekbones. Highlight and blush completed the soft overall tone. Eyebrows were reshaped and darkened using soft-colored eyeshadow. Individual eyelashes were applied and placed giving a pop around the eye to keep the round eye shape. Lips had shape added using pink and coral tones. Nails in various colors were custom shaped and painted to match all of her beautiful costumes.

#### **MARGO MARTINDALE/LUCIANNE GOLDBERG MAKE-UP | ROBIN BEAUCHESNE**

Margo is all-in when creating a look for her character. Lucianne didn't wear a lot of make-up, but had a distinct heavy eye make-up. A bit of pink base tone was the foundation color, the addition of a few different peach blush tones added warmth to her overall look. Margo has dark eyebrows that were lightened and topped with a slight blonde/red tone. Eyeshadow was very specific using a taupe/gray tone just on the lid. Carrying the color outward reshaped her eye. Eyeliner on top and the bottom eyeliner slightly extended angling straight past the corner of the eye. I smudged the bottom eyeliner to create a smaller eye shape. Her lip line was

*Continued on page 42*



## THE MAKE-UP

*Continued from page 41*

exaggerated to the outward corner of her lips. Blocking the cupid bow gave a straight elongated lip line.

### MIRA SORVINO/MARCIA LEWIS MAKE-UP | ANGELA MOSS

Monica's mother, Marcia Lewis, was known to be complex in her own flashy style and glamor. Using '90s dramatic eyeshadow colors and stylizing the outer crease of the eye in darker shades was her signature. Mira's eyebrows had a defined shape that was filled in and darkened. Eyelashes, a red lip, and nails added to her sophistication.

### COBIE SMULDERS/ANN COULTER MAKE-UP | ERIN LEBRE

Ann has a downward eye shape. Individual lashes were applied, but cheated at a downward angle at the corner of the eyes to reshape Cobie's eye. An overall soft and simple design included eyeliner, a touch of bronzer and pink tone lip.

### BLAIR UNDERWOOD/VERNON JORDAN MAKE-UP | ROBIN BEAUCHESNE & KARRIEANN SILLAY

Vernon Jordan was in his late sixties during the Clinton administration. He was bald from the forehead to the middle of his head. Blair shaved his hairline to match his likeness. Using age stretch and stipple around his eyes and forehead gave the textured look to his skin. Blocking out his own eyebrows made them sparse and thin, creating the correct shape. Using a dark illustrator palette, dark tones were applied around his eyes, and on his cheekbones to create a sallow effect. Cheeks were highlighted and marbled together, creating the final aging look.

### FRED MELAMED/BILL GINSBURG MAKE-UP | ROBIN BEAUCHESNE

Ginsburg was Monica's lawyer. He had a distinct beard with salt-and-pepper color tones. Making a custom lace beard was a time issue so a hand-laid beard was the solution. Loose facial hair was hackled and blended. The daily challenge was hand-laying hair to create his full beard. After hair application, it was cut down and styled.

### BACKGROUND SUPERVISOR VANESSA DIONNE

Over 200 background actors worked as Pentagon and White House employees. BG participated in the Inaugural Ball, Paula Jones' deposition, and Monica's trial. These scenes were recreated to mirror the real-life events. Keeping with strict COVID protocols, lip bags were provided to the women who reapplied color as needed. A big thank you to all the make-up artists who worked on the show!

A special thanks to Ryan Murphy, Brad Simpson, Alexis Woodall, Eric Kovtun, Sarah Paulson, Beanie Feldstein, and Louise Shore for your support and this amazing opportunity. •



Hampton was also working on Sarah Paulson's application with Kelly Golden, I would step in to cover days with multiple units, as I was the only other artist who had applied the established look. Chris and Thom got the application time down to about 1:15 mins all in before going to Suzy for the wig. His total process was around 2.5 hours between all departments, and around 30 to get him out at the end of the day.

After nearly two years from our initial meeting, we wrapped filming in August of 2021. This was probably one of the most intense projects any of us had ever been a part of. Intense because of the level of detail and perfectionism created by the whole production to ensure the quality of the content and esthetics of the show, but equally as intense undertaking it all for nearly a year straight during a global pandemic. The pressure was high, but I feel everyone involved pushed their craft to create their best work possible, all while dealing with intense working conditions. To say I am honored to have been a part of this team is an understatement. All these artists are true warriors who fought through their own personal battles, a pandemic, PPE, and many personal sacrifices to still bring forth their very best. I am beyond proud to have been a part of this amazing character design collaboration. •





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# TWO SLICES OF LICORICE PIZZA

RODNEY MULLEN

Interviews Designers

HEBA THORISDOTTIR | Make-up  
and LORI GUIDROZ | Hair

Alana Haim as Alana



**RODNEY MULLEN:** Given your first meetings with Paul Thomas Anderson (PTA) were just prior to COVID, describe PTA's original vision for hair and make-up in the film *Licorice Pizza*.

**LORI GUIDROZ (HAIR DESIGNER):** PTA was on my bucket list of the great directors I've always wanted to work with. When that opportunity finally arrived, it presented a bit of a challenge because he didn't want hair and make-up, so in a way, we were asked to do this film with one hand tied behind our backs—not even a trailer (at first). On top of that, it was a period piece, which as we all know, requires hair and make-up.

**HEBA THORISDOTTIR (MAKE-UP DESIGNER):** In *Phantom Thread*, Daniel Day-Lewis came camera-ready every day, and never needed to be touched up, which inspired PTA to have this film without any make-up. He really wanted to keep the film small and basically make it out of the trunk of his car.

**RM:** *Licorice Pizza* was one of the very first movies to shoot amidst COVID—canary in the coal mine. Given PTA's minimalist approach and these new strictures, what did that look like?

**HEBA:** We had to teach people how to do their own make-up, which really felt like it carried a degree of disrespect, at first. Like how I am supposed to teach them in five minutes what I have been honing more than 30 years! Additionally, we started off with night shoots and Lori and I could not do both the dayshift and nightshift, so we brought Seana Chavez and Christi Cagle in to do the nightshift while we covered the daytime fittings.

Upon the actors' and BGs' arrival, Seana and Christi had the fitting pictures and would do a lineup to make sure everyone had done the make-up and hair we had taught them, then fix what was needed and send them off to set.

