

MAKE-UP ARTISTS & HAIR STYLISTS GUILD

THE ARTISAN

SUMMER 2021

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20



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VOLUME 17 NUMBER 3

THE ARTISAN

SUMMER 2021
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Cover: Thuso Mbedu as Cora in Barry Jenkins' *The Underground Railroad*.
Photo courtesy of Amazon Prime Video.



"No matter how much experience you have, there's always something new you can learn and room for improvement."

—Roy T. Bennett

Just like an Olympic athlete, in order to stay in your best physical shape, you must keep doing the same thing over and over and training continuously. It is the same for make-up artists and hair stylists when working on the same skill sets over and over again. By doing this, you can learn new things every day and become more and more proficient at the task at hand.

For example, if you're doing a '60s show day in and day out, you can become quite proficient at the hair styles and make-ups you're executing. You also learn little tricks, tips and shortcuts that can make you more time-efficient and showcase your artistry.

When we have not been working every day doing certain areas of our crafts, we sometimes feel rusty, especially when we have been away from those tasks for a while. Sometimes we refuse to take calls because we are not in practice and prepared. This can make some of us a bit hesitant to accept some of the more challenging projects offered.

Everyone is in the same boat after being off work for a long time or if you have not been practicing certain skills you once used. It is understandable that there is a bit of hesitancy and lack of assuredness. Rather than retreat, one should embrace the opportunities offered to you and do your best to learn new ways of operation and like the Olympic athlete, get back into training. Do continue to practice what you may be rusty at and take this time and opportunity to learn new ways of doing things by perhaps reaching out to fellow artists who are experts and may have knowledge to share.

One of the greatest things about being in a bullpen or working with a group of artists is learning and watching others while doing their craft. Take the initiative to ask questions, as much can be learned from our colleagues or even from reading, watching or practicing on our own.

I have seen while working on set and coming up against a few hiccups in the execution of an intricate make-up or hair style, when asking your colleagues their opinion and what they would suggest, brought forth plenty of useful information. Many times, by following their suggestions, the issue is resolved. All artists should be comfortable asking each other on their team for help or advice. They should not be afraid to ask if they don't know how to do something nor be afraid to try something new. That is one way that for generations that knowledge has been passed down.

This also gives you the opportunity to create a better relationship with co-workers without infringing on their work, as well as assisting the department in improving its whole look of the show. It is a helpful, satisfying and winning situation. I, for one, look forward to learning more about my craft from all of you and I encourage you to do the same.

JULIE SOCASH

President

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Make-Up Artists & Hair Stylists.

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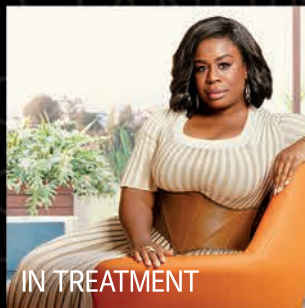
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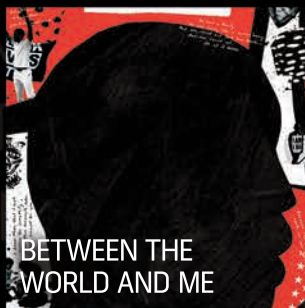
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Valued Sisters, Brothers and kin,

Elections: Gov. Gavin Newsom is facing a recall election. Newsom proved himself to be a supporter of the IATSE locals in San Francisco while serving as mayor, then as lieutenant governor, and now as governor, he has been a big proponent of the IATSE up and down our state. He was there for us when he approved the reopening of our film & television industry. He mandated stay-at-home orders, masks and vaccinations and guided our state through the pandemic. I also happen to wear a wedding ring thanks to this man. The IATSE, the California IATSE Council (CIC) and Local 706 is supporting Gov. Newsom in this election.

Soon, our Local 706 members will once again be choosing our own elected officers and Board members to guide our Guild forward for the next three-year term. Please take the time now to review our Local 706 Constitution regarding the election procedures ... and please consider investing time in helping strengthen our union by becoming more active in our Local!

Whatever your views, the best thing that you can do for your Guild, your union, your city, our California and these United States is to make your voice heard: V-O-T-E!

Diversity: A month ago, I served as a panelist on a Producers Guild of America (PGA) online discussion regarding "Hair & Makeup Equity: Changing the Industry Standard" to explore whether our make-up & hair departments are living up to our fullest potential in our abilities to work effectively with actors and actresses of color. This subject is ongoing with the IATSE, the IA's own Diversity, Equality & Inclusivity Committee, our make-up artists & hair stylists guilds on both coasts, our own Diversity Committee, and SAG-AFTRA and Actors Equity. It's not enough to provide "lip service" to this subject. Black, Indigenous, Asian, all persons of color deserve to have an equal quality of service in our make-up trailers and hair rooms throughout the entertainment industry. I am fortunate to represent the most talented, highest skilled, experienced and trained workforce in the industry; however, whenever a man or woman of color cannot get their textured hair barbered or



“
**Gov. Newsom
has been a big
proponent of the
IATSE in
California.**
”

styled properly, or an Asian woman cannot have her eyes shaded or lined correctly, or skin tones cannot be matched or edges protected, we provide a disservice. This disrespect—like all hurtful behavior, words or actions—causes pain. We need to keep having these discussions. In the meantime, we can all make simple, meaningful and demonstrative changes in the way we crew our departments, treat our co-workers, and relate to others.

Good News: After all that we have been through, we have much to be thankful for: hours worked in our film & television industry are well above average in Los Angeles; Disneyland Resort has reopened, live theatrical productions are being scheduled here and on the road, and **our members are once again working!** We had an amazing

Guild Awards Show in April, our Local 706/798 members won the Oscar for Makeup & Hairstyling—and made history at the same time, and vaccinations are up & cases are down here in California. Keep the good news going by calling my office work line and be the first member to tell me the name of one production for which I was Emmy nominated; I will personally pay your dues for the remaining two quarters of 2021.

Taking a moment to take in the good news. Supporting diversity by being more inclusive and providing equal opportunities for all. Being more involved in your union.

It all starts with you.

You are the union.

Please enjoy your issue of *The Artisan*.

Sincerely and in solidarity,

Randy Sayer



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ANDE YUNG
DEPARTMENT HEAD MAKEUP ARTIST

AND MAKEUP TEAM

Dickinson

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Diversity, Equity, Inclusivity

by Karen Westerfield and Tym Buacharern

In January 2020, IATSE Local 706 President Julie Socash was at the GEB (General Executive Board) Meeting where they talked about education and courses that were being offered through the IATSE Training Trust on Diversity, Equity, and Inclusivity.

The course was to educate the leaders in our locals on how best to serve their members and learn how to be more diverse, equitable, and inclusive. Especially wanted and needed for

make-up artists, hair stylists, and barbers working in the entertainment industry. President Socash invited hair stylist Carla Farmer to participate in this invaluable educational opportunity. The course was to take place in April 2020 but on March 11, the WHO (World Health Organization) declared COVID-19 a global pandemic.

As the world started to shut down, the focus soon shifted to the need of forming a Local 706 Diversity, Equity & Inclusivity Committee. That need became even greater with the death of George Floyd in Minneapolis, MN, on May 25, 2020.

The Diversity, Equity & Inclusivity Committee held its first meeting and elected Carla Farmer (hair stylist), Angie Wells (make-up artist), and Geneva Nash Morgan (make-up artist) as Co-chairs, and the committee met several times via Zoom to organize and plan what topics the committee was going to prepare and present to its members.

It was decided that three different subjects would be presented:

- 1) Inclusive Excellence Toward Sustainable Solidarity
- 2) LGBTQIA+
- 3) Dismantling Ageism and Weight Bias/Stigma

Then on March 16, 2021, an urgent need for another Town Hall Webinar surfaced after an uprise of crimes against Asian communities escalated by the mass shooting of spa/massage parlors in Atlanta, GA. Eight (8) people were killed that day, six (6) of whom were Asian women. Then a fourth webinar was added ... 4) **We Are Asian. #stopthehate The Time Is Now.**

The first Town Hall Webinar, Inclusive Excellence Toward Sustainable Solidarity, was held in August 2020 and was attended by more than 200 members. The one-day, two-part webinar was facilitated by Dr. Eva Graham, notable Cal Arts diversity officer, and the following panelists: Melissa Shepard Williams, clini-

cian at Cal Arts; Rhande Dorn, marriage & family therapist; and Dr. Makisha Lawrence, counselor & wellness therapist. Our members asked dozens of questions and many talked openly and frankly (including personal experiences), pertaining to the racial tension among the members in our Local.

