

MAKE-UP ARTISTS & HAIR STYLISTS GUILD

# THE ARTISAN

WINTER 2021



HILLBILLY  
ELEGY



FOR YOUR CONSIDERATION

FEATURE LENGTH MOTION PICTURE

BEST PERIOD AND/OR CHARACTER MAKE-UP

BEST SPECIAL MAKE-UP EFFECTS

BEST PERIOD AND/OR CHARACTER HAIR STYLING



**“A PROUD ACHIEVEMENT FOR ALL CONCERNED.  
YOU CAN FEEL EACH MEMBER OF THE CAST AND CREW RISING  
TO THE LEVEL OF THE MATERIAL CREATED BY AUGUST WILSON.**

*With gold teeth and thick eye makeup dripping down her face  
in rivulets of sweat, Viola Davis is barely recognizable.”*

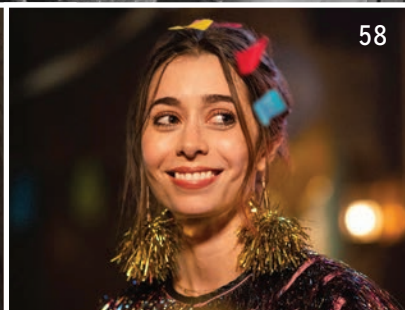
ABC NEWS

# MA RAINEY'S BLACK BOTTOM



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VOLUME 17 NUMBER 1

# THE ARTISAN

WINTER 2021  
*what's inside*

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Cover: Glenn Close as Mamaw in *Hillbilly Elegy*.  
(Photo by Lacey Terrell/Netflix)





**"There is no Fear when you are having fun."—Will Thomas**

## **What a whirlwind and what a journey all of us have had during COVID.**

Along with all of the problems this pandemic has presented from health issues mentally and physically to financial and career issues, we have all persevered and are now into a new year which may give people an overabundance of opportunities for new projects and experiences.

Over the last year, I have spoken many times about the wonderful people we have within Local 706 and the IATSE. We have celebrated our Brothers, Sisters and kin who really stepped up to help in all sorts of ways to work through things during difficult times. We had to figure out how to survive with either no work or working a whole different way wearing protective equipment and following all kinds of new protocols.

We have cried together, learned together and sometimes laughed and reconnected in new ways we never would have if we were not in these isolating circumstances. There have been some very dark days for all, and life is not always going to be easy but having gone through my own pain and loss during this time, I really thought about what is it we can do to make things better and this idea came to me, we need to go back ... to a time when we enjoyed ourselves.

Now is the time for us to find a way to have some fun again. Whether we are living alone or with family, and no matter your mental, physical health or work status, there must be something that will put a smile on your face for at least part of the day. The key is to figure out what it is. Do you remember as a child when you learned how to do something new like ride a bike or ice skate or brought home a picture you drew from art class. That feeling when you learned something new or made something for someone you loved. Even as an adult when you learned a new craft, designed a new make-up look, hair style or made it through your advanced spin class without stopping even once. Can you remember how that made you feel?

I want to challenge each and every person to try and find something they enjoy doing, whether it's physical like taking a Zoom dance class or mental like taking an online class or just reading the latest mystery book by your favorite author, cooking your favorite meal you learned from your grandma, trying a new recipe, spending time teaching your dog a new trick or shadow boxing and karate kicking your way into tip-top shape. If you are short on time, this is something you can try at work during your downtime or during lunch, bring a sketch pad, your yoga mat for a bit of meditation or the latest issue of your favorite magazine; the possibilities are endless. No matter how many hours you are working or how busy you are taking care of others, take some time for yourself to do something you consider "fun"—you deserve it. Enjoy that same feeling you had as a child learning to ride their bicycle, get that smile back on your face and laughter out into the universe. After all, the oldest quote I know can't be wrong, so I still believe that "laughter is the best medicine."

JULIE SOCASH  
*President*

# THE ARTISAN

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ALL the Members of Make-Up Artists  
& Hair Stylists I.A.T.S.E. Local 706

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OF THE YEAR" **

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OF THE YEAR**

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**BEST ACTRESS**  
Los Angeles Film Critics  
Association  
Carey Mulligan 

**"★★★★★  
A TANTALIZING  
PROVOCATION  
WRAPPED IN A  
CANDY-COLORED  
PACKAGE"**  
ROLLING STONE

**PROMISING  
YOUNG  
WOMAN**

WRITTEN AND DIRECTED BY EMERALD FENNELL

 **RickyChap**  
ENTERTAINMENT

 **FILMNATION**  
ENTERTAINMENT

Sign up at [FocusInsider.com](http://FocusInsider.com) for exclusive access to early screenings, film premieres and more.  
For more on this film, go to [FocusFeaturesGuilds2020.com](http://FocusFeaturesGuilds2020.com).

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FOR YOUR CONSIDERATION

*Best Picture*

*Best Period and/or Character Make-up*  
(Feature Length Motion Picture)

*Best Period and/or Character Hair Styling*  
(Feature Length Motion Picture)

“A MASTERPIECE.  
DAVID FINCHER HAS ASSEMBLED A MURDERERS’ ROW  
OF BEHIND-THE-SCENES TALENT.”  
DEADLINE

“THE HAIR AND MAKE-UP WORK, LED BY KIMBERLEY SPITERI  
AND GIGI WILLIAMS, MAKES AMANDA SEYFRIED SHINE.”

BELOW THE LINE NEWS

*Mank*

N

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Valued Sisters, Brothers and kin,

**COVID - 19 vaccine(s):** Last month, the federal Food and Drug Administration (FDA) approved two (2) COVID-19 vaccines for use this year: one from Pfizer, one from Moderna. Neither vaccine contains virus, so there is **zero risk** of “catching coronavirus” from getting vaccinated! Both vaccines are administered in two (2) doses, 21 days (Pfizer) or 28 days (Moderna) apart. Both vaccines are **highly effective** (about 95 percent) in protecting us against the virus—after both doses have been administered, and at least two weeks have elapsed after the second dose. The most common reactions to the vaccines are injection site pain, fatigue, headache, chills, muscle and joint pain; swollen lymph nodes have also been reported—although only about 5%-10% of us may develop these “quite noticeable side effects” (this is a **good sign** that our body is mounting an appropriate “immune response”). The vaccines will be administered in an order established by state and local authorities; healthcare workers received it first, then high-risk persons next—such as the elderly and residents of long-term care facilities. The vaccines should be available for the general population in a couple of months: late spring/early summer. Neither the Democrats nor the Republicans—nor either administration—had a hand in creating these vaccines; both are coming from private pharmaceutical companies. I advise each of our members to talk to their healthcare professionals and seriously consider taking the vaccine when it is offered; an ounce (or two doses of 30 micrograms-100 micrograms) of prevention may be well worth a pound of cure.



“  
**Both vaccines are highly effective (about 95 percent) in protecting us against the virus.**  
”

members of your crew can be described with the same three or four adjectives, or if your UPM or executive producer has hinted that your department does not show a great variety of age, race, gender or gender expression, you need to add some color, vary the flavor—and rethink your assortment. Crayons come in 64 colors—and so do we. ‘Diversity’ may be humankind’s greatest asset; having a range of skills, genders, races and ages on our team makes us stronger. We need to up our game. We can all make simple, meaningful and demonstrative changes in the way we crew our departments, treat our co-workers, and relate to others.

**I want to thank you**—our members—for your words of encouragement during this past year. The holiday cards, phone calls, emails and texts thanking me, Polly and Patrice for assisting you in 2020 mean so much. I am gratified that our **Local 706**

**COVID - Safety Task Force** recommendations have proven to be **so valuable**; they **work**, and have **saved lives**—not only in our Local, but across the United States and Canada. One benefit of the pandemic: I have talked to more members in the past year than in the 13 years prior—and it has been a blessing. This month, I begin my 15th year working in the Local 706 office, being of service to our members. *No soy monedita de oro para caerle bien a todos...* Still, every day, we strive to do our best.

**Vaccinations to keep us safe. Crewing our productions while being mindful to be inclusive of all of our members. Being a little more active in our Local, our union, in 2021.**

**It all starts with you.**

**You are the union.**

Please enjoy your issue of *The Artisan*.

Sincerely and fraternally,

*Randy Sayer*



**Diversity & Inclusivity:** More diverse and encompassing storylines have led to the casting of dynamic, talented actors showcasing a wide spectrum of complexions, genders, hair textures, and backgrounds; our hair & make-up departments need to reflect similar diversity, inclusivity and equality as well. If the



# 2021 Lifetime Achievement Nominees

## MAKE-UP

### MICHÈLE BURKE Journeyman Make-up Artist



Michèle Burke is the recipient of numerous professional awards, including two Oscars for best make-up, *Bram Stoker's Dracula* and *Quest for Fire*, and has been nominated a total of six times. Michèle twice won the BAFTA for make-up for *Cyrano de Bergerac* and *Quest for Fire*.

Other credits include *Oblivion*, *Rock of Ages*, *Mission: Impossible - Ghost Protocol*, *Mission: Impossible III*, *Monster House*, *Elizabethtown*, *The Cell*, *Spanglish*, *Minority Report*, *As Good as It Gets*, *Austin Powers 2: The Spy Who Shagged Me*, *Interview With the Vampire*, and *Austin Powers*. She has been a mentor to make-up artists around the world, including the AMPAS Gold.

### JOHN E. JACKSON Journeyman Make-up Artist



John Jackson won Oscar, BAFTA and Hollywood Make-Up Artists & Hair Stylists (HMUAHS) Guild Awards, along with Beatrice DeAlba, for Outstanding Make-up for *Frida*. He received Primetime Emmys for *Six Feet Under* and *Citizen Cohn*, plus five additional Emmy nominations.

His credits include the gritty realism of *Schindler's List*, *Natural Born Killers*, *American History X*, juxtaposed with the fantasy of *Beowulf* and *Daredevil*, the pandemic template of *Outbreak* and the delicate characterization of *Frida*, all show the vast array of abilities.

John devoted many years of service to Local 706. In the late 1990s-early 2000s, he was heavily involved with the original HMUAHS Guild Awards, building it from the ground floor. After it dissolved, he was appointed, then re-elected four more times as Secretary-Treasurer of Local 706.

### STEVE LAPORTE Journeyman Make-up Artist



On a whim after college, Steve LaPorte auditioned for the Ringling Bros. and Barnum & Bailey Clown College. His study of theatrical make-up and prosthetics there began a journey that led to winning an Oscar for *Beetlejuice* (along with Ve Neill and Robert Short), and a long career that included work on *Lost*, *The X-Files*, *The Color Purple*, *Alien Nation*, *Hocus Pocus*, *Van Helsing*, *Bosch*, *Longmire* and *Code Black*.

Over the years, Steve has conducted classes for 706 members in character, make-up effects, facial hair and clown make-up. He also developed the "Port-a-Case" set bag, and character cream make-up palettes the "Facemaker Series." He is a member of the Academy of Motion Picture Arts and Sciences.

### MATTHEW W. MUNGLE Journeyman Make-up Artist

Matthew Mungle has earned recognition as a top master of elite make-up effects illusion. He has 250 film and television projects to his credit, is always a veteran voice to aspiring artists, and gives back to his Local 706 members as a mentor, role model and friend.



As a young boy, he was fascinated by the make-up of horror films, often borrowing his mother's make-up to "create his own version of horror." Matthew's first major film was *Edward Scissorhands*, and his list of films includes *Bram Stoker's Dracula*, earning him his first Oscar in 1992, *Pay It Forward*, *Daredevil*, *Anchorman*, *The Omen*, *X-Men*, *The Tempest*, *The Butler*, *Schindler's List*, *Outbreak*, *Primal Fear* and *Ghosts of Mississippi*, and as prosthetic designer to Glenn Close for *Hillbilly Elegy*. He has been honored with 26 Emmy nominations, including for his 11-year run with *CSI: Las Vegas*. After 42 years as a master of make-up effects artists, Matthew set up a studio for his loyal clients, including stars Robert DeNiro, Glenn Close and Tracey Ullman. Matthew also conducts educational seminars.

### CHRISTINA SMITH Journeyman Make-up Artist



Christina Smith began her career assisting fashion photographer Bud Fraker, and after a short time, Liza Minnelli asked Christina to work with her on the film *Cabaret*. Christina became one of the first female make-up artists to join Local 706 in 1974. With nearly 100 credits to her résumé, she earned Academy Award and BAFTA nominations for *Schindler's List* and *Hook*, and was Emmy-nominated for her work on *King*. She has been honored twice by the Canadian Film Council, received the Crystal Award, presented by Women In Film, and was honored by The Girl Scouts of America as an Outstanding Female Achiever. She received a nomination from the Local 706 Make-Up Artists & Hair Stylists Guild for her work on *Life as a House*.

Christina has created a couture eyelash atelier that provides lashes to clients, including Kate Hudson, Julia Roberts, Rachel McAdams, Milla Jovovich, Monica Bellucci, Amber Valletta, Catherine Zeta-Jones, Liza Minnelli, Cher, Dolly Parton and Shirley MacLaine. Christina is a member of the Academy of Motion Picture Arts and Sciences.