**LORI:** About half the actors and BG didn't look remotely close to the '70s when they showed up, many needed wigs & sideburns, which they cannot do themselves. We worked closely with background casting which was amazing! With COVID lockdowns, it was a pandemic of gray roots, balayage, grown-out highlights and self-done clipper cuts, to begin with, plus a lot of dudes with trendy shaved sides and long tops—not even close to the '70s.

**HEBA:** Same here: fake long eyelashes, big square eyebrows ... Kardashian make-up. We had a lot of re-training to do!

**LORI:** Meanwhile, we're expected to teach them to do it all themselves. How do you tell people how to not overdo their hair or how to apply a wig when most were teenagers or barely in their 20s? It's hard to even begin to express how many problems this posed.



Alana Haim



Cooper Hoffman (right) as Gary Valentine







Cooper Hoffman

**RM:** Crazy. How did you research such a specific look for that area and time? Striving for such authenticity, what were some of your inspirations?

**HEBA:** The San Fernando Valley was a separate world unto its own, even from the rest of LA, making research even more nuanced. Our director sent us a file with pictures of Gary Goetzman's family from that time because he wanted similarities to a lot of his friends and family. Like Momma Anita, played by Mary Elizabeth Ellis. *Cruising* by Rick McCloskey was a great resource, it was our bible!

**LORI:** He wanted the kids to look like real high school kids, so we watched a lot of docs and films shot in the '70s. A friend of mine who grew up in that area lent me her high school yearbooks, which were very helpful. I also bought quite a few San Fernando Valley high school yearbooks on eBay.

**RM:** Share a little about the dynamic between a visionary director who doesn't even want you on set yet relies on you to fulfill his vision. Starting with your first days, then how this evolved...

**HEBA:** Wanting to do the film without hiring hair and make-up, PTA had done a few trials and errors before I was involved. He called me up and had an honest talk after Lori recommended me and said that he "realized even when he does not think actors have any make-up on, it turns out in actuality that they do." To which of course, I agreed. No matter what, all the imperfections are magnified when you blow up on a screen that big.

**LORI:** It was similar for me: Alana had balayage ombre color and a blunt haircut. I went to him one day during prep and showed him

some reference images of what Alana's hair could look like, so he let me color her hair and give her a more '70s haircut, something that looked naturally grown out, not so blunt. Before he hired me, he had his wife Maya cut Cooper's (the male lead) hair. After watching the camera test, he reached out and said, "He's going to need a haircut." Which is why camera tests are so important, they give us the opportunity to see what does and doesn't work. PTA surrounds himself with so many talented people. While he draws lines in areas that make it challenging to do our job, I think he knows when to trust that we would respectfully do what we had to do to bring his vision to life.

**RM:** Knowing what it takes to do your job while navigating these hurdles might engender a smuggler-like mentality—or worse! Please share more of what this was like.

**HEBA:** Weighing what had to be done against doing what we were told, we had to find a way. Sometimes we had to lie, cheat and steal to get there and other times, we put the trust in the actors to do what we taught them! How Paul set us up felt disrespectful at times, yet we knew he really respected us. Lori and I both love and respect him plus we all had a common goal, so when Paul wanted a character make-up, he gave us all the time needed to do what had to be done. I love cinema vérité, and I loved the challenge Paul set up for us but if we did not see the actors, who was deciding what pimples were OK and which had to be covered?! I had to put all my trust into Paul as the director and DP and the script supervisor to let us know if someone had put on the wrong lipstick. It was a true teamwork!

**LORI:** We both respect and love the films PTA makes, so we were both willing to give it a try and do things the way he wanted them,





Christine Ebersole



Sean Penn as Jack Holden, and Alana Haim

but we soon realized how difficult this was. We would sneak and do people's hair, which I got caught doing once, I thought I was going to get fired... In the end, deep down, we had a mutual respect, so we made it work. Sometimes challenges like this can bring out something great, as it forces one to find a new approach when it comes to creating. For this I am very grateful to Paul.

**RM:** Describe working "together," given you were siloed from each other under rigid COVID restrictions yet forced to both rely upon each other more than ever to get the look right.

**HEBA:** We truly were make-up designers, not just department heads. It was interesting not being on set and ways we needed to figure out our job. We relied heavily on Paul first and foremost but also the ADs, costume designer and script supervisor. We designed and then we had to pray they did what we taught them. We found it interesting how easy this film seemed and could have been, but it was hard to do because of the restrictions. We were dyeing Momma Anita's hair and cutting and tanning her in my kitchen!

**LORI:** Yes, Mark Bridges worked on all of PTA's movies. Yet for



Bradley Cooper (left) as Jon Peters,





Maya Rudolph



Mary Elizabeth Ellis



all his amazing talent and experience, he too was struggling with the way Paul wanted us to do this film. Paul wanted people to take their clothes home, show up to set, dressed, hair and make-up done and ready to shoot. Which of course did not happen. Every film has its challenges, but this one was next level, and this speaks to how crucial the communication needs to be between the costume designer, hair, and make-up. Collaboration in a situation like this was crucial.

**RM:** All the characters look so natural. Given your distinctive roles and talents, I'm curious about the different attributes of your craft or even shared mindsets which help manifest this look/feel.

**LORI:** Paul is so dedicated to making his films look and feel like real people and situations, which evinces itself in all kinds of subtle ways. In terms of what I do, I don't like it when I watch a film and someone gets out of bed, or the shower and their hair is perfect. It's the flaws that make them real and relatable, someone the audience can connect with. It's one of the reasons I love Paul's films, his characters reflect this amazingly well.

**HEBA:** I don't like perfection, either. I like the make-up to move and "live" on the faces. When I got to do the make-ups, I used





“Mineral Air” airbrush which is perfect in COVID times because it was fewer touching faces and super-fast. It is mineral-based, not alcohol-based so it had the look Paul wanted. Mel with PIXI was a life saver and sent us tons of products because we started fitting in the beginning of August when I could not even find mascara at CVS! With PIXI, I was able to give the actors travel kits to take home to do the make-up I taught them before arriving on set. Our main actors, Alana Haim and Cooper Hoffman, both tend to break out, so I put them both on Arcona Skincare regimen to do at home to keep them in check as Paul did not want them gone! Paul loved Mineral Air on Alana when we did a make-up test, so she sat down for a lesson and mastered it. And all the make-up had to last all day with masks on and off and no one there but themselves to touch up!