The second portion of the webinar, also lead by Dr. Eva Graham, was a panel discussion. Panelists included Gina Torres, actress, producer; Nnamdi Asomugha, actor; and Lecia Brooks, educator from Southern Poverty Law. (Ms. Brooks lead an in-depth discussion regarding historical racism in the United States and how racism has affected artists in the entertainment/film industry.)

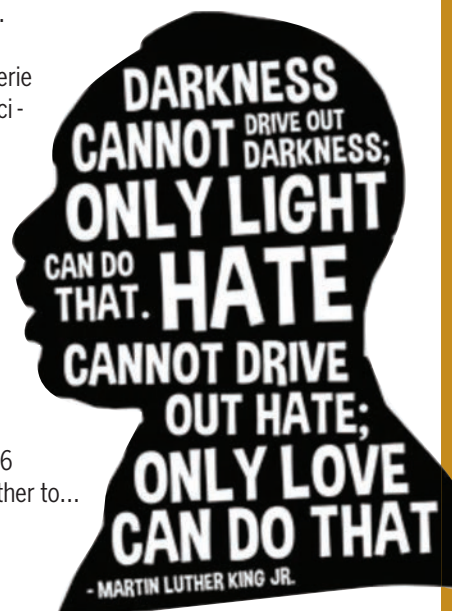
In November 2020, the Diversity, Equity & Inclusivity Committee (under the arrangements by Carla Farmer, Geneva Nash Morgan, and Angie Wells) was proud to present another section to the previous webinar. Once again, hosted by Dr. Eva Graham, and adding Julie Socash, the webinar introduced more than 20 pages' worth of vocabulary terms and definitions that lend reference to the field of diversity, equity, and inclusivity. This portion of the webinar was to familiarize our members with terminology that would better equip them to be more efficient and effective when communicating and understanding each other in the future.

The lines of communication need to be wide open if we are to see progress in the future.

The next webinar was the LGBTQIA+ Diversity Town Hall and was chaired by David Williams (make-up artist), with Deja Smith (make-up artist) and Tym Buacharern (make-up artist), backed by IngleDodd Media's *Behind the Slate* and Make Up For Ever) and was brought to the membership in December 2020 via Zoom.

The following panelists: Valerie Spencer, mental health practitioner, interfaith minister, actor; Sam Feder, director; Beck Bailey, director, Workplace Equity Program, Human Rights Campaign Foundation; Paul Kernohan, Vice President, Human Resources, Make Up For Ever; and David Williams, moderator, IATSE Local 706 make-up artist; came together to...

- Discuss current terminology and language



- Solidarity building
- Discussion of trans perceptions and issues
- Allies discussion and language for teachable moments
- Understanding rights and responsibilities with the corporate structure
- State differences in LGBTQIA+ rights



To bring awareness to the uprise of crimes against Asian communities and in honor of Asian American Pacific Islander Month, May 2021, the “We Are Asian. #stopthehate The Time Is Now” Committee planned the next Zoom Town Hall Webinar. Organized by Tym Buacharern (Chairperson, make-up artist), along with Michelle Chung (make-up artist) and Karen Westerfield (make-up artist), the following panelists: Sherry Wang, PhD, educator at Santa Clara University, School of Education and Counseling Psychology; XiXi Yang, award-winning journalist and a founding member of the Asian Women Alliance; Sandra Endo, journalist/reporter at KTTV’s Fox 11 News and *Good Day LA*; Kelvin Yu, Emmy-nominated producer and writer: *Bob’s Burgers*; Jon Jon Briones, legendary Broadway theater and SAG-AFTRA actor; and Ella Jay Basco, actress/singer SAG-AFTRA (accompanied by her mother/manager Emily Basco) were slated to discuss their experiences being Asian in the entertainment industry.

The ‘model minority’ is a concept of our past ... it’s time to come into the future and that future is NOW. We asked our Local 706 members to share their own personal stories about being Asian in the industry. We needed to hear their journey, their experience, their TRUTH (anonymity strictly upheld).

At the end of June 2021, the next Town Hall Zoom Webinar will address the several decade issues of historic ageism (50+ and under 30) and weight bias. These issues seem to be the last of



the prejudices that crosses all barriers: race, ethnicity, religion, sex or geographic location.

Karen Westerfield (make-up artist) and Deborah Huss Humphries (make-up artist) have put together an incredible look into the worlds of dismantling ageism and weight bias. They will start the webinar with a TED Talk, “Let’s End Ageism,” by Ashton Applewhite, writer, activist, founding member of Old School (a clearinghouse of free and vetted resources to educate people about ageism and help them dismantle it). Then, Kyrié Carpenter, ageism activist, coach, and co-founding member of Old School, will continue with the “Let’s Dismantle Ageism” workshop that will raise awareness of what ageism is, how it appears in our lives, and what each of us can do to dismantle it. After which will be a Q&A session.

The second part of the webinar will feature Joy Arlene Renee Cox, PhD, author (*Fat Girls in Black Bodies: Creating Communities of Our Own*) and educator. She will share her own experiences and knowledge of the history of weight stigma and fat phobia, empowerment over humiliation, language and changing how we speak about weight bias, how to make a difference now and for the future. Additional speakers may be announced.

The IATSE Local 706 MUAHS Guild **Diversity, Equity & Inclusivity Committee** will continue to bring more Town Hall Zoom Webinars of awareness to its members as we come out of the COVID-19 pandemic.





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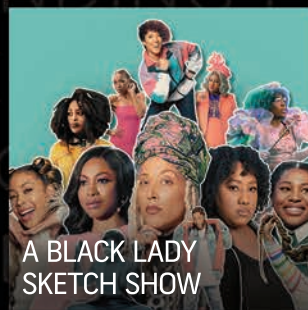
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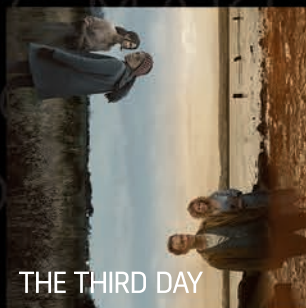
A BLACK LADY
SKETCH SHOW



EUPHORIA
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INDUSTRY



COASTAL ELITES



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IATSE PRESIDENT MATTHEW LOEB'S REMARKS ON THE

Local 706 Inaugural Vanguard Award Recipients

Brothers and Sisters,

I am truly honored tonight to inaugurate the IATSE Local 706 Vanguard Awards.

Vanguard means “a group of people leading the way in new development or ideas at the forefront of an action or movement.”

It's a fancy way of saying “old”—but we'll take it. Wisdom is passed down, the craft is taught to new generations, and the art form continues to thrive. We owe where we are right now to those who came before us—so to honor that lineage is wonderful and “I'm here for it” as the kids say.

The legends we honor tonight are truly vanguards. Some watching tonight may be unaware of their histories but we are now taking this opportunity to joyously celebrate these legacies.

We'll start with Bernadine Anderson

During a time when African Americans working at the major studios was non-existent, Bernadine proved that anything is possible by breaking two barriers at once. Prior to Bernadine, only men were allowed to become make-up artists, and she was also denied the right to follow her dream because of the color of her skin. She had established herself as an accomplished artist in independent films with skills that rivaled all of the men—from beauty to prosthetics, she could do it all. Everything except become a union member. Her tenacity and professionalism achieved the impossible.

Determined to level the playing field for all Americans, Anderson filed a federal class action discrimination lawsuit ... and won! Shortly afterward in 1972—nearly 50 years ago—she earned a three-year apprenticeship with Warner Bros., and the playing field had a new winner.