## HAIR STYLING

### ALAN D'ANGERIO Hair Stylist



As an apprentice at NBC, Alan D'Angerio learned his craft through practice and application through soap operas to game shows to sketch comedy. His proficiency with wigs and period work made him immediately in demand, showcasing his talents on films such as *The Cotton Club* and *Philadelphia*, which earned him an Oscar nomination. *Working Girl* showcased 1980s hair fashion. *Married to the Mob* began his long-time association with Michelle Pfeiffer. His clientele has included Julianne Moore, Sigourney Weaver, Glenn Close, Nicole Kidman, Al Pacino and Ben Stiller. He has been nominated for Primetime Emmys, Make-Up Artists & Hair Stylists Guild Awards, and an Online Film and Television Award. Films include *New York Stories*, *Goodfellas*, *The Silence of the Lambs*, *The First Wives Club*, *Galaxy Quest*, *Zoolander* (1 & 2), *Kate & Leopold*,

*The Hours*, *School of Rock*, *Their Eyes Were Watching God*, *A Single Man*, *Girl on the Train* and *Oceans's 8*.

Alan has taken pride in mentoring hair artists over the years, knowing that it has uplifted the quality of the craft.

### TERRELL BALIEL Journeyman Hair Stylist



Terry trained in the art of building wigs and theatrical make-up at the San Francisco Opera Wig and Make-Up Department. He was wigmaster at San Diego Opera for nine years, during which time he won a Guild Award for Best Theatrical Hair Design of their production of *The Magic Flute*. He has worked at San Francisco Opera and San Francisco Ballet. Film credits include *Tucker*, *How the Grinch Stole Christmas*, *The Joy Luck Club*, *The Last Samurai*, *Alice in Wonderland*, J.J. Abrams' *Star Trek*, *Thor*, *The Chronicles of Riddick*, *The Prestige* and *Call of the Wild*. Television credits include *Deadwood*, *Miss Rose White*, *Cinema Verite*, *Agent Carter*, *Hair Spray Live!* and *Transparent*. Terry is a member of the Motion Picture Academy, the Television Academy and on a committee to help develop exhibits for the Motion Picture Academy Museum. He is the recipient of three Emmys and four Guild Awards for period hair styling. He also has taught classes in period hair styling.

### JUDY CROWN Journeyman Hair Stylist



Judy Crown is best known for her work on *Murphy Brown*, *Designing Women* and *Seinfeld*. After re-styling Julia Louis-Dreyfus' hair for the show, Oprah Winfrey asked Judy to come on her show to talk about "Seinfeld Hair."

Other TV credits include *Helter Skelter*, *Runaway Jury*, *Growing Pains*, *My Sister Sam*, *Moonlighting*, and *The Dukes of Hazzard*. Film work includes *Diamonds* (personal: Lauren Bacall), *Denial* (personal: Jason Alexander), *My Fellow Americans* (personal: Julia Louis-Dreyfus) and *Return to Two Moon Junction* (personal: Louise Fletcher). Judy won Primetime Emmy awards and five nominations, and one nomination for a MUAHS Guild Award.

Judy has served on the Academy of Television Arts & Sciences as Governor, on PGEC peer groups and as a Blue Ribbon panelist. As a former Local 706 Secretary-Treasurer, Executive Board member and Negotiations Committee member, she has served her Local 706 members. She volunteered to be a journeyman class instructor and a journeyman test examiner. Judy led the movement to raise union hair stylist wages to equal pay with make-up artists.

### PAULETTA O. LEWIS Journeyman Hair Stylist



Pauletta O. Lewis began her career on the NBC daytime soap opera, *Days of Our Lives*, for which she won an Emmy. Her first feature was *The Rocketeer*, a period/fantasy film. She found her niche in wigs and authentic period hair styling, displaying her talent in films, including *The Mambo Kings*, *Fried Green Tomatoes* and *The Five Heartbeats*. Pauletta was department head on the *Wayans* bros. TV com-



FOR YOUR CONSIDERATION  
— IN ALL CATEGORIES INCLUDING —  
BEST MAKE-UP & HAIRSTYLING

IVANA PRIMORAC

Hair and Make-Up Designer

CHARLOTTE ROGERS

Key Hair and Make-Up Artist

“An exquisite achievement.”

San Francisco Chronicle

“This shiveringly passionate period piece  
is one of the finest films of the year.”

The Telegraph

“‘Ammonite’ just floored me. I can’t think of a single  
aspect that could be improved upon.”

The Hollywood Reporter

# *Ammonite*



NEON



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# SAVED BY THE BELL

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TELEVISION & NEW MEDIA SERIES – BEST CONTEMPORARY MAKE-UP/HAIR STYLING

Kathleen Karridene  
MAKE-UP DEPARTMENT HEAD

Kimberly Boyenger  
HAIR DEPARTMENT HEAD

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edy, *In Living Color*, where she developed a strong working relationship with Jim Carrey.

She has received Emmy and MUAHS Guild Award nominations. Her credits include *Ace Ventura: Pet Detective*, *Dumb and Dumber*, *Ace Ventura: When Nature Calls*, *Poetic Justice*, *50 First Dates*, *The Artist*, *Hail, Caesar!*, *Martin*, *Higher Learning*, *House of Lies*, *2 Fast 2 Furious*, *Ali: An American Hero*, *Don King: Only in America*. Pauletta served on the Local 706 Executive Board, and has been a union activist, lobbying with IATSE to achieve the California Film and Television Tax Incentive (AB1839). She has been active in organizing drives and has volunteered for Guild activities.

## JULIA L. WALKER Journeyman Hair Stylist



Julia L. Walker began her film and television career at Universal Studios and Disney. After achieving roster status, she was hired to work on the iconic Universal Studios film, *The Blues Brothers*. She did a number of projects with comedian Richard Pryor, and then collaborated with Whoopi Goldberg on *Jumpin' Jack Flash*. That was the beginning of an artistic partnership that lasted nearly 30 years, dozens of film and television productions, creating one of the most recognizable hair styles in the world, Whoopi's dreadlocks. With more than 90 credits in film and television, Julia L. Walker has won a Primetime Emmy for Outstanding Hairstyling for a Mini Series (*Gifted Hands: The Ben Carson Story*) and been nominated twice more. She was honored at the Local 706 Diamond 60th Anniversary for her outstanding achievements, as well as the African American Film Marketplace. Julia has been an educator and mentor for numerous 706 members, sharing training needed for ethnic hair styling. She served on the 706 Board of Trustees and achieved her Gold Card. Other credits include *Their Eyes Were Watching God*, *Star Trek: Nemesis*, *Little Richard*, *The Temptations*, *Cinderella*, *The Hollywood Squares*, *Hocus Pocus*, *How Stella Got Her Groove Back*, *Sister Act* (1 & 2), *The Whoopi Goldberg Show*, *Ghost*, and *Fatal Beauty*.

Complete bios for all of the nominees may be found on our website: [www.local706.org](http://www.local706.org)

## 2021

- |                |  |
|----------------|--|
| <b>Jan. 22</b> | Lifetime Achievement voting ends   |
| <b>Jan. 29</b> | Voting for qualified nominations begins: member log-in thru website  |
| <b>Feb. 7</b>  | Board of Trustees Meeting 10 AM via Zoom   |
| <b>Feb. 8</b>  | Executive Board Meeting 8 PM via Zoom  |
| <b>Feb. 15</b> | <b>Presidents Day holiday, offices closed</b><br>Guild Awards voting for qualified nominations closes 5 PM PST |
| <b>Feb. 18</b> | Guild Award nominations announced by Awards Committee  |
| <b>Feb. 19</b> | Guild Award nominations video submissions begin  |
| <b>Feb. 21</b> | General Membership Meeting;<br>Young Workers Meeting at 1 PM   |
| <b>Mar. 3</b>  | Guild Award video submissions end  |
| <b>Mar. 5</b>  | Guild Awards final balloting begins: member log-in thru website  |
| <b>Mar. 7</b>  | Board of Trustees Meeting at 10 AM via Zoom  |
| <b>Mar. 8</b>  | Executive Board Meeting at 8 PM via Zoom   |
| <b>Mar. 18</b> | Guild Awards final voting ends 5 PM PST  |
| <b>Apr. 2</b>  | <b>Good Friday, offices closed</b>   |
| <b>Apr. 3</b>  | <b>Guild Awards virtual presentation</b>   |

\*Dates subject to change



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# A.P. BIO

SEASON 3



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TELEVISION & NEW MEDIA SERIES – BEST CONTEMPORARY MAKE-UP/HAIR STYLING

**Thea Samuels**

MAKE-UP DEPARTMENT HEAD

**Nicole Venables**

HAIR DEPARTMENT HEAD

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# PROMISING YOUNG WOMAN

THE MAKING OF A CHAMELEON,  
a conversation between  
DEPARTMENT HEADS  
**ANGIE WELLS** and **DANIEL CURET**  
discussing the creative process  
that ultimately turned Carey Mulligan  
into an iconic blowup doll!

**Daniel:** *Here we are in our PJs on Zoom! Thankfully, no one will see us in print... Angie, I have to say, it has been really nice getting so much attention for our work on this film ... a Variety article mentioned us by name. A Hollywood Reporter piece called Carey an Oscar contender!*

**Angie:** *Honey! We worked hard on this one. We definitely changed her look so drastically. I don't think she's ever done anything where she has looked like that in anything! I like the chameleon angle...*





**Daniel:** So ... how did you get the job?

**Angie:** I had worked with Carey on *Mudbound* two years prior to getting this call. We got along really well and, bless her heart, she remembered me. She said, "Absolutely, I will call you for another movie" and she did! So, yeah, I got the job directly as a referral from Carey.

**Daniel:** That's amazing! What was the creative process like for you?

**Angie:** I have a sort of rhythm that I follow with most projects. I read the script and I start visualizing what I think this character is going to look like based on the description that the writer gives, as well as considering things like the person's mindset ... where they live ... what socioeconomic strata they fit into ... all those kinds of things ... prior to actually developing a look ... but, it comes to me in stages...

**Daniel:** Do you want to elaborate on that a little bit?

**Angie:** First off, I start by taking general notes about the age of the person and any particular characteristics about the people or characters in the story. Then I start jotting down and researching my vision. The next step is talking with the director



Carey Mulligan (left) stars as Cassandra and Samuel Richardson (right) stars as Paul. Photo: Merie Weismiller Wallace/Focus Features



Angie Wells applies make-up to Mulligan





— FOR YOUR CONSIDERATION —

# BEST MAKEUP AND HAIRSTYLING

MAKEUP DEPARTMENT HEAD  
**LAINI THOMPSON**

HAIR DEPARTMENT HEAD AND WIG DESIGNS BY  
**CHARLES GREGORY ROSS**



**ANDRA DAY** A **LEE DANIELS** FILM

A **hulu** ORIGINAL FILM

# THE UNITED STATES VS. BILLIE HOLIDAY

SCREENPLAY BY **SUZAN-LORI PARKS** DIRECTED BY **LEE DANIELS**

**hulu**





Photo courtesy of Focus Features

to see if our visions are similar. I think most directors are looking for you to bring something to them and also be open to their input ... they respect what we do, which is why they're asking us in, at the same time it is a collaboration... They have a vision as well and, as artists, we help them bring their vision onto the screen. They are often looking to us to help convey part of the story.

**Daniel:** *Speaking of stories... I'm going off script here... Was there a beginning, middle and an end point for this Promising Young*

*character? Or, do we just pick up the story in the middle and do a couple of circles and end up back at the beginning with her?*

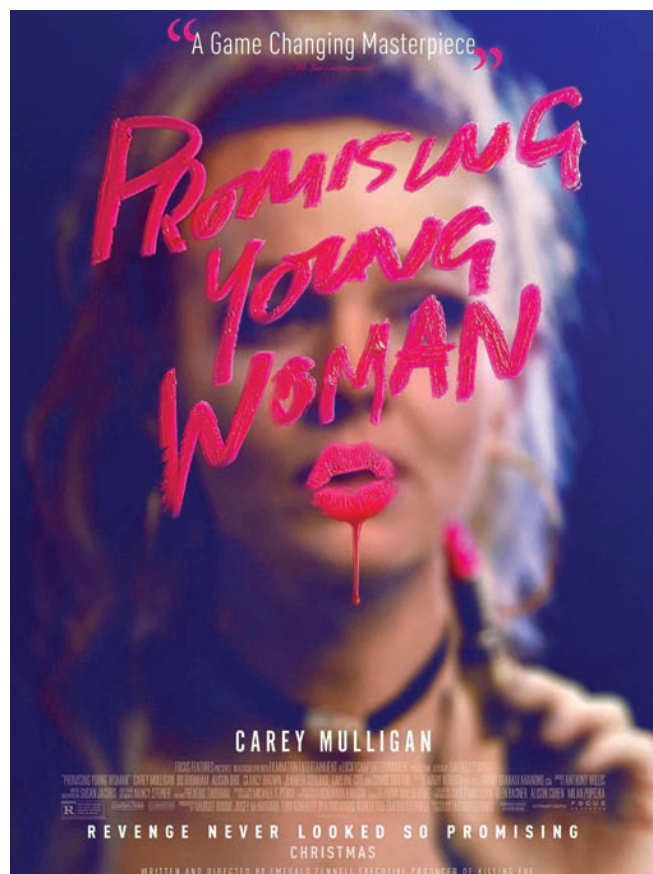
**Angie:** You know, with her character, Cassandra we see her, kind of, taking a dive, unfortunately ... we watch her come apart ... she starts out very calculating, very deliberate and she deteriorates mentally as the story goes on ... so, I do believe there is a beginning, a middle to an end ... in the beginning when we first see her, she is a mess ... yet it is all very deliberate, as she is planning her "hits" and you have the feeling that she's still holding it together ... but, as the story goes on, and she, sort of, falls in love... I feel like things get clouded and she starts to devolve.