**RM:** Talk more about character inspiration—or more broadly—anything that left you inspired, now that you’ve had time to soak-in your experiences working together on this film.

**HEBA:** It’s hard to emphasize enough how much creative freedom and time Paul gave us—despite the other limitations. We completely changed people to match the looks he wanted. For example, Maya Rudolph’s look was inspired by old photos of her legendary mother, Minnie Riperton (soul singer). And Momma Anita had a very precise hair color and blow dry and super tan that would be impossible to do at home, so we always did them. Also, Emily Althaus as Kiki Page with her long lashes and a wig that needed to be done.

**LORI:** We had Maya Rudolph, Sean Penn and Tom Waits, who were recreated characters. Maya needed a wig, both Sean and Tom needed hair color. So, while Paul didn’t want us to do the actors’ hair and make-up, there were certain characters we had to do. He also wanted Kiki to put on her own wig every day, but we may have helped her a little here and there... We also recreated Lucille Ball and all the kids from *Yours, Mine & Ours* for *The Ed Sullivan Show*. The days we shot those scenes, the ADs called me to come to the parking lot to give all the kids quick hair styles—they all showed up with bed-hair... We had to give them very specific hairdos to recreate the looks Paul wanted, looks that matched the TV show. So there we were at 6 a.m. in the parking lot doing hair styles on the fly trying to recreate a specific look on each one of them—it was bonkers! We are now able to laugh at the memory, even if we are left with a little PTSD!

**HEBA:** This could’ve been an easy movie in terms of make-up. What made it hard was the way PTA wanted us to work. Yet this film highlighted a central quality of the film business and our community. Everybody must be flexible because every job not only brings new demands, but new conditions and new people. Suddenly, you are locked up in a trailer for 16 hours a day with different crews, so you must figure it out. The film business was the first to work COVID rules out since we have the resources to overcome lots of obstacles, but more importantly, because we are so adaptable. I love what I do, and this is yet another reason why. •





*From top: Yahya Abdul-Mateen II as Anthony McCoy; Teyonah Parris as Brianna Cartwright. Opposite page: Key hair stylist Ryan Burrell (Local 476, 706), Rebecca Spence as Finley Stephens. Additional make-up artist Robert White & costumer Jamie Rush.*





# BEWARE THE CANDYMAN

BY RYAN BURRELL | KEY HAIR STYLIST

**W**hen I received the phone call from Department Head Hair Jessi Dean to be her key hair stylist for *Candyman*, I immediately felt a huge amount of honor and a lot of pressure. Being an iconic film based out of Chicago, the original film had a major impact on my upbringing in Chicago and sparked many artists like myself to pursue a career in film. As a child, when people chanted “Candyman” five times, I would run. I’ve never played with his name at all; it even scares me writing it out here now. While working on this film, I would leave the room when any cast started to chant “Candyman” more than five times. Everyone on set knew—if Ryan Burrell was in the room, he was leaving before they called “action!” on these scenes! The artistic vision for the hair styling in this *Candyman* was directly pulled from different areas of Chicago. Writer/director Nia DaCosta had a clear vision for what she wanted Candyman himself, Anthony McCoy (Yahya Abdul-Mateen II), to look like on screen and had a huge influence on how we styled his haircut.

For looks inspired by “hipsters” and young educated Black men, Jessi and I traveled to various barbershops in the Bronzeville area of the South Side of Chicago. As a Black man, it was important to me for us to have a full-time barber on staff. Black men tend to grow facial hair quickly after getting a trim or cut, often causing ingrowns. So it was very important for Yahya’s facial hair to be maintained daily for the health of his skin. We wanted to get a true feel of the cur-

rent looks being created and sought out local barber, John “JayBee” Bivins. With his film experience, he developed the asymmetric tapered silhouette with the signature part and used Andis Speed Master for keeping the shape, Wahl Razor Edger liner for a sharp clean part and beard, Andis Slimline Pro Li to keep his hairline clean and Wahl Chrome Style Pro for tapering and fading. This iconic shape sets Anthony McCoy apart from the other *Candyman* characters shown







Yahya Abdul-Mateen II and Vanessa Estelle Williams as Anne-Marie McCoy

in the film. It was so important that the look we created on Anthony stayed current and his hair texture remained the same during the transformation from himself to Candyman. We wanted to create a modern twist by still paying homage to Tony Todd's look in the original *Candyman*.

To align with the colorful production palette trend set by Nia, Department Head Make-up Aimee Lippert created a strategy to highlight the characters' creative style by adding pops of color with make-up. With her team, including co-key make-up artists Daria V. Wright and Latrice Edwards, along with assistant make-up artist J. Esther Han, they created real, authentic looks on characters. On males, they worked with imperfections by enhancing or muting and also created make-up looks to reflect the seriousness of emotional scenes by highlighting the actors' natural beauty.

Each character's childhood trauma played a major role in the structure of creating their current style. To complement Brianna Cartwright (Teyonah Parris) as a flourishing young Black art curator, we wanted her style to emulate the past and present of her life struggles and growth. Jessi and I went back-and-forth on ideas to create a perfect, natural texture and Jessi researched a hair style derived from African origins which women historically wore to show marital status, age and social position—we coined our recreation the "Sista Two Strand Twist." The twists were created by using three different textures of extensions to match the actors' natural texture to create a seamless blend. First, we sectioned the hair into half-moon shapes to start the twisting process by separating the section into two pieces of hair to add the extensions to the base of the hair. We took a piece of extension hair and added it into her natural hair by twisting clockwise with our right hand and then twisting counterclockwise with the left hand. Bringing them together right over left to combine and lock into the "Sista Two Strand Twist." This look gave a nod to the

little girl shown in the traumatic flashback to Brianna's past where she was wearing a more untamed "Twist Out" style. Our goal was to keep the idea of the twist and elevate it into a style to show the strength she overcame from her childhood. With the updo's we created, we incorporated handmade accessories and we wanted to make sure that when she stepped into a scene—the presence of a young, educated, Black woman curator was represented.