She accomplished what women before her had only dreamed of, she broke so



From top:
Bernadine Anderson, make-up; Eddie Murphy and Arsenio Hall in *Coming to America*; Murphy in *Another 48 Hrs.*; Jane Fonda in *The Electric Horseman*.



many barriers. Word of Bernadine's vast talent spread throughout the industry and Jane Fonda hired Bernadine as her personal make-up artist on *Fun with Dick and Jane*, the beginning of a relationship that lasted more than 10 of the most iconic and popular films of that time. When Jane took a break from acting, Bernadine met tonight's Distinguished Artisan recipient, Eddie Murphy. As the Department Head in 1983's *Coming to America*, the world laughed uproariously with the iconic and beloved characters that have now been recreated more than 30 years later in *Coming 2 America*. Bernadine went on to work with Eddie Murphy for another 10 years.

Our other Vanguard Award is presented ... to Richard Battle

Amid the swelling overtures of the orchestra, the graceful but grueling athleticism of the dancers, his tutelage and mentorship leaves a legacy of supremely talented make-up artists and hair stylists who have gone on to create ethereal worlds of ballet and opera, the bright lights of Broadway and touring theater companies, and award winners in film and television. Richard took over the San Francisco Ballet's make-up and wig department and remained for more than 40 years. Decades ahead of today's captured and broadcast performances, the San Francisco Ballet produced telecasts and live TV performances still memorable to this day. In 1976, *Romeo and Juliet* became the first full-length ballet and the first performance by a West Coast company to be shown on the PBS television series *Dance in America*. In 1981, *The Tempest* was the first ballet ever broadcast live from the War Memorial Opera House and was nominated for three Emmy Awards—one was for Richard's make-up design. Richard's gracious humility spoke volumes. “Oh,



From top:
Richard Battle, hair styling; PBS Great Performances: *Dance in America*.



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MARGINA DENNIS	MAKEUP ARTIST	SHAUN THOMAS GIBSON	MAKEUP ARTIST		

"ON THE RUN" | OUTSTANDING PROSTHETIC MAKEUP

THOMAS DENIER JR. PROSTHETIC
MAKEUP ARTIST

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BARRY LEE MOE	DEPARTMENT HEAD HAIR	TIMOTHY HARVEY	KEY HAIRSTYLIST	GREG BAZEMORE	HAIRSTYLIST	TENE WILDER	HAIRSTYLIST	LISA THOMAS	BACKGROUND HAIR SUPERVISOR	ROB HARMON	BACKGROUND HAIR SUPERVISOR
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but you never really think about that when you are creating the work, do you? The work is rewarding enough, don't you think?" (Absolutely, Richard!)



From top: Richard Battle applying make-up to Ricardo Bustamante for his role in Fokine's Petrushka; San Francisco Ballet's The Little Mermaid. Photos: Erik Tomasson.

In 1985, Helgi Tomasson became the new artistic director and principal choreographer for the SF Ballet and for the next 35 years, Richard and Helgi had a rich and mutually

respectful collaborative partnership. Richard's work is renowned through the ballet world, and he even worked with Baryshnikov and Nureyev. He credits that mutual respect stating some of the wisest words ever spoken. "Helgi knew that I knew what I was doing and he trusted me. I was able to resolve problems before they

became issues." Richard Battle's designs for the San Francisco Ballet have influenced ballet companies the world over, and he is admired for his leadership, creativity, humor, care for each artist and his tremendously talented crew in the wig and make-up department.

2021

- July 2** Notice of nominations for Local 706 elections mailed to all members in good standing
- July 5** Independence Day observed (office closed)
- July 11** Board of Trustees Meeting at 10 AM via Zoom
- July 12** Executive Board Meeting at 8 PM via Zoom
- July 20-22** IATSE General Executive Board Meeting Virtual
- July 25** IATSE District 2 Convention Virtual
- July 27-29** IATSE Quadrennial Convention Virtual
- Aug. 8** Board of Trustees Meeting at 10 AM via Zoom
- Aug. 9** Executive Board Meeting 8 PM via Zoom
- Aug. 15** General Membership Meeting In-Person/Virtual 2-4 PM
Mentors/Young Workers Meeting at 1 PM
- Sept. 6** Labor Day holiday (office closed)
- Sept. 12** Board of Trustees Meeting at 10 AM via Zoom
- Sept. 12** Executive Board Meeting at 8 PM via Zoom

*Dates subject to change

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Theme Park, Theater & Broadcast Television News

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

**“Life can only be understood backwards;
but it must be lived forwards.”**

—Soren Kierkegaard

As we try to navigate life, work and this world in which has a “new normal,” we must continue to move forward. Stepping out of our comfort zone and stepping up and into a way of doing things that we aren’t so accustomed. The opportunity to be bigger and better than before is part of what we do. Regardless of the extremely long break from performing our art, we are a part of what the audience feels. We are a part of the heartbeat.

As most of you know, Disneyland has reopened with a limited capacity. Some of our cast members were called back to work, and some remain on furlough. We are hopeful the remainder of our cast members will be called back soon. Network television has continued to work in a very limited capacity. Thankfully, more of our network artists have been going back to work. Regionally (San Francisco & San Diego), there has been some film work.

Bringing awareness to the fact that we have amazing Local 706 union members that live and work regionally, San Francisco Opera did a drive-in opera in the performance of *Barber of Seville*. San Diego Opera did the same show (*Barber of Seville*) in an outdoor performance. It was a wonderful way of putting valued union members to work doing what they love and staying within the COVID guidelines. Theatrical and Pink Contract shows have started to announce opening dates for season performances touring dates. Our live industry artists have been hit the hardest. When theatrical shows reopen, most of our members have seen a year and a half of no work. Some longer. During this time, our members have made whatever changes they could to hold on for the industry we all love so much to open again. Many took advantage of the time for schooling. Now more than ever, we need to be strong in support of each other. The time has come for us to live life forward.

Wishing you and yours healthy and safety, love and light.

In solidarity and unity,

Patrice K. Madrigal

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SERIES

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OUTSTANDING.



THE
CROWN

SAN FRANCISCO OPERA'S RETURN TO LIVE THEATER



After COVID-19 hit the world, and then the Bay Area, the San Francisco Opera began thinking about how to create grand opera within the parameters of a pandemic environment. Knowing the organization wanted to keep moving forward, created a sense of hope and eagerness within me. As a company, we were more than ready to help create live shows as soon as we got the green light to do so, but COVID-19 safety was at the forefront of everyone's minds and questions of how to produce a new production in such times were prevalent. I felt confident that we could still provide the same quality of work with all the new procedures. My hair, wig, and make-up crews were excited to tackle all the new challenges, as were all the other departments. I was proud to stand beside members from so many local union affiliations. Alongside our regional members of Local 706 were Local 16, 784, 800, 829, AFM Local 6, Local B-18, and AGMA.

The San Francisco Opera has performed many live simulcasts over the years. This most recent experience bloomed into having live simulcast screens as viewing options for our drive-in audiences, while showing a live stage performance at the same time. A lagoon divided the two viewing areas. On one side of the lagoon, the singers performed live on our stage that included large screens with video projections as part of the set, and on the other side of the lagoon, there was a large screen showing the live feed of the entire show. This allowed 200 cars to view the stage show, and 200 additional cars to view the live simulcast on our second screen on the other side of the grounds. We were also then able to offer two different price options for tickets in order to reach a larger audience. At night, the LED screens and the stage lights brightly lit up the lagoon. It was such a special moment after a year of shelter in place and the uncertainty of the future of live arts to see show business up and running again. Standing and watching the geese fly over the sparkling lagoon while opera floated on the breeze brought tears to our eyes. This was what we have been waiting for.