**Daniel:** *I wasn't with you for any of the initial conversations with Emerald, the director, but I was there with you for the "show and tell" where we pulled rabbits out of hats in that salon prep space they got us!*

**Angie:** (laughs) Interestingly enough, Emerald and I had not had many discussions prior... I sent her a few photographs but that day was the day I presented a few things.

**Daniel:** *For me, that meeting was about finding a starting point for the character and it seems that when I whipped out the long hair extensions which strangely mirrored the director's hair length... I started to see a certain symbiotic bond between the two, shall we say, and that was the basis of finding the character. Once we set out that she has long hair and does these types of styling things with it... Now, you talk about certain beats and certain disguises... Were there some make-up application techniques that you used that you'd like to share with our membership?*

**Angie:** The reality is that *Promising Young Woman* is a "contemporary character/beauty" film... I can't really state there was a particular technique, there were looks that were developed ... there weren't any special effects ... no "magic" brush stroke! I mean... I did a lot of highlighting and contouring for some of the looks... In the opening scene where she has the mascara





FOR YOUR CONSIDERATION



FEATURE LENGTH MOTION PICTURE

BEST PERIOD AND/OR  
CHARACTER MAKE-UP

BEST SPECIAL MAKE-UP EFFECTS

BEST PERIOD AND/OR  
CHARACTER HAIR STYLING



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deliver impressive  
performances. It is a  
real transformative  
performance from  
Glenn Close,  
complete with  
IMPRESSIVE HAIR  
AND MAKE-UP WORK  
THAT ALLOWS HER  
TO FULLY DISAPPEAR  
PHYSICALLY.”

CINEMABLEND

# HILLBILLY ELEGY



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FEATURE-LENGTH  
MOTION PICTURE

BEST  
PERIOD  
MAKE-UP  
& HAIR  
STYLING

KEY MAKE-UP ARTIST

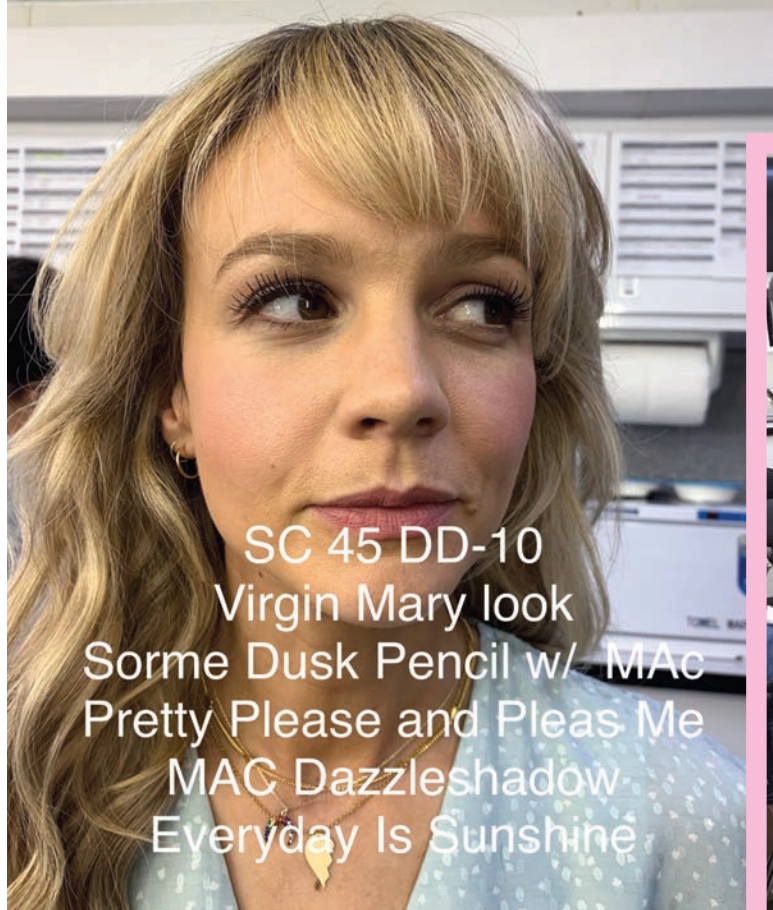
*JEAN BLACK*

KEY HAIR STYLIST

*KELVIN TRAHAN*

NEWS  
— OF THE —  
WORLD





that's running around her eyes and her messy shadow... I took a wet brush, while her mascara was still wet, had her close her eyes very tightly, knowing it would smudge all over the place, and, with a slightly damp brush blended the edges out... Basic standard make-up techniques that translated into different disguises creating chameleon moments.

**Daniel:** *That were crammed in on the day! After having had creative conversations, scheduling posed certain limitations to achieve... What was that like for you? On the day, on the fly, to get creative?*

**Angie:** It was very challenging on some days because there were looks that I had planned in ways that, on the day, would have less time ... that going back to a place with proper lighting was impossible ... that I had to carry everything and try to think of everything that I was going to need before leaving the trailer...

I had to skip certain nuances because of a time-challenged shoot schedule.

**Daniel:** *I also found it a little disheartening forsaking certain things that may or may not have been crucial to the storyline ... definite things that Emerald wanted us to deliver... I just took the actors hostage and delivered those things anyway ... under certain circumstances! Isn't it ironic that the look you feel had the least amount of technique ends up being the look that's on the poster?*

**Angie:** Yeah, that's really interesting, for me my favorite look is the nurse... I absolutely love the nurse! I love the whole blowup doll concept. The wide-eyed double lash on top and bottom lash with the white liner on the waterline to make her eyes look huge and the ruby red lip... A real creation that I got to actually take all the way to fruition.





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**Daniel:** *In those challenging moments, I come up with some of the most creative solutions.*

**Angie:** Sure, because we have to deliver a look that is going to tell the story... You have to make something work.

**Daniel:** *Definitely an iconic look that I had to do in triplicates, because it's not just the one wig, it had to be two wigs customized to create one wig for the actress, her stunt double and her stand-in... I cut it on the actress. I used 10 razor blades to cut through that plastic hair and finally took utility scissors to it ... all well worth it ... to see her, with those red high heels in hand, bike up to the front of that house and knock ... but, obviously, that's not the look that we can reveal on the poster!*

**Angie:** No, we cannot reveal that look on the poster! I have to tell you, Daniel, in the movie trailer ... that camera turned to her putting the lipstick on ... her eyes are huge with the rainbow-colored hair... She looked so freaking hot! I gave them one of those time-lapse videos of us making her into that character in 30 seconds, we work really fast, LOL... I'm doing her face and then you come over and you put the wig on and then it ends with her sort of looking into the mirror like that. I think she really enjoyed looking like that. She had fun with that part of the character.

**Daniel:** *Interestingly enough, I found it a little bit revealing that Carey, normally so respectful of delivering Emerald's vision ... every nuance I asked her about, she would always defer to "what does Emerald want?" and with this final look, she actually put her own input into the execution asking for a specific length... It was a small suggestion that spoke volumes of impact ... it was interesting for me because it was a very quiet subversive moment for Carey to insert herself in this character.*

**Angie:** I agree. I think one of the articles said they would see it as

a Halloween costume! I absolutely think the nurse is going to become a costume.

**Daniel:** *That's when you can tell that you created an iconic character when people wanna copy it. Like you said, it's a blowup doll version of the Joker reigning mayhem into a deranged world of her own creation. It seems to me that Promising Young Woman was limited by her own trappings ... in as much as people's lives cut short by a precipitating event like rape.*

**Angie:** Absolutely, I think Carey really connected to this character. She took her on. There was something that she really enjoyed about the darkness. She is always, this sort of clean, milk and cream skinned girl. I think for her, this was a big deal. She was very excited about taking on this character and being able to show herself in a different light...

**Daniel:** *Ergo ... all the favorable attention she's been getting for her performance! It was a risk worth taking with us along for the ride! I also found it particularly telling that as soon as we took out those 10 pounds of tape-in hair extensions ... the first thing she wanted to do before the wrap party was to go have a girl's day at the salon and get her hair cut and highlighted, get manicured and have a facial and be glamorized!*

**Angie:** Daniel, I was glad you were able to join us. Gitte Hennech, my key, was such a great support with all the peripheral characters. She has such beautiful hands with make-up... It was great to have Bryson Conley, your key, do amazing work with Laverne Cox and Adam Christopher with her make-up. We had great energy in the trailer. There was a lot of love which makes it easier when you have those long days with barely a nine-hour turnaround and you know it's gonna be another 18-hour day... I hope you're going to include yourself in on the story?

**Daniel:** *What do you think? •*



FOR YOUR CONSIDERATION IN ALL CATEGORIES INCLUDING

# BEST PICTURE



# BEST MAKEUP AND HAIRSTYLING

MAKE-UP DEPARTMENT HEAD/PROSTHETIC MAKE-UP DESIGNER  
**SIAN RICHARDS**

HAIR DEPARTMENT HEAD  
**REBECCA WOODFORK**

## JUDAS AND THE BLACK MESSIAH



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# THE MAKINGS OF A

**ERYN KRUEGER MEKASH,  
MATTHEW MUNGLE  
AND PATRICIA DEHANEY  
DISCUSS MAKE-UP,  
PROSTHETICS AND HAIR**

---

## **THE MAKE-UP**

**BY ERYN KRUEGER MEKASH**  
**DEPARTMENT HEAD MAKE - UP**

My phone rang mid-April 2019 while I was working on *Ratched*. The caller ID was one I hadn't seen in a while; Diana Pokorny, who is a very successful producer that I'd worked for years ago on *My Sister's Keeper*. I answered and she told me about her latest project, *Hillbilly Elegy* with Ron Howard directing. "Yes... I'm listening!" I had three brilliant women in my corner: Diana, Kate Biscoe, and Patti Dehaney. Kate wasn't available to do Amy Adams for this and she and Patti put together a short list and I was on it. My résumé was sent, a few emails later, and the job was mine! I quickly read the bestselling book that the film is based on, and was told that Matthew Mungle, Glenn Close's longtime make-up artist, made pieces for her and an initial test had been done. I was stepping into some big shoes; Matthew is so talented. I highly respect him, as well as Diana, Patti, Kate, and working under Ron Howard would be a dream come true.

While I began my research and script breakdown (screenplay written by Vanessa Taylor who wrote *The Shape of Water*), I received costume designer Virginia Johnson's look book in the mail. All of the actual people were in it, and I saw there were different time periods for Bev, the author JD Vance's mother. Amy Adams would be playing her. I definitely wanted to widen Amy's nose, and after chatting with her, she said she would be happy to give it a go in tests at the end of May in Atlanta, Georgia. Dave Anderson of AFX made me some small transfers for Amy to wear and along with the 1997-in-Ohio make-up look and aging and sun damage reflecting the hard life that Bev has been through 15 years later, I seemed to be dialing in how I thought Bev should look. Patti Dehaney has worked with Amy several times, most recently, prior to *Hillbilly Elegy* on *Vice* where she won the Oscar for Best Make-Up and Hair. The wigs are outstanding on Amy, as well as Glenn; we were very excited to see all of our ideas come together. We all wanted Amy and Glenn to look very different from other roles they have played.

I knew that I would be doing Amy and Glenn; I

Amy Adams as Bev



# HILLBILLY ELEGY



Glenn Close as Mamaw

realized pretty quickly I needed a strong department head assistant who was capable of doing beauty, prosthetics, airbrushing, and tattoo cover. I discussed Jamie Hess with Matthew; she worked for him for many years and had met Glenn several times because of his long relationship with her. Gabe Basso, who plays the adult JD, is a big guy with big tattoos. A full sleeve and several other large tattoos, as well as finger tattoos

needed to be covered daily and she was comfortable taking this on double-teaming with our third Atlanta-based make-up artist, Devin Morales, who also did Haley Bennett for me.

I orchestrated a very precise application and timing with Jamie so that our actors wouldn't be waiting long for the others to be ready. Glenn's application started in wig prep with Patti, then she came to us. Jamie applied the right ear and I applied the left. While Jamie painted Glenn's hands, I started to apply the nose.

As soon as I got the nose glued down, Amy would come in for wig prep with Patti. I painted Glenn's prosthetics and face with PPI Skin Illustrators and Greg Cannon's Tuttle Creme make-up adding age spots, blotchiness, freckles, ruddiness, veins, as well as a scrub of light brown eyeliner and mascara and a bluish pink-tinted lip balm. Glenn's nose was silicone encapsulated with Super Baldiez and her ears were gelatin. Glenn would then trade spots with Amy in Patti's chair and I would start Amy's prosthetics.

Dave Anderson made a vacuform of Amy's face from her life cast (and thanks to Chris Gallaher for lending us the copy of Amy's head he had, so AFX could start right away in prep as Amy was out of town) and I could precisely add dots along her mid nose line with red pencil through the vacuform, as well as two dots on each side. The transfers were applied separately and prepped with diluted Pros-Aide and were about the size of a thumbnail; I poked a hole at the end of the transfer so I could see the red dot on her skin and laid it down without any Pros-Aide on the skin as Amy's skin is practically pore-free and any additional layers would make it look lumpy. I figured this out day one when the transfer took on a lumpy un-Amy-like texture.