Additional products used by Department Head Hair Jessi Dean and myself had no sulfates, silicones, parabens, artificial oils or fragrances as we tried our best to use products that were certified organic. We used Hask Tea Tree Oil Rosemary shampoo & conditioner and Hask Curl Care shampoo & conditioner. To keep Brianna's edges laid during the duration of the scenes before the climax of the film with her and Candyman, we used curls: Blueberry Bliss Curl Control Paste. We also used Taliah Waajid and Carol's Daughter hair products to achieve this look. During the final sequence of the film, Aimee Lippert had intentions to keep Brianna's skin looking natural while simultaneously highlighting her bone structure. She achieved this by applying Egyptian Magic, Mehron dirt powders, Fleet Street Blood and Skin Illustrator to enhance Brianna's struggle and to reflect the mood of the scenes with various lights and colors around her.

William Burke's (Colman Domingo) dafted look was inspired directly from his childhood. His young character had a short, untamed, curly texture style in the opening of the film. We kept him stuck in the '70s after having a traumatic childhood experience with Sherman Fields (Michael Hargrove). We achieved his look with finger coiling to create an untamed texture. We used Mielle hair products to achieve the texture and the Temptu Brown/Black for fullness and depth. We let Colman's beard grow out naturally without enhancing it which gave him more of an unkempt textured





beard. For integral male characters, hair stylist Angela Barracca created haircuts and maintained curls using products such as Miss Jessie's styling lotion, Pillow Soft Curls.

In designing the prosthetics and make-up for the film, SPFX Dept. Head Make-up/MUFX designer J. Anthony Kosar and key make-up FX artist Anna Cali strove to create an iconic look that encompasses the soul that is "Candyman," while also infusing it with body horror to evoke a visceral reaction from the audience for an end result of a supernatural look deep rooted in real-life tragedy. Since body horror was such an inherent part of the original 1992 film, Nia wanted to include this element to help connect Anthony McCoy's character directly with psychological terror. It visibly helps to show Anthony's psychological descent, along with the devolution of his relationship with Brianna. Working closely with both Nia and producer Ian Cooper, Kosar designed the stages of Anthony's bee sting that would ultimately lead to Candyman's honeycomb looks. Referencing

real bee stings, spider bites, rashes, skin diseases and necrosis of the skin, they set out to create something supernatural that still looked like it could be based in reality. They created numerous stages, progressing the bee sting throughout the film while keeping track of the continuity of each stage, scene to scene. It was this progression that helped to propel the story. In creating Anthony's honeycomb stages, including his final Candyman look, it was critical for Kosar and Cali to create prosthetic make-ups thin enough to not alter actor Yahya's likeness, yet still be thick enough to look like the honeycomb holes, were deep within his skin. Prosthetics created by Kosart Studios.

The *Candyman* hair, make-up and FX make-up team worked together seamlessly to create a range of naturally beautiful, hauntingly gory and groundbreakingly physic-defying looks for this timely film. The hair team included Department Head Hair Jessi Dean, (myself), key hair stylist Ryan Burrell (Local 476, 706), hair stylist Angela Barracca and barber John "JayBee" Bivins. The Special FX Make-up Department was SPFX Dept. Head Make-up/MUFX designer J. Anthony Kosar and key make-up FX artist Anna Cali, with make-up FX artist 3rd Clare Ramsey and FX lens tech Kimberly Boundas. The make-up team included Department Head Make-up Aimee Lippert, co-key make-up artists Daria V. Wright and Latrice Edwards, and assistant make-up artist J. Esther Han. •



Yahya Abdul-Mateen II  
and Colman Domingo as  
William Burke

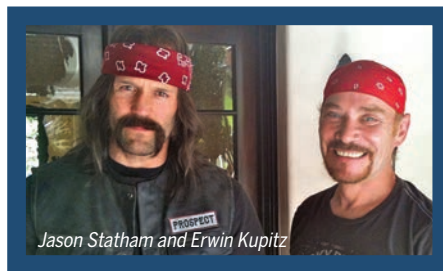


Key hair stylist Ryan Burrell (Local 476, 706),  
Yahya Abdul-Mateen II, costumer Jamie Rush  
& key make-up FX artist Anna Cali



# Hollywood Wigmakers: Our Unsung Heroes

## PART 3: ERWIN KUPITZ



Bradley Cooper and Erwin



BY DANIEL CURET  
JOURNEYMAN HAIR STYLIST

I met Erwin a few years into my career when a hair stylist I had hired to key for me on a miniseries recommended him for a wig we had to build for Jerry O'Connell. The wig needed to be cut into a very short military style and Erwin was "the only one to do knots that we could buzz cut."

### Hi, Erwin! It's so good to spend some time with you and share memories.

Hi, Daniel. I still have pictures of that wig in my portfolio. You know, I decided 10 years ago that I didn't want to work that hard anymore... In my first 15-20 years in Hollywood, I easily worked 15-16 hours every day. I thought that my poor nieces and nephews would soon stand over my grave asking, "where is the will???" I decided to slow it down dramatically. People would say, "Erwin moved back to Germany" and yes, I did go and help my good friend in Cologne with his wig business when things slowed down in Hollywood and have fulfilled my dream to travel this beautiful country in an RV. I'm turning 60 years old soon. Where did the time go? I remember when we used to be the youngsters on the set. We may be in the last group that saw the tail end of what Hollywood was like... Now it's time to make room for a younger generation and a new kind of filmmaking.

### Tell me about your famous clients and can you share any secrets?

You know, these days we have to be so careful. I have a friend who was sued because one of her employees posted a photo of the hair extensions she worked on for a celebrity client. Even though we sign NDAs, we have to be aware of what we say. I not only work on films but also celebrities, singers and performers that are cautious with their real-life image. It is a completely different story to say "we created a character" for a film than to help create an image or persona for a magazine cover or real-life appearances. I can't mention that I have made wigs or hairpieces for celebrities and royalty to use in their real life or on stage. On my résumé, my lawyer advised me to "guide them to the credit but don't reveal exactly" what I did on those projects. After all, I'm a hair stylist, make-up artist and wigmaker. Let them figure it out.