The San Francisco Opera was able to contract the same artistic team from our postponed production of *Fidelio* (due to premiere

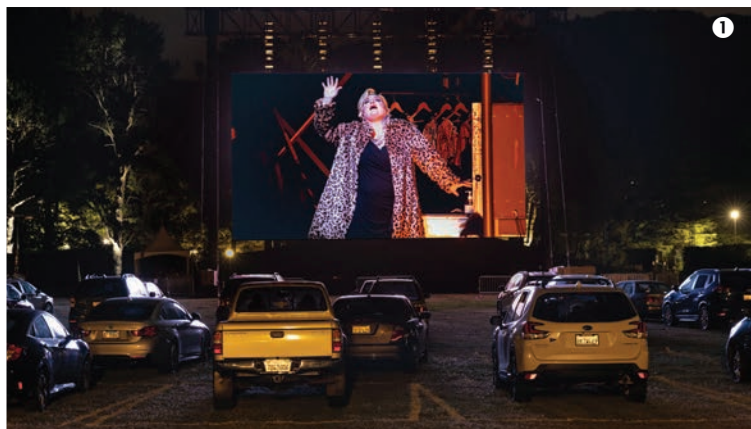
in 2020) to create the vision for the drive-in live *Barber of Seville* by Gioachino Rossini in Marin County. Alex Nichols' set design for *Fidelio* worked perfectly to facilitate the new *Barber* concept. Costume designer Jessica Jahn worked with director Matthew Ozawa to create a costume storyboard that worked beautifully within the concept of the new production. Once that was created, we got to work building the hair, wig, and make-up designs for each character. Every character had two looks: a contemporary look and an 18th-century period look. This allowed us to deal with COVID-19 safety protocols head on by making it a part of the story we were telling on stage.

Erik Walstad, the SF Opera technical director, is also our company safety manager. He, along with all the department heads, worked to put all the safety procedures together. Once we all felt we had taken every safety precaution into account, he took the proposal to our state government and Marin County officials. With their approval of our new safety policies, live performances during this pandemic were allowed to resume. I was asked to review the finalized mandatory safety procedures and apply them to my department. Luckily, we already follow strict sanitation procedures in place, so it wasn't extremely difficult to shift into the new guidelines. We viewed it as an added layer to work within.

As employees of the San Francisco Opera wig shop, Christina Martin and I were able to enlist Chri Holmgren Greene to help assemble individual station setups for each performer. Each setup had to contain everything an artist would need to perform hair and make-up plus everything a performer may need for prep and removal. In times past, one may find many single-use application items at an artist's station. For example, a pin tray and a box of cotton swabs. That station was then only used by one artist, but many singers would sit in that artist's chair in one night. This exact situation was now deemed to be unsafe and go against our new health and safety procedures. Even single-use item containers could no longer be

BY JEANNA PARHAM
DEPARTMENT HEAD OF HAIR, WIGS, AND MAKE-UP
WITH
CHRISTINA MARTIN
ASSISTANT DEPARTMENT HEAD OF HAIR, WIGS, AND MAKE-UP
SAN FRANCISCO OPERA ASSOCIATION

Background photo: Marin Center and Fairground Lagoon—Live stage and live simulcast screen. Photo by Drew Altizer. ❶ Catherine Cook as Berta in Barber of Seville at the Marin Center and Fairground. Photo by Drew Altizer. ❷ MAC Cosmetics sponsored the make-up needs for the live performances. Photo by Christina Martin. ❸ Jeanna Parham applying MAC Cosmetics to Maestro Cox. Photo by Drew Altizer. ❹ Toby Mayer applies MAC make-up on performer Kenneth Kellogg. Photo by Drew Altizer.



shared. Everything needed to be individual and fit within a box with a lid to be secured once the make-up and wig application was completed. As you can imagine, this created many online purchases and additional days of work.

Once we got to the Marin Center and Fairground, there were strict venue specific policies. Three safety zones were designated for the site, Zone A, B, and C. The zones were defined as “a status assigned to a location at the worksite when certain activities are happening. The zones can only be accessed by workers with the correct precautions, which range from active testing for the presence of the SARS-CoV-2 virus to additional protective equipment and procedures. Designating an area by zone allows only trained and tested people to access the higher risk areas. It also protects everyone from unnecessary risk.” Our main work area was in Zone A. Since Zone A was a mask-free area with higher levels of aerosol transmission, this designation was the most restrictive. Airflow was monitored to make sure the aerosols would disperse quickly. We had to work next to an open door to create as much fresh air intake as possible. Zone A was also very limited to the number of occupancy and the amount of talking. Everyone in Zone A was required to wear eye coverings that wrapped around the sides of the eyes or a face shield, a smock that cinched at the wrists and covered the wearer from neck to knees, as well as an FDA-approved KN95 mask. Gloves were optional as proper hand washing and sanitizing were required. COVID-19 compliance officers always monitored the site to ensure everyone was adhering to proper safety procedures. All 200+ employees were



Insets (L-R): Complete make-up and hair kits per performer to meet COVID-19 safety policies. Photo by Jeanna Parham; Maurisa Rondeau and Karalynne Fiebig backstage Zone A. Photo by Kristen Loken; Karalynne Fiebig and Chri Holmgren Greene delivering quick-change wigs to stage are before make-up calls started.

tested twice a week and required to do daily self-screening for exposure tracking.

MAC Cosmetics generously sponsored the Marin Drive-in performances with fabulous products that wouldn't smear. The last thing a make-up artist wants their singer to do is touch his or her face after application, let alone put a mask on, but this was a new challenge we were faced with. The singers were mandated to apply a disposable mask immediately after exiting the stage. We consulted with a MAC Pro specialist who advised us on what products would work best with our new obligations. Christina, Chri, and I decided we needed to test all the new MAC make-up, as well as some Old Faithful's to see how they would hold up under masks. We each painted our faces in different make-up, combinations to emulate what the performers would be wearing. We also wore the same masks the singers would be required to wear and recreated any situation the performers may encounter. Thankfully, the make-up held up to all situations. We were confident moving forward that the make-up would look beautiful on both stage and up close on screen.

Due to the pandemic, we had to fully prepare for a cover cast who could perform at any time, because now the possibility of someone getting sick was much greater. What started as a little show, ended up being eight cast members, including one double cast role, and then our seven cover cast members. In total, we had 21 wigs. Our 706 union crew consisted of a foreperson, Karalynne Fiebig, and one main assistant, Chri Holmgren Greene. We also needed an official cover crew person (Maurisa Rondeau), who trained in both hair and make-up to step in should someone test positive for COVID-19 and be unable to work. In addition to these ladies, we had four other principal artists: Connie Strayer, Tim Santry, Denise Gutierrez, and Toby Mayer. The concert crew had Christina Martin as the foreperson with Karalynne Fiebig, Chri Holmgren Greene, and Maurisa Rondeau as make-up artists and hair stylists.

Every hair and make-up artist had to work within the parameters of proper Zone A procedures. All of this while

applying mics, wigs, and make-up quickly to allow the performers time to travel to stage and warm up outside. We were no longer allowed to work up until the curtain call, because we were not getting the singers into character next to the stage. In fact, the dressing rooms were a half mile away. This meant that built into the daily call times, there needed to be a set half-hour window before the top of the show for them to travel to the stage, and warm up in the only designated area they were allowed to do so in. The only thing that made this situation better was that they provided all departments with a golf cart. I had no idea I needed this in my life, but if I can find a way to get a golf cart into the War Memorial Opera House, that might make our day to day a little easier there as well!

As magical as each evening was, we were always reminded that we were performing outside. Once the sun set, most nights the temperature would drop significantly. The wind would whip through the wetlands behind the stage and bring swarms of small bugs. Mid Aria, the geese would fly over the stage overpowering the singer with the squawking. The performers wore thermal undergarments and were given costume pieces to add if it became too cold. The backstage crew wore winter coats under their required safety smocks. Hand warmers were given out to anyone who needed them a set. One crew person on the make-up team wore electric socks to keep her feet warm on the coldest of evenings, yet there was no complaining. Everyone embraced the challenges of the venue.