# FOR YOUR CONSIDERATION

IN ALL CATEGORIES INCLUDING



CONTEMPORARY MAKE-UP FOR A TELEVISION SERIES

**STEVIE MARTIN**

DEPARTMENT HEAD MAKE-UP

CONTEMPORARY HAIR STYLING FOR A TELEVISION SERIES

**PAMELA HALL**

DEPARTMENT HEAD HAIR

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Eryn Krueger Mekash with Close



Matthew Mungle with Close

I did prep her skin with Sweat Stop, no powder after the transfer was applied, and Bluebeard matte sealer over the top diluted with 99 percent alcohol. I colored them with PPI Skin Illustrator light mauve and a small amount of olive adjuster and applied Tarte BB treatment cream in medium and deep with Hourglass Primer with a fluffy brush also covering the prosthetics. Glazing Gel in Sunburn was added to sides of neck and chest. Eye shadow, smudgy liner, too much bronzer, clumpy mascara, and a small amount of tinted lip balm without accentuating fullness of Amy's lips pulled her right into Bev's everyday look for 1997.

For Bev older in 2012, I did stretch and stipple with WM Creations Ager around the eyes and forehead, took down the tan

look, added dark circles, age spots, reddened her eyes, roughed up her brows, and aged her hands. I added lines to Amy's neck to show weight and a lot of sun damage and aging. Things go downhill from there for Bev in the film, as well as some injuries on her and other cast members. Glenn's Mamaw has an ill look, various facial growth on adult JD, full beard extensions on one of the uncles, missing teeth, Georgia heat, rainstorms, and humidity all around Georgia and Middletown, Ohio. We had a talented group of local artists on my team and I thank them for their contributions! *Hillbilly Elegy* was a very rewarding and challenging experience; one of my very top favorite projects I've ever worked on.



## THE PROSTHETIC MAKE-UP

BY MATTHEW MUNGLE  
PROSTHETIC MAKE - UP DESIGNER  
FOR MS. CLOSE

My involvement with *Hillbilly Elegy* started with a call from Glenn Close in early March 2019. Glenn said she was signed on to play Mamaw in the film and sent me a photo of the person she was going to portray. We discussed what we thought would be the right prosthetics for the character and at first, she only wanted a nose tip. After my analysis of the look, we agreed to test a full nose and full ears. I had a full face cast of her from *Albert Nobbs*, which was taken in 2008 that I used for the molds knowing that I would take new casts of her nose and ears again when we met for the make-up test. After finishing the sculptures of the nose and ears, I sent Glenn photos and we discussed the changes that I implemented.

I created a make-up test with Glenn at her house near New York on April 27. Luckily for both of us, Ron Howard lived near her, and was able to come talk with us and see the make-up test in person. Everyone was thrilled with the test. We used a wig Glenn had





FOR YOUR CONSIDERATION IN ALL CATEGORIES INCLUDING:

# BEST PICTURE OF THE YEAR

**BEST DIRECTOR**

Robin Wright

**BEST ACTRESS**

Robin Wright

**BEST MAKE-UP AND HAIR STYLING**

Gail Kennedy (Make-Up Department Head)

Jo-Dee Thomson (Hair Department Head)

# LAND

Written by JESSE CHATHAM and ERIN DIGNAM

Directed by ROBIN WRIGHT



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Patricia Dehaney with Close

in her stock, knowing that Martial Corneville was making a new wig for the film.

After photographing the make-up/prosthetics, which I knew I needed to improve (such as where the edges should begin and end and the coloration of the silicone for the nose and gelatin for the ears), I removed the appliances and took new casts of Glenn's ears and nose with Body Double. The nose cast was taken while she breathed through her mouth, so I could get a full impression of the insides of the nostrils.

After I returned to Austin, I made the new positive molds with Smooth Cast 385, sculpted the new nose and ears, used PlatSil 73-45 for the negative molds and encapsulated the silicone with BJB 1630. The density of the silicone negative molds allowed me to avoid any undercuts on the sculptures and produced extremely thin cutting edges which allowed for a seamless blend onto the skin. The ear appliances were formulated with a harder gelatin so they would not be susceptible to high temperatures and humidity. The nose was PlatSil Gel-10 plasticized at 100 percent and skinned with Super Baldiez.

In mid-May, I found out production had hired Eryn Krueger Mekash to head the department and Jamie Hess as her second. I was so relieved that Glenn's prosthetics and make-up would be applied with precision and artistic care by two extremely talented artists.

## THE HAIR

### BY PATRICIA DEHANEY

#### DEPARTMENT HEAD HAIR

JD Vance's story is a personal one with roots in Appalachia and Southern Ohio. It is a delicate task to portray someone's family and friends. This was not about pretty hair! Thanks to the research done by our costume designer Virginia Johnson and her team, we were given a place to start from. Our challenges were transforming the attractive, well-known faces of Amy Adams, Glenn Close, and Haley Bennett into their characters. Ron Howard took the cast to Ohio to meet this family so they had a strong vision of how they wanted to look.

Having the opportunity to work with a director who truly works from the spirit of collaboration like Ron Howard does, is a gift. In the same spirit, the hair and make-up department came together. I was thrilled to receive the news that Eryn Krueger Mekash would be heading the make-up department. Hair stylist Tony Ward was referred to me by Terry Baniel. I felt assured a good team was in the making. I had seen Tony's impeccable wig work on Tom Hanks in *A Beautiful Day in the Neighborhood*. I needed the right person as we had wigs working with multiple period hair styles in the heat and humidity of Georgia and Southern Ohio. Continuity hell, right y'all?! Fortunately, I have come across loyal and good hair stylists in Atlanta. Appreciation goes out to Robert Wilson, Cynthia Chapman, Katrina Suhre, and each and every one of our local crew members! Bravo! As we moved over to Ohio where the conditions became even more challenging, Ann Marie Reyer assisted us through to the end.

### 1997 STYLES

For Glenn Close's Mamaw, JD's grandma, I would start with a quick wig wrap combed straight back, anchored with pin curls and clips. Schwarzkopf GOT2B gel was used around the hairline to keep fine hairs from interfering with the lace. Glenn would gather up her pup Mr. Pip and start the make-up process with Eryn and Jamie Hess applying their prosthetic pieces.

Glenn's wigs were made by Martial Corneville. The two wigs he made were from lightly permed hair featuring his expertise with blending colors, and of course, a perfect fit. I needed to roughen up that hair to give it an over-processed permed look. Using Paul Mitchell setting lotion spray and water to dampen, I would set on white, gray, and pink perm rods. When it was completely dry, I used a small Japanese iron to create texture. Finally, I brushed it into shape with a small round bristle brush.

For Amy Adams' Bev, JD's mother, I prepped her hair using the Fracture Wrap technique which helped secure and achieve a nice head shape. You can also get a





little lift and tighten up the skin when needed. If you are not familiar with this technique, I recommend you find a mentor to teach you this useful and versatile skill.

Amy's wigs were built by Stacey Butterworth. This wig, aka "The Beaverly," was made with lightly permed hair at a warm level seven. I foiled in Joico's cream bleach with 10-volume developer

to give a bit of a wornout colored look. The haircut was long layers angled around the face with the classic '90s-layered bang. I let the wig air dry with B&B Curl Conscience Spray and curled the bang with the "curling wand." Amy liked to get her hands into that bang! To achieve Haley Bennett's Lindsay character, JD's sister, Tony prepped her hair by leaving out some of her





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**Angie Mudge**

MAKE-UP & HAIR DESIGNER

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front and back hairline that was colored to be incorporated into the wig. Afterward, she would head over to make-up with Devin Morales. Her hair style was in a high ponytail or have up for this period to give a more youthful look.

As we all know, this is when the teamwork comes into play as we move the actors back-and-forth from make-up and hair in order to make the call. A variety of adhesives were used—Matthew Mungle’s, KD’s, and Bluebird.

## 2012 STYLES

Mamaw’s second wig was only used in her last days. It had little less density and more white added to the gray. Most of the same techniques were used to rough it up. Bev’s lifestyle led her through some rough times that can be unkind to the aging process, and also showed in her hair. This wig was made with a curly textured hair at a level six with added gray. The cut was more one length slightly angled from the chin. Styling was air dried and slightly diffused using B&B Beach Spray. Lindsey’s hair style was created from her natural hair for this period. To blow dry her hair, Tony used Tsuki blow dry spray from Shu Uemura and curled with a med iron.

Many other characters came through the trailer and were transformed into representing the time and look of the Holler and a small town in Ohio. Meeting this family and seeing their reactions to our interpretations was touching and made for one of the most memorable projects I have ever been part of. •

## ABOUT THE AUTHORS:

### Eryn Krueger Mekash

Eryn Krueger Mekash has 33 years of television and film industry experience. She began her career in the special make-up effects field in Los Angeles and is diversified in beauty, make-up effects, and design. Her credits cover a wide range of projects: soon to be released *Run*, *The Prom*, and *Hillbilly Elegy*. She is now a producer on *American Horror Story*, *911*, *Hollywood*, and *Ratched*. Krueger Mekash has won eight Emmy® and 10 Artisan Awards and earned 38 Emmy nominations.

### Matthew W. Mungle

Academy Award- and six-time Emmy winner Matthew W. Mungle is regarded as one of Hollywood’s premier special make-up effects artists. With more than 250 film, television and theatrical projects to his credit, Matthew has earned worldwide recognition for his accomplishments in the industry of make-up effects illusion. As a child, he was fascinated with prosthetic make-up and credits *The 7 Faces of Dr. Lao* and the original *Planet of the Apes* as his greatest influences in pursuing a career as a professional make-up artist. In 1978, Matthew applied and was accepted into Joe Blasco’s Make-Up Center in Hollywood, the premier academy responsible for launching the careers of many of the film and television industry’s elite make-up artists. Matthew’s impressive list of film, television and theatrical credits include *Bram Stoker’s Dracula*, earning him his first Oscar in 1992, followed by a second nomination for *Schindler’s List* in 1993, a third nomination in 1996 for *Ghosts of Mississippi* and a fourth nomination for his transformation of Glenn Close and Janet McTeer for *Albert Nobbs* in 2011. Matthew’s career continued to draw industry recognition for television projects *Salem*, *CSI & NCIS* and films *Lee Daniels’ The Butler*, *10 Cloverfield Lane*, Terrence Malick’s *Voyage of Time* and *Hillbilly Elegy*, to name a few. Matthew’s first major theatrical work came with the Tony Award-winning musical *Wicked*. He and his partner, John E. Jackson, founded W.M. Creations, Inc. in 1987, a company which developed products for make-up artists & created make-up effects & prosthetics for the TV & motion picture industry. Matthew retired in 2016 and continues to educate and influence up-and-coming make-up artists worldwide.

### Patricia Dehaney

Patricia Dehaney has been recognized with an Academy Award, Emmy nomination, and multiple nominations from the Make-Up Artists & Hair Stylists Guild for her work on *Vice*, *Sharp Objects*, *Sully*, and *Interstellar*. She has worked on films and television productions, including *The Dark Knight Rises*, *Dunkirk*, *Parks and Recreation* and *Grace and Frankie*, among many others. She is a regular collaborator of actress Amy Adams.



FOR YOUR CONSIDERATION

# THE COMEY RULE

MAKEUP  
**CRAIG RYAN FRENCH**

HAIR  
**MICHELLE COTE**

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# PREPARING FOR DANCING WITH

BY JULIE SOCASH AND DEBORAH HUSS HUMPHRIES

**"The strength of the team is each individual member.  
The strength of each member is the team."**

**—PHIL JACKSON**

This season on *Dancing with the Stars*, we saw a different kind of teamwork. We still have our full crew but this season, there are more artists and small groups or "pods" all working separately to bring together a beautiful show. In order to make *DWTS* work this year, production went all out and put safety at the top of the ticket in order to keep both the talent and the crew safe.

The season started with 15 couples, three judges, and the host. Each couple, judges, and host were given their own team of make-up and hair. Additionally, there are two artists working doing body make-up as well. Each and every person was equipped with their KN95 masks and face shields and proper PPE and each area trailer and room equipped with air filters and cleaning supplies. As couples were eliminated, the amount of artists lowered, however, for the first several weeks, there were 20 make-up artists and 18 hair stylists working as a team in their pods and social distanced.

Everything had to be planned ahead of time, there was no changing things or having multiple people working together at the same time during a live show. This gave each individual artist the chance to shine while still working as







*Dancing with the Stars* airs on ABC and is produced by BBC Studios' Los Angeles production arm

part of the team. Department Heads Zena Shteysel-Green and Mary Guerrero, along with their Department Head Assistants Julie Socash and Kimi Messina, worked with the *DWTS* creative team to develop the looks each week, then set out to shop, prep, and have everything ready to shoot. Zena and Mary would also work with each artist and get their input so everyone was completely involved with their dancer/celebrity and had a chance to collaborate. Due to the fact the show only shoots one day a week, there were times during the season different people stepped up in place when others moved onto other projects but every week, the show still had a complete team who was up to the challenge and created looks to follow the themes and characters given to them.

During the season, there was everything from glamour and period looks to wigs, extensions, prosthetics, and painting with everything in between. There was no shortage of creativity and variety. There was still the use of rhinestones and hair colors, even blood and prosthetics to transform celebs into your favorite heroes or anti-heroes.