### But, wait, what about Tina Turner?

I didn't actually get to meet her in person. When they called me to make wigs for her tour, I happened to be in Europe at the same time. They told me Tina Turner could not meet with me so they sent measurements. I was surprised. When final fittings happened in LA, Teresa, my assistant, called to say, "Erwin, the wig is really large." Apparently, there had been a typo, which would have been avoidable had I gotten the chance to take care of her personally. She really had, as I suspected, a smaller head circumference and not 26 inches as stated. At the end, she loved my work, especially all the baby hair on the edges and texture throughout the wigs. Teresa was able to make all the necessary adjustments. You know, she has been with me since she worked for Ziggy. She ventilated hairpieces for Diana Ross and Michael Jackson (Ziggy's longtime clients). Even though Tina was happy, she would have been so much happier with my final touches. I have since insisted on doing a life cast of all my clients to make them custom blocks.

### All roads lead to Ziggy!

In the mid '80s, I worked for all the big opera houses in Europe. I wrote to the American opera companies. All of them knew Ziggy's work. I got his address and reached out. Everything was done through snail mail in those days. It took forever. He wrote back saying, "Hollywood is such a tough town and difficult business to break into but if you should be in LA, I can show you around." I booked a vacation, stayed in a terrible hotel and showed him my work. Typical for a German of his generation, he didn't say anything. The next day, his wife Christa invited me for dinner. Ziggy complimented me on my work and jokingly asked if I had



copied his. I told him I had developed my own techniques improving on what I had learned by experience at the opera. Ziggy (Siegfried Geike) and Roland Eggler were two of the best-known Hollywood wigmakers then. I loved Ziggy and, though I never worked for him, he guided me.

Vivian Walker, the owner of Favian Wigs, helped sponsor me to get my green card paperwork together. I ended up opening my own business as Erwin H. Kupitz Custom Hair Goods. Later on, I renamed it CIMUHA in honor of Ziggy's Creations in Make Up and Hair. When I opened, all the make-up artists and hair stylists started calling me the new Ziggy fulfilling his expectation and trust. This was a tremendous honor and I really need to thank both Teresa Valenzuela and Emma Garcia for their help and friendship all these years.

Ziggy advised me that "in order to have a successful business, you need multiple income streams. What happens when the studios close? Or we go on strike? From the beginning, the main thing was the films and TV shows. I created wigs for the entertainment business. Though related and a part of the movie business, it is separate. All those celebrities, male or female, eventually need help."

**Thank you for sending your really impressive résumé. IMDb doesn't even show one-fourth of your work. Let's talk about some of your facial hair and wig designs.**

At first, I became known for my facial hair on films and television shows like *Forrest Gump*, *Master and Commander*, *Lemony Snicket's A Series of Unfortunate Events*, *Dr. Quinn Medicine Woman*, *Deadwood*, *The Mask of Zorro*, *The Lion in Winter*, the *Star Trek* film and TV franchise, and for actors like Anthony Quinn, Gene Hackman, Sir Anthony Hopkins, Leonardo Di Caprio, Brad Pitt, Ed Norton, Vin Diesel, Antonio Banderas and Sir Patrick Stewart. I really wanted to make wigs and eventually started attracting male clients. Jon Voight was one of my first clients. He introduced me to his daughter. She came to my wigmaking studio in the Valley and asked if I could make some wigs for her. At first, we made a blonde one ... cut to, a year later, she used it for *Girl Interrupted* and the world was introduced to Angelina Jolie! We made many films together and slowly I built up a reputation for not only facial hair but for full wig designs as well.

**Are there any technical differences in creating wigs for real life versus films?**

All of those different genres have inherent difficulties. For real life, I created an inverse hairline



Erwin with Oprah Winfrey for A Wrinkle in Time



Freud



Goldmember



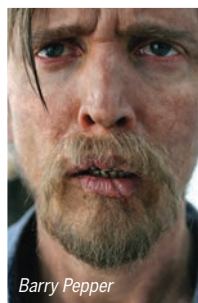
Jodie Foster/Elysium



ERWIN



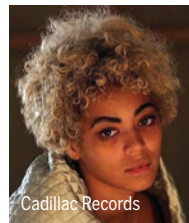
Vin Diesel



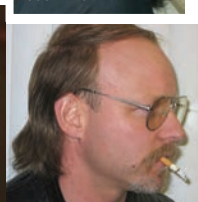
Barry Pepper



Josh Brolin



Cadillac Records



to trick the eye from seeing the lace. For films, the lace has to disappear when it is glued down. Creating a character or persona with a hairpiece is just another styling tool. It's another means to an end. In the movie, they play a character and in real life, it is more sensitive to talk about the illusion created for the public persona.

Matching hair textures is crucial. You can't take someone with fine hair and put Asian hair extensions in and expect it to match and vice versa. You can't take someone that naturally has textured hair and use an extremely smooth European hair and expect it to recreate a realistic illusion. The trick is to match textures. I use different types of hair in different areas of the wigs. For example, nice bouncy body is used in the back for volume and the closer to the hairline, the finer the hair, depending on the type of client. I try to recreate nature (and sometimes try to correct it).

I would always observe people out in public to see all the different hair types and I tried to adapt that to my work. Today, I understand texture. In the late '90s, it was very hard. In the beginning, I blended 50 percent yak hair in textured wigs, then I started playing with different texturizing techniques on the hair itself making it as organic as it could look. It makes me happy to think that this "white boy from Germany" became known for his wigs made for women of color. It was a process requiring understanding and mastery of hair-growth patterns and the variety of hair textures on people of all colors.

**Yesss! Any wig working tips for the hair stylists?**

All commercial wigs and extensions have to be bathed in diluted muriatic acid to remove the cuticle from the hair to avoid any potential tangling issues. Even the 'real' Remi hair is often treated this way. To achieve standardized colors, the factory bleaching process takes days in very mild baths using a basic peroxide and ammonia formula followed by 'top secret' fabric or vegetable dye baths and a silicone coating to seal the cuticle again. If done carefully, the result will have softer texture and retain natural luster. Natural hair in darker shades usually is available from Asia, Italy and India, whereas the lighter shades are available from various European countries and any of these can have a natural curl pattern.

The easiest thing is to buy a wig that's lighter than the target shade and tone it with a deposit only hair color. If going lighter, use Ritz Fabric Dye Remover and give it a soap-cap type of bath anywhere from 3-10 minutes keeping your eye on it. As the bath water becomes opaque, rinse



and test and continue soaking until the desired base shade is achieved. Then strand test to determine a proper hair color formula for the desired effect.