Being part of the San Francisco Opera's return to live theater was an experience I'll never forget. All 200+ employees worked long hours before, during and after the performances to ensure the success of the production. The Local 706 members worked as a team to meet all the new safety requirements while performing their own show duties. I've learned that we can do what we do anywhere, and under any circumstances, and was grateful to be given the opportunity to do so. We wrapped up our Marin Center Drive-in experience with gratitude to our strong company, and enthusiasm for new ventures in the fall. •



THE FLIGHT ATTENDANT



HACKS



IT'S A SIN



GENERATION



SEARCH PARTY



RAISED BY WOLVES



UNPREGNANT



LEGENDARY



A WEST WING SPECIAL
TO BENEFIT
WHEN WE ALL VOTE



MY GIFT: A CHRISTMAS
SPECIAL FROM
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THAT DAMN
MICHAEL CHE

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SANNA HAIR DEPARTMENT
HEAD
SEPPANEN

LISA PERSONAL
HAIRSTYLIST
DEVEAUX

STEYKINE HAIR
STYLIST
WILLS

TIFFANY HAIR
STYLIST
ANDERSON

CINDY HAIR
STYLIST
SHUTE

TELONA HAIR
STYLIST
WILSON

"RADDOPPIARLO" | OUTSTANDING PERIOD AND/OR CHARACTER MAKEUP (NON-PROSTHETIC)

CONNIE MAKEUP
DEPARTMENT HEAD
PARKER

LISA JELIC MAKEUP
ARTIST
WATSON

STACEY MAKEUP
ARTIST
HERBERT

"THE NADIR" | OUTSTANDING PROSTHETIC MAKEUP

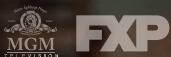
J. ANTHONY SPECIAL MAKEUP EFFECTS
DEPARTMENT HEAD
KOSAR

ANNA MAKEUP EFFECTS
ARTIST
CALI

"BEAUTIFUL"
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8TH ANNUAL MAKE-UP ARTISTS & HAIR STYLISTS GUILD AWARDS

THE GUILD AWARDS GO WORLDWIDE

BY SUE CABRAL-EBERT

More than 20 years ago, the first installation of the Make-Up Artists & Hair Stylists Guild Awards decided to open the competition to artisans everywhere, not just remain solely within Local 706. There is no other awards show like ours. Even though there are phenomenal artists throughout the world, only the MUAHS Guild Awards recognize the unique talents only in our crafts. The Oscar goes to make-up and hair artistry for feature films, the Emmy for television, but the Artisan is awarded to outstanding talent not only in those categories, but for theater, daytime television, commercials and music videos and children's and teens programming. Make-up artists and hair stylists around the world have responded seeking the ultimate recognition—the acknowledgment of outstanding work, voted upon by their peers in Local 706.

Over the years, we had submissions from all over the United States, Canada, the UK, Europe, China, Brazil and Mexico, Australia and New Zealand. Our beautiful gold statue is coveted and appreciated. This year, we live-streamed the 8th Annual MUAHS Guild Awards and it was viewed by an estimated 10,000

From top: Host Anthony Anderson; Red Carpet host Sibley Scoles with Anderson; Local 706 President Julie Socash; Business Representative Randy Sayer.

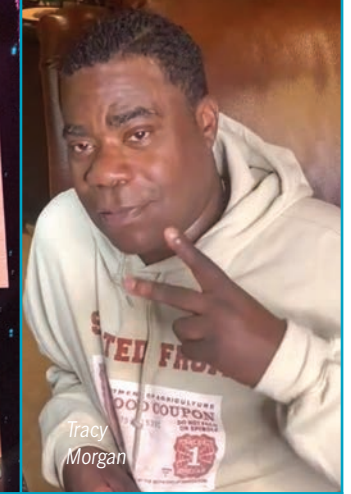
Photos by Greg Grudt/Mathew Imaging



Eddie
Murphy



Presenters Vera
Steimberg and
Stacey Morris with
Arsenio Hall



Tracy
Morgan



Anthony
Anderson



Glenn
Close

people worldwide. The media went crazy with our news and reached 2.2 BILLION (yes, you read that right) audience views. Most of all, our brother and sister artists throughout the world appreciate the ability to be recognized. These international recognitions are supported by not only our product vendors, but also the studios—they provide the funding that allows us to produce the show. Without that support, it just would not be feasible.

Here are a few of the thanks we received from this year's participants:

Mia Neal, *Ma Rainey's Black Bottom*, (IATSE Local 798) *Thank you so much for reaching out, the entire team is very excited about the nomination, extremely grateful and honored!*

Anastasia Cucullo, *Schitt's Creek*, (Canada) *Thank you for all your help with the awards. It was a lovely show and so well done!! Ania (personal hair stylist on*



Angie Wells



MATTHEW D. LOEB
INTERNATIONAL PRESIDENT I.A.T.S.E.



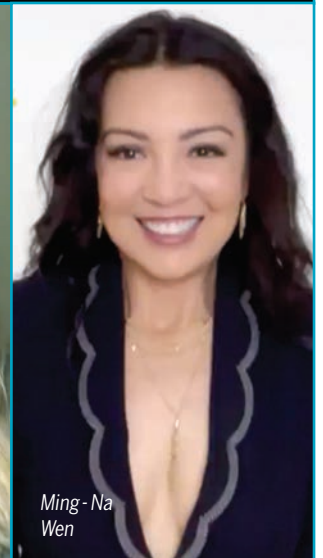
Matthew
Mungle



Terry
Ballie



Scarlett
Johansson



Ming-Na
Wen

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CONTEMPORARY HAIRSTYLING

FOR A VARIETY, NONFICTION OR REALITY PROGRAM

JAYSON MEDINA

DEPARTMENT HEAD HAIR

ABRAHAM ESPARZA

HAIRSTYLIST

NICOLE WALPERT

HAIRSTYLIST

SERGE NORMANT

PERSONAL HAIRSTYLIST - MARIAH CAREY

BRIAN STEVEN BANKS

HAIRSTYLIST

CONTEMPORARY MAKEUP

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

BRUCE GRAYSON

DEPARTMENT HEAD MAKEUP

ANGELA MOOS

ASSISTANT DEPARTMENT HEAD MAKEUP

JAMES MacKINNON

KEY MAKEUP ARTIST

KRISTOFER BUCKLE

PERSONAL MAKEUP ARTIST

DEBORAH HUSS-HUMPHRIES

ADDITIONAL MAKEUP ARTIST

JULIE SOCASH

ADDITIONAL MAKEUP ARTIST

"DAZZLING"

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Mariah Carey's
Magical Christmas Special

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**OUTSTANDING CONTEMPORARY
HAIRSTYLING**

"ELVIS, JESUS, COCA-COLA"

DENNIS PARKER

DEPARTMENT HEAD HAIRSTYLIST

MARIA TERESA CHAVEZ

KEY HAIRSTYLIST

LARRY WAGGONER

DEPARTMENT HEAD HAIRSTYLIST

EMILIO CORTÉS

HAIRSTYLIST

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

"ELVIS, JESUS, COCA-COLA"

ANGELA NOGARO

DEPARTMENT HEAD MAKEUP

LUIS FELIPE MORENO

KEY MAKEUP

LINDA DOWDS

DEPARTMENT HEAD MAKEUP

STEPHANNY MARTINEZ

MAKEUP

**THE
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Cheryl Burke



Michael Cohen

Judith Light



FEATURE-LENGTH MOTION PICTURE - BEST PERIOD AND/OR CHARACTER HAIR STYLING
MA RAINEY'S BLACK BOTTOM
MIA NEAL LARRY CHERRY LEAH LOUKAS TYWAN WILLIAMS



FEATURE-LENGTH MOTION PICTURE - BEST CONTEMPORARY HAIR STYLING
BIRDS OF PREY (AND THE FANTABULOUS EMANCIPATION OF ONE HARLEY QUINN)
ADRUITHA LEE CASSIE RUSSEK MARGARITA PIDGEON NIKKI NELMS



FEATURE-LENGTH MOTION PICTURE - BEST SPECIAL MAKE-UP EFFECTS
PINOCCHIO
MARK COULTER



TELEVISION SERIES, TELEVISION LIMITED OR MINISERIES OR TELEVISION NEW MEDIA SERIES - BEST SPECIAL MAKE-UP EFFECTS
THE MANDALORIAN
BRIAN SIPE ALEXEI DMITRIEV SAMANTHA WARD SCOTT STODDARD



TELEVISION SERIES, TELEVISION LIMITED OR MINISERIES OR TELEVISION NEW MEDIA SERIES - BEST CONTEMPORARY MAKE-UP
WESTWORLD
ELISA MARSH JOHN DAMIANI JENNIFER ASPINALL RACHEL HOKE

Schitt's Creek) and I both won in our category. So exciting!!