## BEST MAKEUP AND HAIRSTYLING

MAKEUP & HAIR DESIGNER

JAN SEWELL

PROSTHETIC DESIGNER

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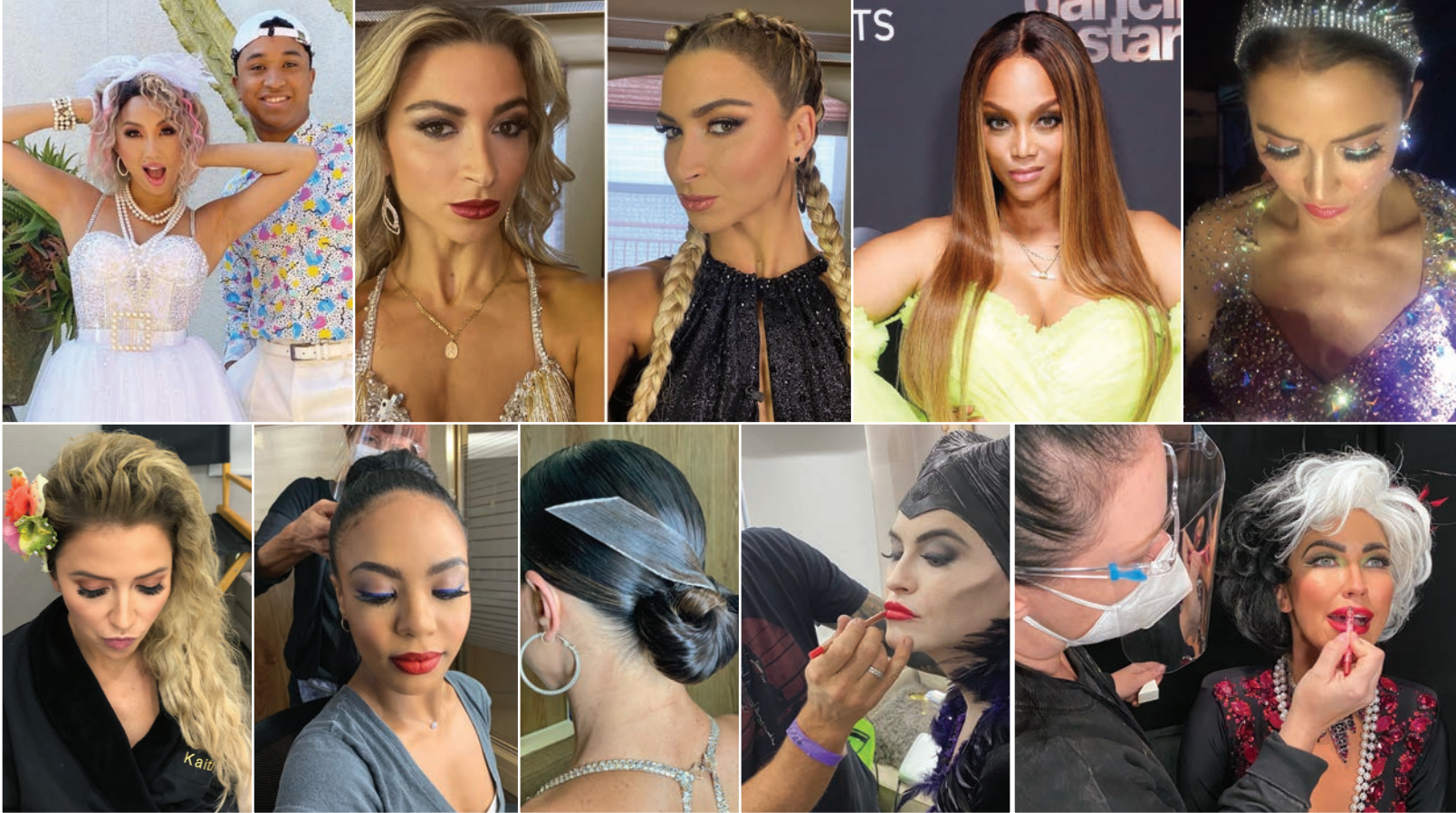


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Presents





Here is just a peek at all the different kinds of artistry and a list of all the artists who made our season possible; each put their originality and style out for the world to see. •

**ZENA SHTEYSEL - GREEN**

**JULIE SOCASH**

**DONNA BARD**

**ALISON GLADIEUX**

**SARAH WOOLF**

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**LOIS HARRIMAN**

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**ANGELA MOOS**

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**JANIE KLEINBARD**

**AMBER MAHER**

**MEG MASSEY**

**MARIA SANDOVAL**

**TIPHANIE BAUM**

**ARRICK ANDERSEN**

**RAY CHRISTOPHER**

**YIOTIS PANAYIOTOU**

**CINDY COSTELLO**

**CHERYL ECKERT**

**ROMA GODDARD**

**REGINA RODRIGUEZ**

**LORI FENTON**

**LAUREL VAN DYKE**

**MYO LAI**

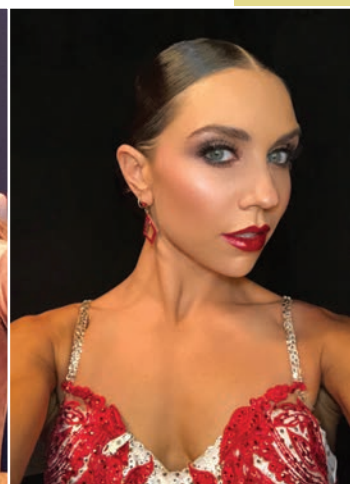
**GLEN NUTLEY**

**KIM KIMBLE**

**JAMES MCKINNON**

**BIANCA APPICE**

**JEN GUERRERO**







# THE ROAD TO **MANK**

## HAIR

BY KIMBERLEY SPITERI

DEPARTMENT HEAD HAIR

Throughout my career, I have been truly blessed to have been a part of some extraordinary projects and *Mank* was no exception. A biopic, filmed in black and white, it takes us from the 1930s. It's set around the intertwined Hollywood studio system, reevaluated through the eyes of a witty and alcoholic screenwriter, Herman J. Mankiewicz, as he races to finish what is still viewed as one of the greatest American films ever made, *Citizen Kane*, with David Fincher directing and Gary Oldman in the leading role.

This was to be my first time working with Mr. Fincher. I've admired his work since *Seven*, and was beyond grateful for the opportunity. Our first meeting was a recitation of what seemed like childhood memories. Each character was a multitude of adjectives: quintessential, sweaty, drab, slick, disheveled, shiny, beguiling, kinky, befuddled, razor-sharp, glamorous. Yes, we

want to be period-correct, and yes, he wants authenticity, but by no means could it be distracting. Our meeting ended and I was filled with exhilaration. I knew I had the skills, but this would take more than just skill. It was going to take ambition, perseverance, and most importantly, the support of a seasoned team of hair angels.

My first call had been to my Department Head Assistant Colleen LaBaff, having worked on many projects together throughout the years. I knew she was more than qualified, having run enough of her own shows and knowing period work like the back of her hand, and with the highest degree of professionalism, exquisite creativity, and attention to details. I was confident that together, we had the tools needed to execute the vision set before us. Thank you my dear friend for jumping in and sharing in the journey.

Most of our characters had been living at one time. I researched books that had been written about them: *Mank: The Wit World and Life of Herman Mankiewicz*, *The Brothers Mankiewicz*,  
*Continued on page 39*





## MAKE-UP

### A Q&A WITH GIGI WILLIAMS

DEPARTMENT HEAD MAKE-UP

**Q:** *You've been working with David Fincher for seven years, since *Gone Girl*. I've read that *Mank* is a deeply personal project for him, so how long ago did you first hear about this project and how was it initially described?*

**Gigi Williams:** Last February, we were in prep for *World War Z* when it went on hold. With an unexpected break in his schedule, David turned to *Mank*, a script his father had written. For 25 years, it was his passion project and now seemed the time to do it. This was a black-and-white movie about the writer of *Citizen Kane* set in the '30s and '40s during MGM's heyday.

**Q:** *What initial direction and notes did you receive from David Fincher for this film? Did it differ at all from previous projects with him?*

**GW:** The notes he gave at the beginning were very, very

specific and they were technical. We would be shooting in high contrast, black and white using filters to give a period look so the skin tones of the actors had to be at least a shade darker than the whites of their eyes. Everyone had to have a tan. And NO prosthetics. We did make-up camera tests for weeks with the DP on lipsticks, on foundations, on sheen vs sweat. David wanted everyone to be smooth and matte, except for Gary Oldman who plays the title character, Mank. Most of the characters in the film are real people—Marion Davies, William Randolph Hearst, Irving Thalberg, David O. Selznik, Orson Welles, John Houseman and a slew of wives, executives and historical figures that would have to be duplicated as closely as possible.

**Q:** *You've worked on a number of period pieces over your career, from *A Single Man* to *Argo*, to *Inherent Vice* to *Mindhunter*. But these are all post-war films or series, some of which are even set in decades in which you lived, where you could draw from personal experience and memory*

*Continued on page 40*



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CONTEMPORARY HAIR STYLING FOR A TELEVISION SERIES

**ANN MCEWAN**

MAKE-UP & HAIR DESIGNER

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## HAIR *Continued from page 36*

*The Times We Had Life with William Randolph Hearst, The Making of Citizen Kane*, giving us glimpses of who these people were, what they were about, and what they had gone through. Finding the similarities, we soon had our trailer wallpapered in inspiration.

We were to film in black and white. Our talented DP Erik Messerschmidt was using a Monstrochrome black-and-white 8K camera, meaning a sharper, more precise resolution and enhanced light sensitivity, different from shooting in color and then eliminating the saturation in post. We tested nearly every hair color shade in the spectrum for depth and transparency, proving invaluable to our hair color choices and the close to one hundred wigs that we were to prep.

Principal actors would need custom wigs and hairpieces made. Having had the pleasure of working with some of the finest wigmakers around the globe, we orchestrated fittings. Alex Rouse in London constructing William Randolph Hearst. Paul Huntley in New York constructing Louis B. Mayer and Rob Pickens in Los Angeles constructing two wigs for Marion Davies.



## Gary Oldman as Mank

Collaborating with David Fincher, Gary, and Gigi about his hair and make-up process, we discussed many options, wigs, hairpieces, hair shaving, coloring, aging and prosthetics. Gary is known for his character transformations and he was all in, whatever it takes. Excited for the opportunity to create his transformation, I was soon to discover David's vision was more naked and vulnerable. We were not going to replicate Mank with prosthetics. I felt a strong responsibility to give both of them what they wanted. Taking into account Gary's ruggedly handsome rocker looks, I needed to reevaluate and take another approach without the use of the obvious tools.

Gary had put on about 25 lb for the role, which helped in giving a fuller canvas. Using his own hair, after cutting, I thinned out his top hairline, tweezed out his part, then using Truhair Revive & Style temporary color mousse, an amazing product—their colors have great true to color depth. It gave me the ability to create various degrees of hair color. We often had different looks scheduled within a day, changing back-and-forth between years. I was able to color and age his hair with various degrees of graying, as the character aged. For his younger years, I was able to color him darker and fill in his hairline, and style his hair to appear thicker. In true team fashion, Gigi would then skillfully and magically apply his various make-ups.

Collectively, the process gave Gary the tools he needed to create the character.

## The Women

For Amanda Seyfried as Marion Davies, Colleen did a beautiful job cutting, wet setting and dressing, meticulously applying her wigs and creating her various looks through the years. For Tuppence Middleton as Sara Mankiewicz, Colleen constructed two, 3/4 hairpieces which were cut, colored and wet set, to be integrated with her own hair. For Charles Dance as William Randolph Hearst, Colleen cut, styled and applied the hairpiece. For Arliss Howard as Louis B. Mayer, Colleen cut, styled, and applied his hairpiece. To create Lily Collins' Rita Alexander, Colleen set and styled Lily's own waist-long hair into a period-





appropriate style, complete with purposeful flyaways. And for Monika Gossman as Fraulein Freda, using as our reference a strong German nurse, neat and tidy, we used extensions colored to match, giving her shoulder-length hair enough length and thickness to create her signature look.

## The Men

David Fincher wanted something very specific for Ferdinand Kingsley as Irving Thalberg—“Enough pomade to see your reflection,” he said. Layrite Supershine Cream helped achieve the look. For Tom Pelphrey as Joe Mankiewicz, I purposely gave Tom a haircut very similar to Gary’s; a younger version being thicker and darker to capture the believability of their being brothers. For Toby Leonard Moore as David O. Selznick, I want a kinkier, denser wave pattern. After cutting, I used two different-sized texture irons and Bumble and Bumble Sumotech pomade, giving moldable texture, similar to David O. Selznick’s. On Sam Troughton as John Houseman, we did a tapered haircut finished with Layrite Super Shine Cream.

Our film would not have been complete without a plethora of characters; to name a few, George S. Kaufman, Charles MacArthur, Ben Hecht, Sid Perlman, Eddie Cantor, Norma Shearer Thalberg, Greta Garbo, John Gilbert, Charlie Chaplin, Bette Davis, Carole Lombard, Clark Gable. As well as the many studio executives, secretaries, writers, directors, camera operators, showgirls, actors, actresses, grips, electricians, make-up artists, waiters, cocktail waitresses and the many background artists substantially contributing to the atmosphere of the film.

With much gratitude, I thank Cynthia Romo for gathering the team that brought their extraordinary talents on a daily basis. You were monumental to our success and I thank you all; as well as Norma Lee, Jackie Masteran, Josee Normand, Charlene Johnson, Jasmine Kimble, Barbara Daly, Dugg Kirkpatrick, Lucia Mace, Barry Rosenburg, Kase Glenn, Theodora Katsoulogiannakis, Trish Vecchio, Myesha Sparks, Marc Mapile, Brent Winhold, Stacey Bergman, Yiotis Panayiotou, Fahmee Hakeem, Claire Corsick, Audrey Anzures, Jens Zilken, Karen Zanki and Anthea Gappmayer. Bravo. •

## MAKE-UP

*Continued from page 37*  
for certain looks. How does the research and prep change for a time period which you never personally experienced? Did it help or hinder your approach at all?