### Do you use specific knotting and coloring techniques?

I always try to find new ways of recreating natural looks with movement. I criss-cross in certain areas for movement and styling flexibility. Sometimes I knot with single hairs in every square of the lace or knot in the opposite direction for fullness. I do one knot that's so complicated, it almost takes double the time to do a small area. I custom-color the hair if necessary before blending different colors of hair to add tonal value to the base color. I also ventilate all the necessary accent colors in. Then after constructing the piece, I pre-cut and accent with hair color where necessary. I use modern color techniques like balayage and root shadowing and classic coloring techniques for period work. I try using lighter tones of European hair so the treatment doesn't have to be aggressive. The goal is to minimize chemical treatments to ensure the best condition.

### Let's talk about synthetic and man-made hair and how you used them together.

In the old days, you had modacrylic and kanekalon fibers. Now you have heat-resistant fibers made in a German factory. What I did is get the heat-resistant hair in bulk, which was nearly impossible, and mixed natural hair with texture to create a hair blend with memory. You set it once and it would keep the curl for wash and wear styles. I should have patented this idea years ago like I did with other designs. Before this milestone achievement, the synthetic fibers would burn. The keratin hair used for extensions has a thick diameter and is difficult to use in wigs. Think about it, hair is a naturally grown product. I have dealers all over the world and it's impossible to obtain true Northern European hair longer than 10-15 inches. Thank God I was wise enough to collect a stock of natural untreated European hair in all colors and textures.

### So, what is Erwin's secret sauce for taking care of business?

I'm not really sure I have a 'secret' sauce, but, perhaps my flexibility to adapt and agility to create solid ground for a financially successful business would be it. I always tried to be in the background. I'm a supporter of the craft. Every time you all succeed, I win. I've always tried to be discreet about my private clientele and the artists I've created for.

Hollywood is one of the toughest, sometimes you succeed, and sometimes you don't, at making people happy. You have to be mentally and physically fit for the challenges. Hair stylists and make-up artists are in the spotlight which is a very different environment than my studio.

I started in the opera, transitioned to movies and then built a private clientele from the music and public world. I also got approached by a New York-based hair replacement company. I designed a European men's hair replacement system in three sizes/three densities/70+ color blends that is still their bestseller and later I developed a line of ladies' partial hairpieces. When I went to train the 1,000 hair factory workers for six months, the owners thought it would be impossible to mass produce and that "it had never been done before." Then the boys at Fren'd's approached me 10-15 years ago to help them design the Stilazzi Collection. I went overseas again for three months. For both of these assembly-line factories, I developed a sys-

tem I called Drawing By Numbers using step-by-step instructions. Each department does one step. Each hairpiece has an exact weight and color proportion allotted to provide a natural color blend. The workers are not hair stylists and none of them have a connection to our craft. Quality control checkpoints ensure how the finished product comes together. Offered at a reasonable price point, these pieces fill a need in the marketplace. The profit margin is slim.

The point of our business is how you sell it. I've had my fair share of adversity. I was always disappointed when we would do fittings and they were all so pleased with the creations but in the final film would look so different. I realized that set conditions affected the final product. Why do a close-up at the end of the night? I had all the time in the world to prepare the fittings and tests. You guys are under pressure. It's the nature of the beast and as important as the team effort is to the whole, we are still a small part of it to production given the tight scheduling. My partnership with the hair stylist and the relationship between client/actor and hair stylist is very personal.

Everything is so 'digitally' different now. Back in the '90s, when we talked about the old-timers, they were at their peak in the '60s and '70s ... now we are the old-timers for the kids starting out in the 2020s. We learned techniques from them just like the new kids will learn from us and improve on them. They will do things in their own ways during their careers. Think about it. You had to wait a day to process dailies, now you can see a digital camera test immediately.

### Any last words?

Well, I don't want to sound too serious ... but ... education, education, education ... practice, practice, practice and most of all, have a passion for what you do! Without it, you will not succeed. Those in it for the money alone will disappear like they were kidnapped in the night. Be one unit in your brain and in your heart... Live in the time we live in! •

### Selected Projects

*The Avengers* (wig designer); *Secretariat* (wigs: Ms. Lane); *The Taking of Pelham 123* (facial hairpieces); *Obsessed* (wig-maker); *Star Trek* (wigmaker); *Cadillac Records* (wigmaker); *The Pink Panther* (wigmaker: Beyoncé Knowles); *Six Feet Under* (wigmaker); *A Series of Unfortunate Events* (wigs and beards maker); *National Treasure* (wigmaker); *Austin Powers in Goldmember* (facial hairpieces/wigs); *Rumor Has It...* (Shirley MacLaine, Jennifer Aniston); *Sin City* (Bruce Willis); *Star Trek* movie (wigs and facial hair; Oscar-winner makeup/hair 2010); *Hilde* (wigmaker; hair and makeup was nominated for German Film Prize, Berlin); *Henri 4* (wigmaker; makeup and hair was nominated for German Film Prize, Berlin).

### Selected Celebrities/Actors Erwin Has Worked With

Jennifer Aniston, Gabrielle Anwar, Wilson Bethel, Brandy, Josh Brolin, Michael Caine, Keith Carradine, Jim Carrey, Vincent Cassel, Bradley Cooper, Cameron Diaz, Vin Diesel, Jodie Foster, Zach Galifianakis, Gene Hackman, Josh Hartnett, Cheryl Hines, Bob Hope, Mindy Kaling, Ben Kingsley, Beyoncé Knowles, Diane Lane, John Malkovich, Shirley MacLaine, Aedin Mincks, Edward Norton, Clive Owen, Dennis Quaid, Jeremy Renner, Sade, Jason Statham, Sir Patrick Stewart, Jim Sturgess, Marisa Tomei, Bruce Willis, Oprah Winfrey, Catherine Zeta-Jones.



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## In Memoriam

## MAKE-UP WOMEN

GLAMOUR & GUTS...A DOCUMENTARY



**Nora De La Torre**  
(1932-2021)

### Journeyman Make-up Artist

Make-up artist Nora De La Torre was one of the first female and Latina make-up artists, joining Local 706 in 1977. She worked for

many years with Ricardo Montalban on *Fantasy Island*. Other credits include *Homefront*, *Dukes of Hazzard*, *Different Strokes*, *Moonlighting*, *The A Team*, *Ellen* and *Picket Fences*.