Zabrina Matiru, Baby Sitters Club, (Canada) My team and I are really excited to be nominated, and to be participating in the Guild Awards. Thank you so much for organizing the MUAHS Guild show. You and the team did a phenomenal job. My team and I so appreciated being a part of the awards, and we were thankful that the show still went on in spite of the difficulties we are facing at the moment. I hope that you've had time to reflect on your impressive achievement and give yourself a big pat on the back.

Stephen Kelley, Bill & Ted Face the Music, (IATSE Local 798) I want to thank you and the whole team for all your hard work pulling this challenging show off.

Daniel Parker, The Queen's Gambit, (UK) And really thank you all for being so nice and helpful and organising such a great event so beautiful, I am sure it had it's challenges in these very strange times. Great job ... my bar's off to all of you.

Local 706 congratulates and celebrates each and everyone's talents in our rapidly-changing



Jennifer Garner



Doug Jones

A.J. Buckley



FEATURE-LENGTH MOTION PICTURE - BEST PERIOD AND/OR CHARACTER MAKE-UP
MA RAINEY'S BLACK BOTTOM
MATIKI ANOFF SERGIO LOPEZ-RIVERA CARL FULLERTON DEBI YOUNG



FEATURE-LENGTH MOTION PICTURE - BEST CONTEMPORARY MAKE-UP
BIRDS OF PREY (AND THE FANTABULOUS EMANCIPATION OF ONE HARLEY QUINN)
DEBORAH LAMIA DENAVER SABRINA WILSON MIHO SUZUKI CALE THOMAS



TELEVISION SERIES, TELEVISION LIMITED OR MINISERIES OR TELEVISION NEW MEDIA SERIES - BEST PERIOD AND/OR CHARACTER MAKE-UP
THE QUEEN'S GAMBIT
DANIEL PARKER



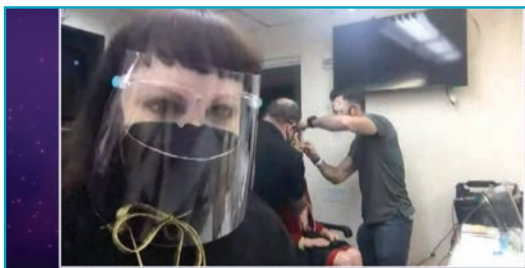
TELEVISION SERIES, TELEVISION LIMITED OR MINISERIES OR TELEVISION NEW MEDIA SERIES - BEST CONTEMPORARY HAIR STYLING
SCHITT'S CREEK
ANNASTASIA CUCULLO ANA SORYS



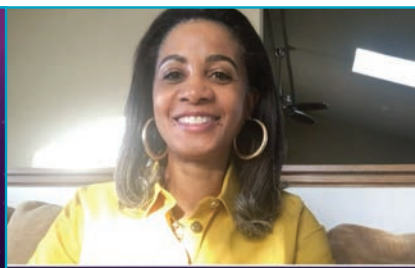
THEATRICAL PRODUCTION (LIVE STAGE) - BEST HAIR STYLING
HAMILTON (AND PEGGY COMPANY)
MARCELO DONARI ROBERT MRAZIK



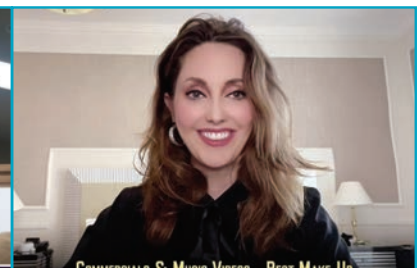
TELEVISION SPECIAL, ONE HOUR OR MORE LIVE PROGRAM SERIES OR MOVIE FOR TELEVISION - BEST PERIOD HAIR STYLING AND/OR CHARACTER HAIR STYLING
HAMILTON
FREDERICK WAGGONER



TELEVISION SPECIAL, ONE HOUR OR MORE LIVE PROGRAM SERIES OR MOVIE FOR TELEVISION - BEST CONTEMPORARY MAKE-UP
SATURDAY NIGHT LIVE
LOUIE ZAKARIAN AMY TAGLIAMONTI JASON MILANI JOANNA PISANI



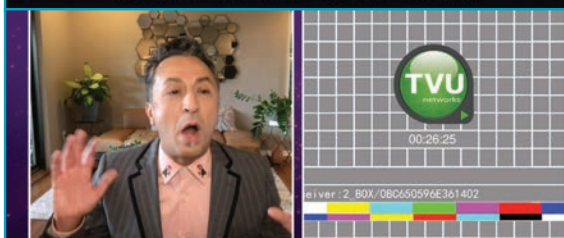
COMMERCIALS & MUSIC VIDEOS - BEST HAIR STYLING
WORKOUT/STATE FARM "CHRIS PAUL & ALFONSO RIBEIRO"
STACEY MORRIS



COMMERCIALS & MUSIC VIDEOS - BEST MAKE-UP
LADY GAGA "911"
SARAH TAINO MIKE MEKASH ERYN KRUEGER/MEKASH



TELEVISION SPECIAL, ONE HOUR OR MORE LIVE PROGRAM SERIES OR MOVIE FOR TELEVISION - BEST PERIOD HAIR STYLING AND/OR CHARACTER MAKE-UP
SATURDAY NIGHT LIVE
LOUIE ZAKARIAN AMY TAGLIAMONTI JASON MILANI RACHEL PAGANI



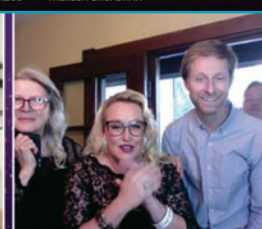
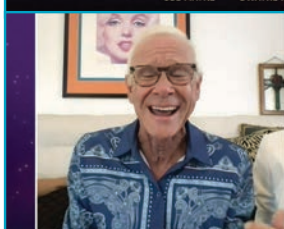
DAYTIME TELEVISION - BEST HAIR STYLING
KELLY CLARKSON SHOW
ROBERTO RAMOS TARA COPELAND



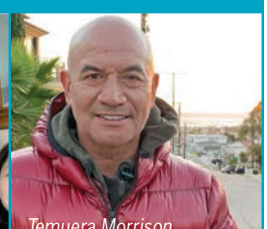
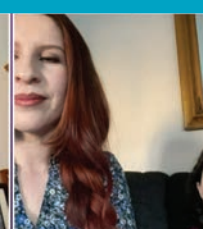
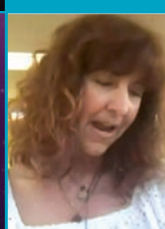
DAYTIME TELEVISION - BEST MAKE-UP
KELLY CLARKSON SHOW
JASON MCGLOTHLIN GLORIA ELIAS-FEILLET CHANTY LAGRANA JOSH FOSTER



CHILDREN AND TEEN TELEVISION PROGRAMMING - BEST HAIR STYLING
ALL THAT
JOE MATKE DWAYNE ROSS THERESA BROADNAX



CHILDREN AND TEEN TELEVISION PROGRAMMING - BEST MAKE-UP
ALL THAT
MICHAEL K. JOHNSTON MELANIE MILLS TYSON FOUNTAINE NADEGE SCHOFENFELD



TELEVISION SPECIAL, ONE HOUR OR MORE LIVE PROGRAM SERIES OR MOVIE FOR TELEVISION - BEST CONTEMPORARY HAIR STYLING
DANCING WITH THE STARS
KIMI MESSINA JANI KLEINBARD REGINA RODRIGUEZ ROMA GODDARD

Temuera Morrison

world. Encourage your fellow artisans to submit their work, no matter where in the world they work. •

VIRTUAL GALA

The hybrid virtual gala was held on Saturday night, April 3, 2021. Emmy- and Golden Globe-nominated actor, Anthony Anderson (*black-ish*) hosted. Sibley Scoles, co-host of *Access Hollywood Weekend*, hosted the red carpet.