**GW:** It’s funny, I actually feel like I lived in those decades. I watched every black-and-white movie with my mother while

growing up. I love those old movies. That’s where I got my bug to be a make-up artist. You know, I’d always look at the credits. When I went to do research, I went through my bookshelves first, and I had no idea that I had so many research books from that period sitting in my house. I had actually been studying that period my whole life.

**Q:** Who are the main characters in *Mank*, and what looks did you create for them? Do you have a favorite and, if so, why?

**GW:** The Mank character (Gary Oldman) is a devolving drunk so I was going for realism with his look. As he is writing the script in 1941 from a bed in Victorville, he is at rock bottom. He has the DTs. He’s sweaty, has deep dark circles, bloodshot eyes, sunken cheeks, and in need of a shave. Then we see him in flashbacks as he relives the scenes that inspire *Citizen Kane*.

For Gary’s make-up, I wanted him to NOT fit into the flashbacks completely. He’s in the flashback but he’s looking at the flashback. So Gary is not as polished as the people in the scenes. He’s more real. He’s disconnected. So that part was a lot of fun because I tried to reflect his age and mood through sweat and texture. I had a silky foundation for his younger scenes and a drier textured one as he ages. Then I used lots of Elizabeth Arden eight-hour cream as a base for his sweat with a light glycerin and DC200 mix on top of that, then lots of Evian spray.

Michelle Audrina Kim, my make-up collaborator for the last six years, brought Marion Davies (Amanda Seyfried) to the silver screen. Marion really is the glue in the whole movie. We see her in 1930, 1934, 1937, 1941. David Fincher didn’t want the eyebrows to be as skinny as they were in that period, so we had to figure out a way that was reminiscent of the brows of that time but not so shocking that it became a caricature. Michelle and Amanda spent weeks working out her look. It took some time to find the right shades of lipsticks, the right eyelashes to change Amanda’s eyes to a more rounded open shape, and a foundation that created a flawless finish. Then for 1941 when Marion Davies became older and more bloated, Michelle used different shading and highlighting to subtly create that older





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look. Her manicure had the moons exposed and the tips natural that was popular at the time.

**Q:** *Were the characters historical recreations, whole cloth fabrications or a mixture of both?*

**GW:** Except for the gardener and the chauffeur, all the characters were historical.

**Q:** *What are the challenges of recreating real people as opposed to fabricated characters? How important is physical accuracy to a director like David Fincher?*

**GW:** If it is not perfect, down to the eyelash, David will send you back to the drawing board. So we tested every single actor in every kind of light, and every angle, and then we dissected them and redid some of them. They have to be perfect. Which is actually real. It's a balance but this is where you hone your craft. And it's fun.

**Q:** *Were there any looks or characters that were particularly challenging and if so, why?*

**GW:** David said he didn't want 'guyliner' so we had to figure

out a way to pop the eyes. I've very seldom used mascara on men but on this, we used lots of black mascara. It made the eyes pop and gave that 1930s sultry look that informs the glamour period. We also darkened their brows and made them thicker. When you look at the old photographs, the men all look like they have dark circles and shaded eye sockets, so we recreated the photographs EXACTLY enhancing the shadows.

**Q:** *Several of the projects you worked on feature characters that are notably more ... sweaty. From serial killers and hostages in the '80s, to the psychedelic underworld of '70s LA, to the creeping malevolence of a budding religious leader in the '50s, these characters are imbued with a certain griminess, while Mank features prim and proper Hollywood starlets, politicians and powerbrokers. How did recreating the glitz and glam of 1930s Hollywood differ from previous projects? Did any of these looks come with unique or unforeseen challenges? And having done both, do you like glitz and glam or sweaty and scary?*

**GW:** What I really like the most is making characters. So if it's a character of the '40s, or if it's 1968 psychedelia, I think just being able to completely immerse yourself in whatever time period it is, and be as real without being a caricature, that's where the excitement comes in. To work with an actor and enhance their vision of a character is the creative part of the job.

**Q:** *What was it like working in black and white? How does that change your work? What kind of techniques and products were used exclusively*







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MAKEUP DEPARTMENT HEAD/DESIGNER  
DONALD MOWAT

HAIR DEPARTMENT HEAD  
MICHAEL WHITE

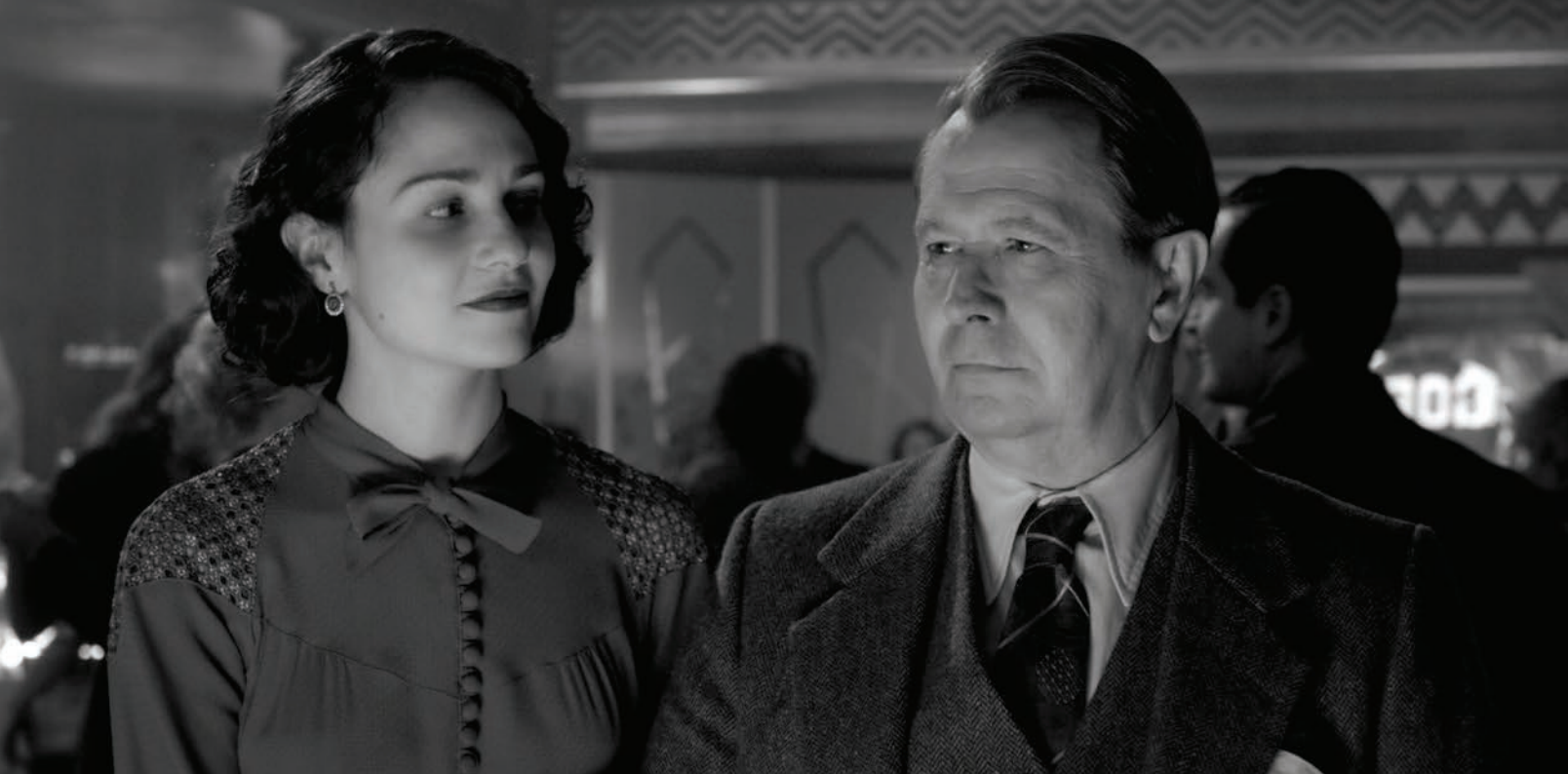


the little things

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*because of shooting in black and white? Was there anything about shooting in black and white that was totally unexpected or challenging?*

**GW:** We tested hundreds of foundations and lipsticks. The contrast made it challenging because what you thought was working in the make-up trailer may not be working on the set. We narrowed 300 lipsticks down to an eight-color palette of different shades ranging from peach to deep red and just the right amount of sheen. Then we'd get everyone ready and take them to set, look at them and make adjustments. We'd run in and make some of them go all the way down to black, which, in the beginning, scared me—really scared me, that deep black lipstick. On all of David's other projects, he hates the color red. He doesn't like to see the red on set, on lipstick, on clothing, nothing. But we had lots of red in *Mank*. We had to find a red that he was okay to see in person to then show him in black and white. So that was interesting to retrain your eye because you're not seeing on screen what you're looking at in person.

**Q:** *How big was your team? I imagine that with such a large cast and plenty of big background scenes, you had to have a strong team, anyone you'd like to mention?*

**GW:** Michelle and I were the main team, then on big days when we had 120 BG and 27 speaking parts with our days beginning at 3 a.m., our team swelled to include Keiko Wedding, Anthony Gordon, Maha Mimo, Jeong-Hwa Fonkalsrud, Mark Bautista, Laura Calvo, Marianna Elias, Raqueli Dahan-Gonen, Vera Steimberg, Valli O'Reilly, Cindy Williams, Peggy Teague, Jennifer Aspinall, Kris Evans, June Brickman. I thank all of them for their hard work and talent.

**Q:** *On a scale from one to 10, how excited are you to see this film, and how does that rank against the excitement you feel to see other projects you've worked on?*

**GW:** I can say a 10! This is a unique feeling. The pride I feel for this project is out of this world. The first time I see a rough cut of a movie, all I look at is the make-up. I'm just scanning my work with my stomach in knots. And when I got to the end of the screening and I was like, "Oh, I am really happy!" •

## ABOUT THE ARTISANS:

### Kimberley Spiteri

Award-winning hair stylist Kimberley Spiteri has been mastering her craft in the film and television industry over the past 25 years. Her credits include *Mank*, *The Marvelous Mrs. Maisel*, *Seberg*, *What/If*, *I'm Dying Up Here*, *War Dogs*, *Iron Man 3*, *Pirates of the Caribbean: On Stranger Tides*, *The Dark Knight*, *Charlie Wilson's War*, *Deadwood*, *The Last Samurai*, *Spider-Man* and more. Kimberley earned Emmy nominations for *The Marvelous Mrs. Maisel*, *The Originals*, *Ike: Countdown to D-Day* and *Six Feet Under*. Kimberley's first Emmy win was in 2005 for her work on *Deadwood*. In 2004, she was recognized with the Make-Up Artists & Hair Stylists Guild Award for Best Period Hair Styling on *The Last Samurai*.

### Gigi Williams

Gigi Williams has worked on more than 80 films and television productions in a career spanning nearly four decades. A longtime collaborator of director David Fincher, her credits include *Gone Girl*, *Inherent Vice*, *Argo*, *Mindhunter*, *Pearl Harbor*, *Leon: The Professional* and more. Her work has been recognized with award nominations from the Make-Up Artists & Hair Stylists Guild.



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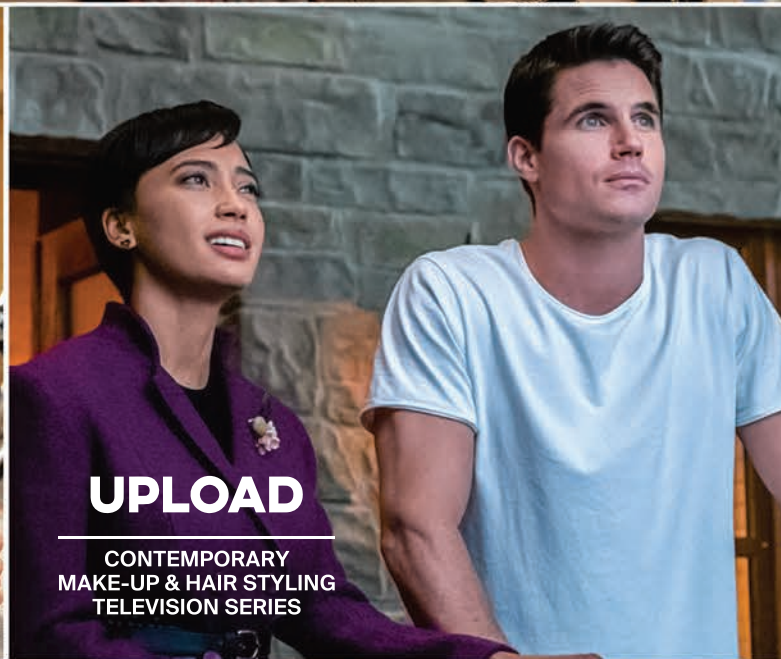


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# A MINARI DREAM

BY MOUNG “KELLY” PARK

DEPARTMENT HEAD MAKE-UP



Last year, I got a call from production designer Yong Ok Lee. She told me that she had recommended me for the feature film *Minari*, the story of a Korean immigrant. I was a good candidate for the project in that the production was looking for a make-up artist who could speak Korean, had experience working with both Korean and American actors, and was also familiar with Korean and American cultures in the 1970s and '80s. I was thrilled to book the job. I was especially excited to work on *Minari* because it would allow me the chance to work closely with Korean actors again for the first time since I'd moved to America in 2015.



Top photo: Josh Ethan Johnson/A24; middle and bottom: Melissa Lukenbaugh/A24.