Nora was nominated for a Primetime Emmy in 1982 (shared with Leo Lotito Jr.) for Outstanding Achievement in Makeup/*Fantasy Island* (1977).

She was one of the subjects of the 2017 documentary, *Make-Up Women (Glamour & Guts)*. At a dinner in 2017 honoring these pioneering female members, she observed: "Here we are ... the first female make-up artists and we are a completely diverse group. I am Mexican. We have Black, Hispanic, Asian and white women from the get-go."

Nora retired in 2006 and is survived by her husband Robert.



**Renate Leuschner (1940-2021)**  
Journeyman Hair Stylist

Journeyman hair stylist Renate Leuschner joined Local 706 in 1974. She was the preeminent wigmaker in Los Angeles since the 1970s.

Born in Berlin, Germany, and trained in theatrical hairdressing and wigmaking. She began in the theater as an apprentice, classified as a "künstlerlehrling" (which means a make-up apprentice and doing everything), where she learned period hair styling.

When Renate arrived in Los Angeles, her first job was in a wig-styling salon. She was introduced to Roselle Friedland, the wig supervisor on *The Carol Burnett Show* and she worked with her and the costume designer Bob Mackie for a few years. Mackie later contacted Renate to "help an actress with very long hair apply a wig." That is how she met and, began to work with Cher.

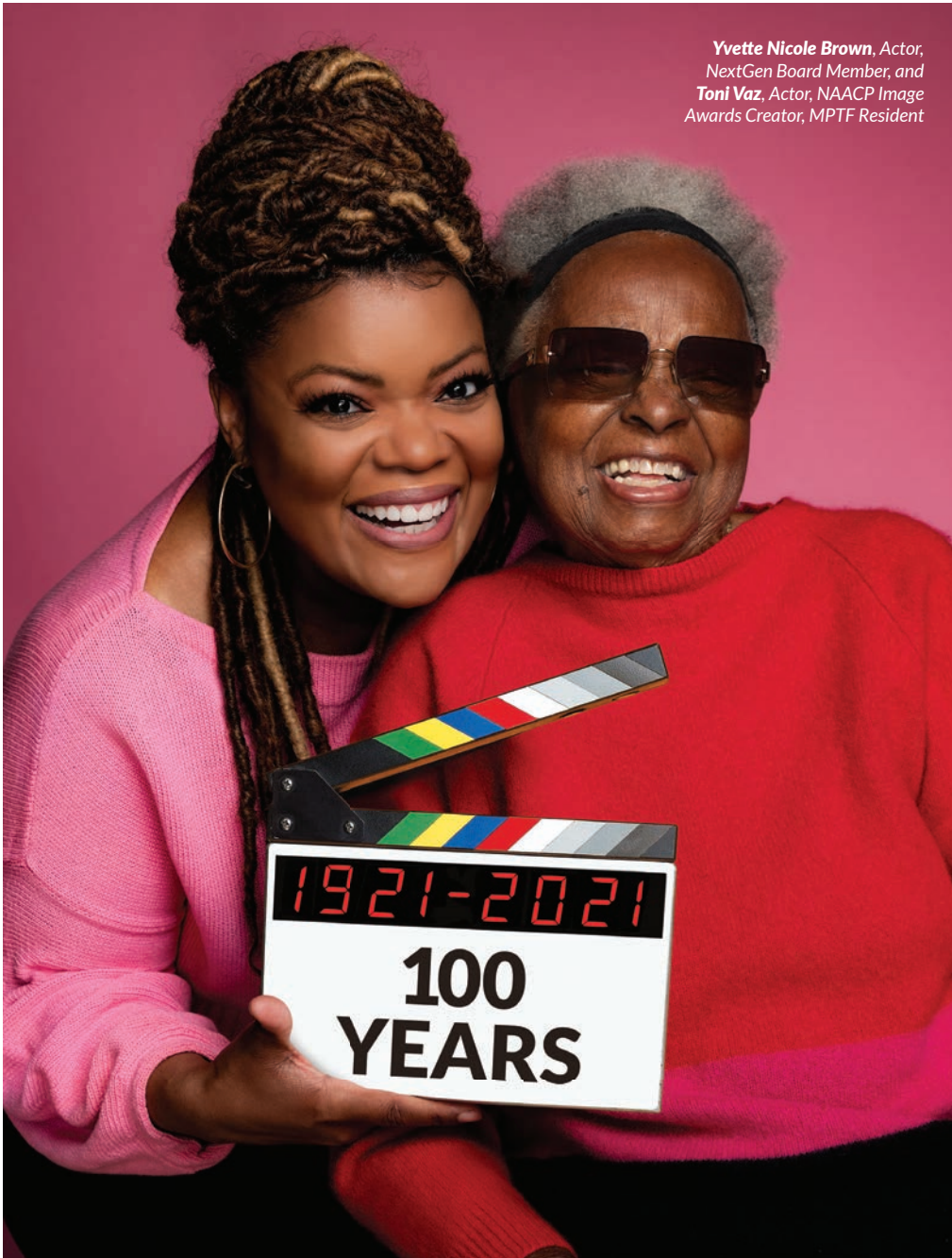
Renate came into prominence as Cher's hair stylist and wigmaker at CBS on *The Sonny & Cher Show*. They continued to work together on many films, including *Mask*, *The Witches of Eastwick*, *Mermaids* and *Moonstruck*. With two Emmy nominations, she was the go-to wigmaker for dozens of "A List" actors, working with Angela Lansbury, Robin Williams, Melanie Griffith, Jack Lemmon, Brad Pitt, Halle Berry, Uma Thurman and many more. Her wigs were featured in many films, including *Beaches*, *Wayne's World*, *Dracula*, *Forrest Gump*, *Hocus Pocus* and *Mabogany*.

She was known as a collaborator within the industry and worked with many of the great hair stylists, including Yolanda Toussieng, Ve Neil, Kathy Blondell, Barbara Lorenz, Cydney Cornell and Melissa Yonkey.



In 1997, she was honored at the 60th anniversary celebration for Local 706. An interview can be found on the Local 706 website: [www.local706.org/legacy-video-series](http://www.local706.org/legacy-video-series). Renate passed peacefully on December 8, 2021.