Winners in the Feature Motion Pictures categories include *Birds of Prey* (and the *Fantabulous Emancipation of One Harley Quinn*), *Ma Rainey's Black Bottom* and *Pinocchio*. Television series winners include *Bridgerton*, *The Queen's Gambit*, *The Mandalorian*, *Schitt's Creek*, and *Westworld*. For the categories in Television Special/Motion Picture Made for Television, winners include *Hamilton*, *Saturday Night Live*, and *Dancing with the Stars*.

Daytime Television winners include *The Kelly Clarkson Show* for both hair and make-up categories. Children/Teen Program honors went to *All That* in both categories. The theatrical award went to *Hamilton*. Commercial/Music Video awards were presented to *Lady Gaga 911* and *Workout/State Farm Chris Paul and Alfonso Ribeiro*.

Award-winning actor Eddie Murphy received this year's Distinguished Artisan Award, celebrating the prolific spectrum of his versatile four-decade acting, directing and producing career on screen and television. Presenting the award to Murphy was Arsenio Hall, star of Murphy's recent movie *Coming 2 America*.

Additional presenters included Jennifer Garner (*Yes Day*), Judith Light (*The Politician*), Ming-Na Wen (*The Mandalorian*), Maria Bakalova (*Borat Subsequent Moviefilm*), Cheryl Burke (*Dancing with the Stars*), Temuera Morrison (*The Mandalorian*), Doug Jones (*Star Trek: Discovery*), A.J. Buckley (*SEAL Team*), and Michael Cohen (*Henry Danger*).

Matthew Mungle, Oscar-nominated and Emmy-winning make-up artist, was honored with a Lifetime Achievement Award for Make-up, celebrating his award-winning career. Presenting the award to Mungle was eight-time Oscar nominee Glenn Close.

Emmy-winning hair stylist Terry Baniel received the Lifetime Achievement Award for Hair Styling, presented by Oscar-nominated actress Scarlett Johansson.

"Season 2 of **THE MANDALORIAN** proved to be
ONE OF THE MOST AMBITIOUS SEASONS OF TELEVISION IN RECENT MEMORY."

IGN / Laura Prudom



MAKE-UP ARTISTS AND HAIR STYLISTS GUILD AWARD
WINNER BEST SPECIAL MAKE-UP EFFECTS

AMERICAN FILM INSTITUTE
WINNER TOP 10 TELEVISION
PROGRAMS OF THE YEAR
AFI AWARDS

F O R Y O U R C O N S I D E R A T I O N
I N A L L C A T E G O R I E S I N C L U D I N G
OUTSTANDING PERIOD AND/OR CHARACTER HAIRSTYLING
OUTSTANDING PROSTHETIC MAKE-UP

STAR WARS
THE
MANDALORIAN



Thuso Mbedu as Cora



A JOURNEY ON THE UNDERGROUND RAILROAD

MAKE-UP

BY DONIELLA DAVY

DEPARTMENT HEAD MAKE-UP

For Barry Jenkins' adaptation of Colson Whitehead's novel, *The Underground Railroad*, he envisioned subtle make-up that could express a thousand words. Typical "period piece" skills were called for, including fake facial hair (both lace and hand-laid), airbrush tattoo cover, staining teeth and nails, and filling in modern facial piercings with Dermaflage or Pros-Aide cream. We ran into numerous micro-bladed/tattooed eyebrows, and used Jordane and Sian Richards tattoo cover to paint hair-thin strokes of skin tone right into the tattooed areas. To de-sculpt the brows even more, we used felt-tip eyebrow pens to paint individual stray hairs around the brows.

I don't consider myself an expert (like at all) in the art of fake facial hair, and I relied heavily on the seasoned expertise of Douglas Noe, Ren Rohling and Teresa Vest. We worked out of Jane Galli's huge lace piece collection that has grown throughout her badass career of Westerns and period pieces. I had Rachel Geary create a custom mustache and pointy goatee for the character of Jameson, played by David Wilson Barnes, which totally transformed him into the evil bastard that he portrayed.

Because of the extremely hot and cold humidity that we experienced in Georgia, and the subsequent wilting of facial hair and melting of glue, I had facial hair anxiety that would make my heart pound in close-ups. Douglas, Ren, and Teresa shared their collective wealth of knowledge with me and the rest of the team, and made sure everything turned out beautifully, as we all became stronger at our craft.

Continued on Page 35

HAIR

BY LAWRENCE DAVIS

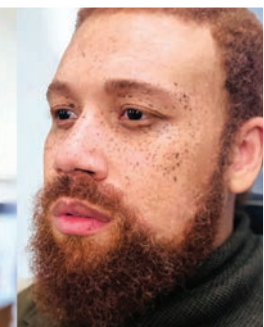
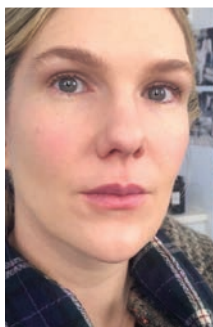
DEPARTMENT HEAD HAIR

When I first heard of *The Underground Railroad* project, I was definitely interested but thought that the project was in post-production and had been filmed already. I got a call from Barry Jenkins and was asked if I was available to do this project and I immediately jumped at the opportunity. Once I read Colson Whitehead's novel, I knew this was meant to be and that Barry would bring forth an amazing visual that would never be forgotten.

In my research, I could only find most black-and-white pictures on the internet but I knew that bringing this ahead in color would have much more of an impact than the online visuals.

The story tells of the survival and the journey of Cora, an orphaned slave girl who had to fend for herself. It tells of her journey as a runaway and what she went through to gain her freedom. As the Department Head Hair, it was my responsibility to bring forth the story as organically as possible. Using mostly natural human hair wigs and the natural hair of my actors, my job was to establish their looks and transform each of them.

Continued on Page 35





Opposite page, top three rows: Before and after shots of the cast; Thuso Mbedu (center) at the beginning of the journey. This page, from top: Mbedu in her new world; Department Head Hair Lawrence Davis and Mbedu; Department Head Make-up Doniella Davy (left) and the make-up team.

HAIR *Continued from Page 33*

In episode 2, Cora emerges from the underground railroad in North Carolina and she sees a world that she has never seen before. She sees tall skyscrapers, she encounters Black people who have straight hair, Black people who are dressed well and Black people who are free and educated.

After merging into this world, I had the task of maintaining Cora's straightened, naturally curly hair in 99-degree weather, as well as all of the Black women in this episode. This is where I was able to bring out synthetic wigs and use them among the background actors to save time and labor.

One of the most helpful things about working with a well-organized production is that you get to meet your cast in advance. Meeting and collaborating is what puts everyone on the same page and therefore, everyone is comfortable with the finished product.

Having an amazing team who's knowledgeable of the period is very important for the success of the show. Key hair stylist Antonio Tee White had the perfect approach and was able to produce great styles for most of the male cast, both leading and supporting. Merging facial hair that was done by our amazing make-up department was what brought it all together.

Hair stylist Philonese West, Dayvid Wilson and Christy Miller were also major contributors to this project. •

MAKE-UP *Continued from Page 33*

A challenging facial hair-related mission was the lengthening of Joel Edgerton's beard for his portrayal of Ridgeway. Until his beard grew to the length we envisioned, I had to hand-lay hair into his short beard, and then use an iron to marry that texture with his real beard hair. This was the first time I ever did this, and Kirsten Coleman's diligent assistance and second pair of eyes and hands were integral to the success of this task. It was a really happy day when his beard finally reached its goal length.

For Joel's character, you'll notice a slow and steady deterioration of his appearance as he obsesses over his pursuit of Cora, played by Thuso Mbedu. I expressed this with redness around his eyes, thin layers of dirt built up in his pores, and wilding out his beard.

To portray Cora's ever-fluctuating levels of fear and hope, I adjusted the warmth and amount of foundation I used on her, adding more warmth or more ashiness to serve as a visual representation of her state of mind. Her scar above her left eyebrow was made from Pro-Aide cream out of a syringe, which was a fantastic idea from Douglas.