Steven Yeun as Jacob and Yeri Han as Monica.  
Photo: Josh Ethan Johnson/A24





I read the beautiful screenplay in a flash, the moment it arrived. I had anticipated the story would be about an immigrant family struggling to get into a foreign country, but *Minari* is so much more than that. It is a compelling, beautifully told tale of an individual daring to follow his dream. The story follows a family who moves from California to Arkansas so that their father can realize his dream. I fell in love with the script. The fact that *Walking Dead*'s superstar Steven Yeun, and top Korean actors Youn Yuh-jung and Yeri Han had signed on as leads, with A24 as a distributor, rushed me to Tulsa, Oklahoma, with an excited heart.

My most important make-up goal is make-up that doesn't stand out. I believe it's best when I've done just enough to get the desired effect, but not so much that the audience notices. I believe the best make-up is natural, matches the actor's emotion and matches the situation he/she is in. It should never in any way distract from the performance that the actor is giving. It is only to support and enhance. That's where my years of experience come in to play.



L-R: Steven Yeun and Will Patton with director Lee Isaac Chung  
Photo: Joe Rushmore/A24



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SFX MAKEUP MANUFACTURING **MARK COULIER**

DEPARTMENT HEADS HAIR **KIMBERLY BOYENGER • TYLER ELY** HAIR DESIGNER **PETER KING**



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AMAZON  
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An important make-up factor for this film was skin tone. Coming from Korea to California in the 1970s the characters begin as somewhat pale-looking, but then because their unusual work as “Chicken Sexers” (people who have the rare ability to identify the gender of chickens when they are quite young) keeps them inside, they actually grow paler. It is only when they move to Arkansas, that their skin tones gradually deepen and they begin over time to look healthier.

During production, as much as possible, actors had to be protected with sunblock so that their skin tones were under my control, and I could create a consistency when the skin tone needed to be changed slightly—brightened or darkened—depending on the part of the filming.

Steven’s character had never done any farming before moving to Arkansas. I show the changes to his look not only through skin tone, but through texture. His hands for example, were made up to look more worn and hardened. In contrast, Yeri’s character is against farming, so she mostly continues her work indoors as a Chicken Sexer. Therefore, her skin tone does not go through the same transformation as her husband’s. As her life becomes more difficult, I focused on giving her a skin tone that appeared to be losing its shine. •



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PLAYLIST

**"A VIVID NEW SPIN  
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*Los Angeles Times*

AMAZON ORIGINAL MOVIE

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Darylin Nagy

KEY MAKEUP ARTIST

Sharyn Cordice

SPFX MAKEUP

Steve Tolin

HAIR DEPARTMENT HEAD

Victor Jones-Moore

KEY HAIRSTYLIST

Jaqueline Bell



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A close-up portrait of Jodie Foster as Nancy Hollander. She has short, wavy, light grey hair and is looking directly at the camera with a serious expression. She is wearing a blue scarf, a turquoise beaded necklace, and a black and white patterned jacket. Her hand, with red nail polish and a ring, is visible near a door handle.

# ***THE MAURITANIAN***

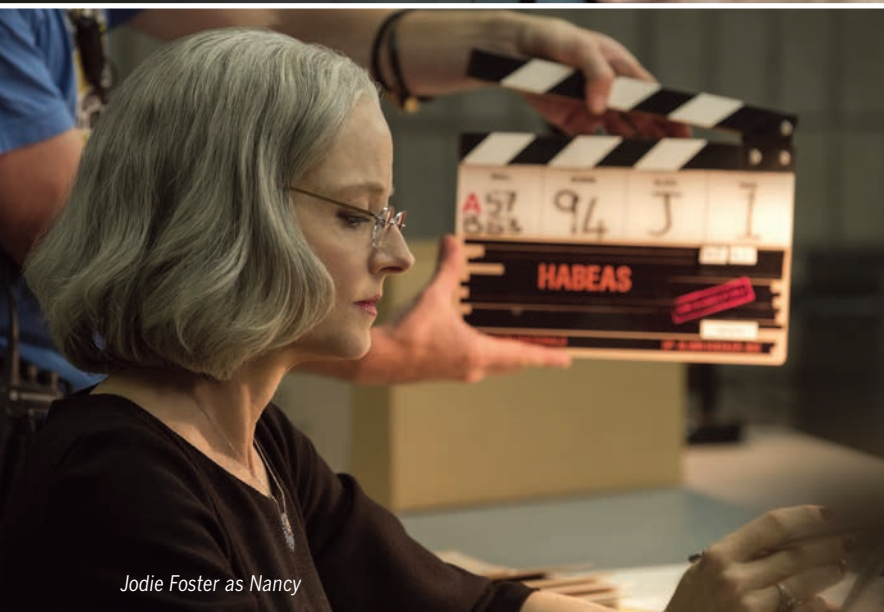
## **A TRUE STORY**

**BY FRANCES MATHIAS**

PERSONAL HAIR STYLIST  
TO JODIE FOSTER

Sometimes in our professional lives, we have the opportunity to meet someone that truly impresses. Such is the case with Nancy Hollander, the brilliant lawyer who Jodie Foster portrays in *The Mauritanian*. I first met Nancy in London when we had our initial meeting with Jodie, and the film's director, Kevin Macdonald. Nancy is a gifted attorney who defended and fought for Mohamedou Ould Slahi when he was detained and imprisoned without charge by the U.S. government for over 12 years. Needless to say, she's a deeply passionate, committed, formidable woman and we felt a great responsibility to capture her look and spirit with authenticity.

Jodie and I have known each other for over 20 years so we are lucky to have a shorthand when we collaborate. We were on the same page as to the look we were going for. It was decided we would not use Nancy's exact hair style to describe the character of "Nancy" for the film.



*Jodie Foster as Nancy*



FOR YOUR CONSIDERATION IN ALL CATEGORIES INCLUDING

**BEST PICTURE**

**BEST MAKEUP AND HAIRSTYLING**

DEPARTMENT HEAD MAKEUP  
**SCOTT WHEELER**

CO-DEPARTMENT HEAD MAKEUP  
**SABRINA CRUZ CASTRO**

DEPARTMENT HEAD HAIR  
**NAKOYA YANCEY**

KEY HAIR STYLIST/BARBER  
**WAYNE JOLLA JR.**

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**VIBRANT KNOCKOUT**"

Entertainment

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Los Angeles Times

AMAZON ORIGINAL MOVIE

# ONE NIGHT IN MIAMI...



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AMAZON  
STUDIOS





Jodie and Nancy are very different structurally, so we agreed to design the wig with a smoother texture of hair best suited for Jodie, which had the additional benefit of being able to stand up to the harsh weather elements during filming. After discussing this idea with Kevin and Jodie, we then cleared the plan with Nancy herself as we wanted her to be part of the filmmaking process since it would be her life playing out on screen.

We built the wig in London with the gifted wig maker, Kelly Cox out of Ray Marston's. We fitted Jodie in both London and California with final fittings and tests done on location in Cape Town, South Africa, where we filmed the exteriors and beaches imitating Guantánamo Bay, Cuba. As hair and make-up artists, we all know the final camera test and fittings are always the first week of filming. In this case, the moisture, wind, heat and humidity were all supporting players and we had to learn to work as a fine-tuned ensemble.

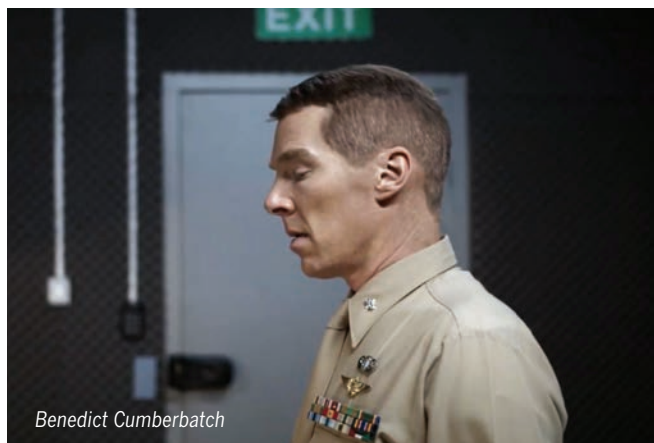
The wig itself was a labor of love, but also required a whole lot of good, old-fashioned hard work. The silver hair color had

to be graded and mixed, adding and subtracting shades of white silver ash and blonde to emulate a salt-and-peppered base favoring Nancy's natural, beautiful silver hair color. As we all know, silver/grey hair can be quite difficult to light and match up to skin tones, especially when the film has a documentary-style feel to it, with some purposeful harsh lighting, and some locations with little to no natural light. Shooting inside the cell in the Guantánamo Bay scenes was our biggest challenge in that respect. We also fiercely battled the elements in our shooting locations.

All of that said, as a hair stylist, I love a good wig. Despite their challenges, they can truly help capture a character and their story. And that's exactly what we do, isn't it? All the hard work is in service to the characters and telling even just part of their story is so incredibly gratifying as an artist.

None of this happens alone, of course, and I was blessed on this project to be surrounded by a team of artists who shared the same desire to honor the real people portrayed in this film who have lived extraordinary lives. A huge amount of credit goes to the make-up designer on the film, Kerry Skelton, from South Africa who was responsible for Jodie's flawless make-up, as well as the designer who created wigs for Benedict Cumberbatch playing Colonel Stuart Couch whose wig work was spectacular. Kerry's make-up, including the bruises, blood work and wounds on Tahar Rahim who plays Mohamedou Ould Slahi, were all incredible. The SPFX was all designed and applied by Kerry and her team with skill and authenticity, completing our goal of honoring these real-life characters and their journeys to bring truth to light.

I hope you all enjoy this incredible depiction of the triumph of the human spirit. The brilliant Kevin Macdonald, along with the entire cast and crew, really came together and brought their "A" game to bring this film to life. It was an honor to be part of it. •



Benedict Cumberbatch



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“‘SYLVIE’S LOVE’ IS AMONG THE  
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AMAZON ORIGINAL MOVIE

# Uncle Frank

FYC | prime video



Andy Samberg and Cristin Milioti.  
Photo: Jessica Perez/Hulu

A man and a woman are floating on inflatable rings in a swimming pool. The woman is on a yellow ring, and the man is on a pink ring. They are both holding cans and looking at each other. In the background, there are lounge chairs and a desert landscape.

# PALM SPRINGS VACATION

BY GALAXY SAN JUAN

DEPARTMENT HEAD MAKE-UP

**WHILE I WAS BEING INTERVIEWED** for Department Head Make-up for *Palm Springs*, Andy Samberg happened to walk into producer Becky Sloviter's office. I was reserved and quiet for a moment while they chatted. Becky introduced me and it was the normal cordial, "Nice to meet you." They continued to talk and anyone who knows me, knows I won't stay quiet for long. I interjected myself with a dig, Andy and I bantered for a moment. He left and I pretty much got the position right then. It was a good fit. Not to mention the good omen of the time loop date being 'November 9' also being my birthday. Coming up in independent filmmaking, budget restraints has taught me how to tighten up my game. I went into this knowing we had a lot to accomplish in a short amount of time. My key was Chelsea Orduño, who's been my ride or die for the past 10 years.

When we started prepping, we were very excited about Cristin Milioti. My first make-up test with her was a dream. She immediately picked up on my love for Bowie, making our creative collaboration incandescent. Everyone's look starts off the same every day. Our continuity game for top of the day 'November 9' had to be on point. It had to feel like it was the same day every time it restarted. Depending on the interactions of Nyles (Samberg) and Sarah (Milioti), that's when we would have room to change looks. Cristin's make-up top of the time loop day is slept in make-up from the night before. We used primarily Jane Iredale & KVD make-up and Kypris for her skincare. Andy's make-up was

Photos at left: Christopher Willard/Hulu



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*Clockwise from left: Tyler Hoechlin, Camila Mendes; Peter Gallagher, Jacqueline Obradors; director Max Barbakow, J.K. Simmons. Photos by Christopher Willard/Hulu*

a BB Balm and Kiehl's skincare. We filmed more than 22 days with a week of prep. We had a lot of little gags to accomplish throughout. From Andy being chased and tortured by Roy (J.K. Simmons), yolo death stunts, and of course, my favorite, crashing the wedding of Tala (Camila Mendes) and Abe (Tyler Hoechlin) in so many ridiculous ways.

I have so many highlights from production. My favorites span the spectrum from the obscure to the innovative. Acting fast on our feet to meet our shrinking timeline and remain in budget brought about some of the more creative and exciting decisions. Having a gracious cast that was in on the collaboration and roll with the punches was key. I didn't get to meet J.K. Simmons before the shoot, I only got to meet him on his first day of him filming. In all honesty, I was very nervous as he is one of my favorite actors. When he walked in, he was slightly serious, I'm sure vibing us out as well. It wasn't long before we broke the ice talking about obscure '70s rock. I was then comfortable smearing camouflage all over his Oscar-winning face. He was a total trooper because one of the days we were filming in the middle of the desert, we had to switch back over to his clean look. We had to be super quick without taking the time to drive all the way back to base camp. I literally got

him cleaned up standing in dirt and switched him back. He laughed at it all.

Another hysterical moment is when Tala loses her teeth. We went with the ole classic black out the teeth and gurgle out some blood. While she is crying, she is accompanied by Misty (Meredith Hagner), her bridesmaid. Chelsea added over-the-top face gems, which just adds to the hilarity. All the while Tala's bloody teeth are being passed around.