*Yvette Nicole Brown, Actor,  
NextGen Board Member, and  
Toni Vaz, Actor, NAACP Image  
Awards Creator, MPTF Resident*

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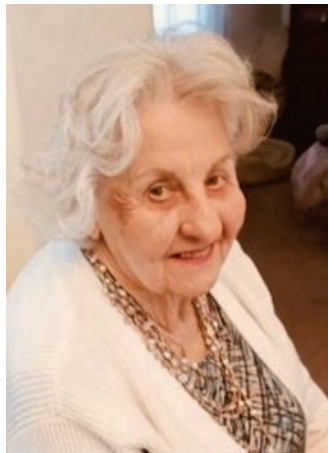


## In Memoriam

## Catholyne "Kaye" Pownall

(1928-2021)

## Journeyman Hair Stylist



What will become of me? This is a question Catholyne "Kaye" Pownall often pondered while growing up on the family farm in Rossburn, Manitoba, Canada, a small farming community of about 400 people. Back then, life was simple for this hazel-eyed girl, after all, she was the daughter of a farmer. From a very young age, she set her sights on a better life. Armed with a suitcase, small savings, and a big dream, the ink on her

new cosmetology certificate still wet, she made her way to New York City. She knew then she wanted to create hair styles for the most fashionable of ladies. Kaye had a vision not only for herself but for those she had the pleasure of working with.

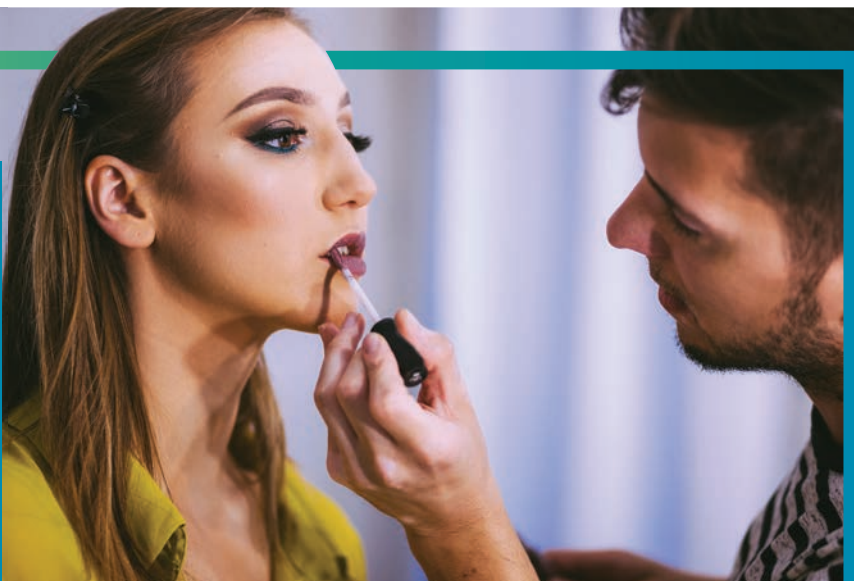
She eventually made her way out west, met the love of her life, Mason, also a hair stylist, and an accomplished musician. They settled in North Hollywood and were married for 57 years, and eventually retired in Thousand Palms, California.

Back in 1965 while walking to her job at a local hair salon, she tripped over a garden hose being pulled by a gentleman watering his lawn. After a quick apology and a brief introduction, he invited Kaye to work as a backup stylist for nearby Warner Bros. Studios. Her work was quickly noticed and one day, got an invitation to a party hosted by a famous film director.

Unbeknownst to Kaye, that encounter would change her life. As fate would have it, that director was working on the set of a film at 20th Century Fox Studios, and he needed a hair stylist to work with an up-and-coming and precocious actress. In Kaye's own words, "I was unimpressed with his offer. I had a steady job at the salon. I thought he was just looking for a date." That actress was Sharon Tate, and the film was *Valley of the Dolls*.

Kaye recalls meeting with director Mark Robson, who asked her how she would style Sharon's hair for her upcoming role. According to Kaye, she says during a rehearsal, she stood nearby and studied Sharon's face and features, she remembers saying to

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Robson, "You have to analyze the person's personality, and the character they are playing before their hair style can be created."

That sensibility landed Kaye a full-time professional job. Kaye went on to work on more than 60 films and television shows produced in Hollywood. She became the first female to receive the coveted union membership in the Make-Up Artists & Hair Stylists Guild. Her most notable hair styles were created for Oscar-winning actress Barbra Streisand. They eventually worked on 10 films together, including *The Way We Were*, *A Star Is Born*, *Funny Lady*, and *The Main Event*. During a recent conversation with Barbra, she recalls Kaye being more than her stylist. "She was my support system, she calmed me, she even rubbed my head and feet." Kaye didn't just coif females, she worked with Chevy Chase on four of his most memorable films, including *Caddy Shack* and *Christmas Vacation*. Kaye proudly recalled that Chevy credited her for perfecting his on-screen appearance. Of course, who could forget the work she did with Academy Award-winner Jon Voight on *Table for Five* and *Desert Bloom*. Kaye's imagination didn't stop there. She created hair styles for the cast of *Escape from the Planet of the Apes*. A bust of Dr. Zaius, played by Maurice Evans is on display at MoPop in Seattle. Also, the cult classic, *Child's Play 3*, featuring Chuck

Kaye's most iconic hair styles didn't just appear on screen,

they became a part of pop culture. When Kaye styled Julia Robert's hair in *Sleeping With the Enemy*, hundreds of thousands of women around the country flocked to their local hair salons and requested Julia's naturally curly look.

Millions of people around the world have seen Kaye Pownall's work on screen and in everyday life. From *Terms of Endearment*, *9 to 5*, and *The Goodbye Girl*, Kaye has left an indelible legacy and inspired generations of moviegoers, and burgeoning hair stylists with her creative talent that helped bring her film's characters to life.

Kaye always quipped, "A good first impression has to include the perfect look, and that look has to include the perfect hair style." That's the legacy she leaves behind.

-Dr. Lisa Giarraputo, DHA, MS, MT, CLS (ASCP) &  
Dr. Gabriel Ramirez, DHA, MPA, BS



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## On Set Before COVID



Local 706 make-up artist **Michelle deMilt** provides the finishing touches as she “grooms” Blake Shelton on the set of *The Voice*. The shot was taken in February 2020, just before COVID protocols would change how artisans interact with talent.



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