The biggest moment for Chelsea and me was the 'fork in the face' gag. The day before shooting it, we were told that we were going to have to nix it. Just wouldn't have time to film it. I remember begging Becky and Andy to please somehow, somehow let us film it. They wanted to too, but there was just so much already on the schedule. They told me to have it on standby and "we will see." That night toward the end of wrap, we had a hard out and were still shooting other stuff. "Fork in the face" was pretty much cut from the list. I was still begging for it and the 1st AD said, "if you can do it in 15 minutes, we will shoot it." Becky said, "Galaxy can do it." And with that faith and belief (and maybe a little prayer to the universe), Chelsea, Teresa Aguilera, and I grabbed Abe right there on set and started doing the application straight from my set bag. We clocked it in 12 minutes and 36 seconds, I shit you not, no CGI had to be used. It was true, good old-fashioned Hollywood magic.

With Nyles, Sarah, and Roy being the only time loop characters we were able to give them multiple looks essentially. Roy had his wedding look, camo guy, and cop with a nice thick cop 'stache.' Sarah got to do some fun and kooky looks. For the birthday scene, we added some glitter to fun it up. I would've loved to have dumped a whole can of glitter everywhere but that's part of the compromise in indie shooting, going to a clean look next in the same shooting day with limited time.







Photo courtesy of Hulu



Andy pretty much stayed the same but did have a couple of fun gags. The blood in the eye is always a fun one to do, and a little nod to old-school Hollywood; ‘just add some blood to spruce it up.’ I also came up with a fun, quick way to add the arrows that had been shot into his body. I drilled little holes in plastic bendable cutting boards. I sawed off the arrows at different heights so it would give different depth perception entering Andy’s body. I then screwed in a brad hole tee nut at the base, while the screws were inserted in the cut arrows. All I had to do was Pros-Aide, the extremely thin base to Andy. We were able to film him running, while allowing the arrows to move with his body, yet still stand straight from the grip of the screw. To keep filming without taking a whole rig off or taking time to clean or disassemble anything, all I had to do was unscrew it. Such a fun, kooky little gag. Again, something so simple yet giving it a big feel.

This was such a fun movie to be a part of. It’s also super

fun to watch, not being biased. We had such a hysterical and amazing cast. In our trailer, Chelsea and I would be in tears and our cheeks would hurt from laughing so hard.

I’m so happy that our director Max Barbakow captured all these moments so brilliantly. He was so easy to get along with, but also, we both have childish schoolboy humor. This can be clearly seen with the dick tattoos scene. While waiting for lighting to set up, Andy, Cristin, and I were sitting in a van keeping warm. I said they should do tattoos because we wouldn’t have to keep it to continuity. But with timing and getting tattoos printed, etc., it probably couldn’t happen. But I thought, what about a stick and poke—I had one from high school, which I got using a Bic pen & safety pin. “What tattoo should we do?” And the teenage boy that lives in my brain blurted out “Dicks ’n’ jizz.” and they both looked at me and said “Perfect.” We literally jumped out of the van and asked for a camera to just shoot it quick in natural light, while they were still lighting for another scene. We truly did that tattoo scene spontaneously. It holds a special place in my heart because it’s just so ridiculous, yet something that a lot of people do.

That’s what I loved about filming *Palm Springs*, it was a tight schedule, under the gun, pure madness, but so much fun. Really just had to run amuck and go with it all. Becky Sloviter was an amazing producer to have.

Most times, producers hover in not the greatest way. I always worry about the creative process being dimmed. Becky though, was right there just keeping us in line, yet making sure that all our kooky screen dreams could come true. There I was drawing penises and I’d look over like “Am I gonna get in trouble?” And she’d be giving me the thumbs up like “Draw another one!” And then having Andy and Cristin be so game for so much. When *Palm Springs* broke the sales record at Sundance, you got that sense of “Hell yeah! We were a part of that.” I’ve kind of always thrived on fun, fast, madness and well, that’s what this movie is. •



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– USA TODAY • Brian Truitt



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## New Addition

Retired Local 706 journeyman make-up artist & proud grandpa Mark Sanchez announces the birth of his new granddaughter, Brielle Helene Mendoza. She was born October 31 at 10:49 a.m. and weighed 10 lb 2 oz and was 16 inches long. Her parents, Nova (Mark's daughter) and Johnny Mendoza, also welcome her to the family that includes big sister Sky Ella Mendoza who is 2 years old.

## In Memoriam

### Leonard Ralph Drake (1949-2020) Journeyman Hair Stylist

Leonard Drake joined Local 706 in 1977. He was a unique individual, remembered by journeyman make-up artist Laini Thompson as "witty, kind, helpful, and caring, always putting others' needs ahead of his own. He was selfless in every sense of the word. He had an incredible larger-than-life attitude, always full of laughter." Brother Drake was a friend and mentor to many of our members and a gifted hair stylist. He has numerous film and television credits, including *Roots: The Next Generation*, *A Soldier's Story*, *The Shield*, *Seven Pounds* and was Emmy nominated for *The Silent Lovers* and *Don King: Only in America*.



Leonard was blessed with an incredible gift of gab and loved to barter down any price whether it was on sale or at retail, earning him the nickname "The Negotiator." He had impeccable taste, amassing a huge collection of antique

furnishings, artifacts and artwork, as well as more than 150 pairs of Nike shoes. Leonard was an incredible cook, with short ribs of beef being his favorite.

Costume designer Ruth Carter remembers: "As much as Leonard was a great hair designer, committed to details, he was an equally committed human being for the betterment of our collective sharing on this earth. A relentlessly giving friend, I will miss him deeply."

Leonard was blessed with insight into the world and human race; whatever ailed you, he could and always did make you feel better. He will be greatly missed.

Leonard died peacefully in his sleep due to complications of heart trouble. There are no plans for a memorial service.

### Lynda Gurasich (1940-2020) Journeyman Hair Stylist

At a time in the early 1960s when film and television production was in abundance in Hollywood, the union had more jobs than they could provide qualified hair stylists. Although she had filled out an application for the union two years prior upon the recommendation of Helen Turpin, the head of hair styling for 20th Century Fox Studios, she never heard from anyone. They called Lynda Gurasich at 6 p.m. on a Monday and asked her to report to Warner Bros. at 5:48 a.m. (set up time was 12 minutes at that time). She would be working on *The Great Race*. Lynda was told to bring her kit, but since she was working in a salon at that time, she didn't have a kit or even know what to put in it. She packed a little square overnight case with a comb and brush and put it by the door, ready to go the next morning.

In the dark the next morning, Lynda wandered around Warner Bros. until she found the right stage. She spent three days on *The Great Race* teasing the backgrounds' hair into big, high hair styles and pinned huge hats on top. When she arrived on the stage that morning, she met Jean Burt Reilly, the head of Warner Bros. hair styling who graciously and kindly gave her enough equipment to work with and showed her what to do. There were about 15 other hair stylists on a big empty stage and they worked nonstop every morning, broke for lunch, did touch ups and did it all again the next day.

Within a short time, her kit grew to be able to handle all situations and became two large duffle bags. She even carried Sterno to heat her curling irons in case they were out in the woods with no electricity. Lynda was called to CBS for work on *Cinderella* with Leslie Ann Warren, Ginger Rogers, Walter Pidgeon, Celeste Holm and Jo Van Fleet. When *The Sound of Music* returned from working on location in Austria, Lynda did the Von Trapp children on Los Angeles unit for the musical numbers.

She filled in at CBS on variety shows for Red Skelton, Danny Kaye and others, but when she became pregnant and was visibly showing, CBS fired her because of insurance liability. After her son Chris' birth, she returned to work and finally had achieved enough days that she could take "the test." Although it was grueling, she passed the practical, written and interviews that were



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## In Memoriam



part of the process at that time. She went to Fox Studios and helped wherever needed, sometimes films, other times on the TV series *The Virginian*, *Burke's Law*, *The Green Hornet* and *The Name of the Game*. At that time, credit was only given to the studio department heads and only women were allowed to be hair stylists, and only men were allowed to be make-up artists.

Lynda Gurasich went on to be one of the most in-demand hair stylists from the 1970s until her retirement in 2003. She was recognized as one of the "Big Five" hair stylists who were the most requested and respected artists at that time, working with the top directors and actors. *The Autobiography of Miss Jane Pittman* earned her one of two Primetime Emmys (and two more nominations), and feature films *All the President's Men*, *Exorcist II: The Heretic*, *Coming Home*, *Heaven Can Wait*, *Silverado*, *The Witches of Eastwick*, *No Way Out*, *The Accidental Tourist*, *Dick Tracy*, *Bugsy*, *Jurassic Park*, *Bullworth*, *Town and Country*, and dozens more assured her membership into the Academy of Motion Picture Arts and Sciences where she participated with the Makeup Artists and

Hairstyling Branch Executive Committee for many years. She worked with Warren Beatty for 30 years, and her clientele included Hollywood stars Barbra Streisand, Kevin Costner, Halle Berry, Harrison Ford, Antonio Banderas, Matthew McConaughey, Anjelica Huston, Michael Douglas, Burt Reynolds and many others. Her quick dry wit, sharp intelligence, tremendous talent and a love of the collaborative process of filmmaking made Lynda Gurasich a much-beloved icon in the industry.

Lynda is survived by her son, Michael. Her other son Christopher pre-deceased her and passed January 29, 2016. Lynda was born July 4, 1940, and passed November 16, 2020. For the last couple of years, she had been a resident at the Motion Picture Television Fund campus. Due to COVID-19 protocols, there will not be any services at this time and our sincerest condolences go out to the Gurasich family.

### Maliheh "Mimi" Jafari (1944-2020) Journeyman Hair Stylist

Maliheh "Mimi" Jafari joined Local 706 in 1988. She practiced her craft in both film and television and was a seasoned and respected artist. Journeyman hair stylist Lori Sanders remembers, "I always enjoyed working with Mimi. Whenever we would meet up, usually on a day checking job, I always knew it



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## In Memoriam



was going to be a fun day! Mimi was always sweet and such an incredibly talented hair stylist. She was always willing to share her wisdom and tricks of the trade whenever there was time!" Sister Jafari was a true journeyman, working a wide range of shows over the course of her career. Her credits include *Melrose Place*, *Deep Space Nine*, *Cop Rock*, and *Man in the Moon*. She was nominated for an Emmy for her work on *Star Trek: Voyager* and was an Emmy winner for her work on *MadTV*.

Sister Jafari served as a member of the Executive Board and was an active member of the Local. She was given a Meritorious Honor Award in 1977 by the US Embassy in Tehran for her assistance with screening, interviewing and processing 14,000 student and exchange visitor visas.

Mimi was dedicated to her family and was deeply beloved by them. She will be remembered fondly by those who were lucky enough to work with her.

## Marvin G. Westmore (1934-2020)

## Make-up Artist

Marvin Westmore was more than a make-up artist. He was a teacher, a mentor and an innovator who never lost his love and passion for the artistry of make-up. Marvin worked in



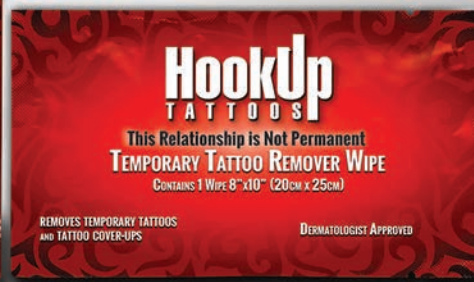
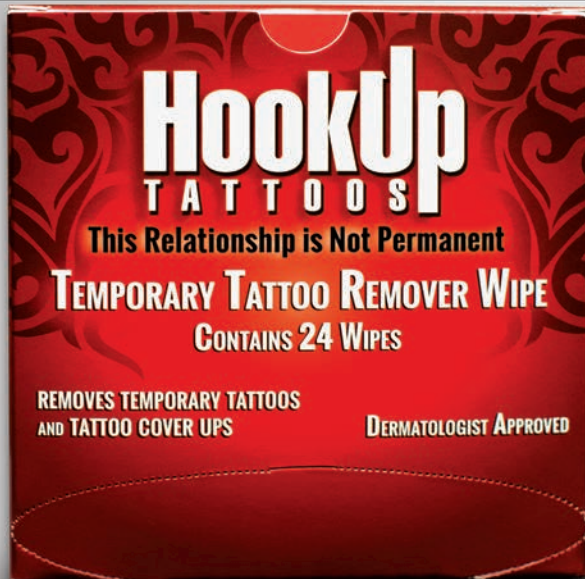
Marvin Westmore (left)

film and TV, and respected both media, always giving 100 percent of himself to every project. His legacy also lives on in his children Kandace and Kevin, who have followed in their father's footsteps and are accomplished make-up artists and, like their father, proud members of Local 706.

Marvin passed away on Saturday, November 28, with his wife Joyce and sons Eric and Matthew by his side. He is survived by Joyce, his daughter Kandace, sons Kevin, Kris, Eric and Matthew, his brother Michael, his wife Marion, their son Michael, Jr., daughters Michelle and McKenzie and his niece, make-up artist Pamela Westmore.

Marvin will be missed by so many. As per Marvin's wishes, there will be no service. He will be buried in a shroud in Apple Valley.

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## Boston Strong



**Make-up artist Donald Mowat** (touching up patient) is shown on the Boston set of the 2017 film *Stronger*, with Jake Gyllenhaal and Tatiana Maslany. Director David Gordon Green and DP Sean Bobbitt look on.

Mowat said, "It was a distinct honor to help tell the story of Boston Marathon bombing survivor Jeff Bauman. I loved this project and feel a close connection to it."



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