Barry Jenkins has a way of balancing horrific imagery with a tender emotional depth that imprints something



utterly nuanced and haunting on the audience. Most of the SFX make-up is subtle, but there were a few times when Barry wanted to express full brutality. The burning of Big Anthony, played by Elijah Everett, was one of these moments. Douglas Noe and Andre Freitas created prosthetic pieces for our actor, and I layered in Third Degree silicone and Pros-Aide scars applied with a syringe. I worked really closely with our VFX supervisor, who would go on to clone much of our work in post so that it covered a wider area of the actor's body.

For the thin and haggard appearance of Jasper, played by Calvin Leon Smith, Ren and I worked closely with VFX to create exaggerated high-contrast contouring on his face and body. The VFX supervisor needed us to paint in this manner so that she could further thin out his body in post.

Adrien Morot built and applied an ultra-realistic lactating breast prosthetic appliance that was rigged to drip milk for the character of Polly, played by Abigail Achiri.

Vincent Van Dyke built swollen and lacerated face prosthetics for the character of Ethel, played by Lily Rabe, which Chris Nelson applied and painted on the day.

I had several pairs of contact lenses created for the show, to reflect current injuries, past injuries and old age, all made by Studio Optix in NYC.

For a scene in which a dozen stunt actors hung from trees, Megan Areford built tongue appliances, which our stunt actors would hold in their mouths so that it looked like their tongues had become swollen and were

*Top (L-R): Aaron Pierre (Caesar) and Thuso Mbedu.
Center: Doniella Davy on set, applying make-up to Mbedu; Pierre.*

"ERIVO
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BECOMES ARETHA
BEFORE OUR EYES"

-ROLLING STONE

Genius: Aretha

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protruding from their mouths. This horrific but accurate detail came about after researching what happens to a person's face after experiencing this particular form of trauma. We had three different sizes/shapes so we were able to appropriately fit them to our actors. Addison Foreman contributed his extremely realistic and highly detailed painting skills to this scene, to portray what each of these hanging individuals' faces had suffered, as did several other talented ATL SFX artists. You won't actually see anything described in this paragraph in the show, but the dedication that the make-up department showcased on this night was profound.

Background is a priority on Barry's films, as he'll spontaneously film these epic close-up "moving portraits" of background actors. The first teaser for this series only consisted of background actors. Thank you to all of the ATL make-up artists who beautifully transformed hundreds of people from 2020 back to the 1800s, and a special thank you to Selena Miller, who made damn sure every single background actor went through make-up and received the proper attention.

I will never forget the time, laughter, tears and silence shared with this talented and kind cast, as my team and I got them ready each day to portray the horrific injustices and profound fortitude and love that defines Black America.

Thank you to everyone who contributed their time and artistry to this project. I was really lucky to have your support, and there is no way I could have pulled this off without Y'ALL. •

The Underground Railroad Make-Up Team

Doniella Davy –

Department Head

Kirsten Coleman –

Co - assistant Dept. Head (run of show)

Douglas Noe –

Co - assistant Dept. Head (Episodes 1, 2, 10)

Ren Rohling –

Co - assistant Dept. Head
(Episodes 3, 4, 5, 6, 7, 8, 9)

Teresa Vest –

Make - up Artist

Selena Miller –

Background Supervisor

theguardian

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Karen Bartek

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

Tricia Sawyer

MARVEL STUDIOS

WandaVision

Disney+



Opposite page: Finn Jones and Hailee Steinfeld.
Below: Samuel Farnsworth

DICKINSON COMES ALIVE

BY SUZY MAZZARESE ALLISON

HAIR DESIGNER

Designing hair styles for *Dickinson* offered many unique opportunities. The story is about an eccentric forward-thinking young girl. The time setting is the mid-19th century. The dialogue, music and choreography were all very modern present day. The challenge came in presenting images that took the audience back to an early era yet doing so in a way that could captivate viewers and tell the story in a contemporary and relatable way. Victorian ladies' hair styles are limited to either a center part or combed straight back. Additional applied hair such as braids, falls, low buns and stuffing was also commonly used by Victorian ladies. I stayed true to this formula to authenticate the period but relied upon a modern-day approach to hair styling. Simple low buns, braids, soft curls and beach waves are all hair styles we see today. These details were arranged in the silhouette of the 1850s.










The background actors were important to keep the audience grounded in the period. Inset (L - R): Ella Hunt and Hailee Steinfeld.



Hailee Seinfeld (Emily) proved the perfect experiment for this crossover combination. Hair stylist Josh Gericke kept the Victorian line by use of a simple center part, a low bun at the nape and sometimes loose soft flowy waves. For “Split the Lark,” Josh styled a half up and half down formal look. This rare appearance for Emily was not overly structured and added to the naïveté of a character outside of her preferred surroundings. In Emily’s hair, we see the best of both modern carefree hair and Victorian propriety.

Sue (Ella Hunt) offered the fun of Victorian romanticism with curls and braids embellished with authentic antique combs. Celluloid accessories were in production by the late 1850s, so no sea tortoises were harmed in the making of *Dickinson*.



(L-R): Toby Huss and Jane Krakowski

Mrs. Dickinson (Jane Krakowski) kept a consistent matronly style. Jane and I realized that her signature Hollywood blonde hair and teased volume would bring the modern elements needed to keep her character fresh and humorous and less dowdy. The collaboration couldn't have worked better.

I designed the character Lavinia, Emily's sister, played by Anna Baryshnikov, to look youthful and bubbly with period curls that bounced with her movements, which made my contribution to her comedic performance so fun to be part of.

The men's hair for the show was kept more period-correct. I used side parts, pin-curled ends and flat crowns. Instead of a greasy unwashed texture, I kept all the men's hair soft and dry, attractive and sexy. Austin (Adrian Enscoe) looked smart in an upswept cavalier style with forward brushed pin curls framing his finer features. Samuel (Finn Jones) had naturally curly hair that bounced right into place with a side part.

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The background actors were an important element needed to keep the audience grounded in the period. The attention to correct period detail was unwavering. Greasier pomades were used in all the men's curled hair. Full rounded styles for the women, considered unattractive to today's eyes, came to life in elegant splendor for the parlor parties hosted by Sue. The barn dance featured a full African American ensemble. All of these dancers were authentic by using natural textures in wigs and hair in true mid-19th century silhouettes. This was accurate for the time because all races pursued the same fashions of the day. For "Split the Lark," the singers' and musicians' wigs were pincurled or crimped with antique marcel irons heated in an oven. My team revived these old techniques in order to present a chance for the viewers to really time travel.

I'd like to thank AppleTV for this incredibly fun challenge. I'd also like to thank the hardworking team of hair stylists Erin Kennedy Lunsford, Valerie Gladstone, Stanley Tines, Handri Gunawan, Josh Gericke Haley and Victor DeNicola. And last, but not least, thank you to the make-up department, headed by Ande Young for collaborative partnership and amazing art that she and her talented team contributed to the project. I invite everyone to watch the series and I hope you find it as pretty as we do. •

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LESLIE CARON PIXIE CUT TO HER
HAIRBAND-EMBELLISHED ‘60s
CAREER-WOMAN BOB ARE
WORTH THE PRICE OF ENTRY”

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Uncle Frank

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FOR LOVING ACCEPTANCE”

VARIETY

“WELL-CRAFTED”

The Boston Globe

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This page: Aretha Franklin (foreground), played by Cynthia Erivo, rehearsing with backup singers (L to R) played by Kameelah Williams, Patrice Covington (as Erma Franklin) and Erika Jerry. Opposite page: Make-up artist, Terrell Mullin (L), provides touch-ups for Cynthia Erivo.



BEHIND THE SCENES WITH **GENIUS: ARETHA**

BY LOUISA V. ANTHONY & MARIETTA CARTER-NARCISSE

DEPARTMENT HEADS HAIR AND MAKE-UP

Timing is everything. Black Lives Matter shifted and impacted our world not only globally as humans but as an industry. For the first time in Academy Awards history, the world witnessed two African American women (Mia Neal and Jamika Wilson, along with make-up artist Sergio Lopez-Rivera) take home the Oscar for Best Achievement in Makeup and Hairstyling for *Ma Rainey's Black Bottom*, a project produced and starring an all-Black cast led by the incomparable Viola Davis. Like Davis, Aretha Franklin broke barriers and boundaries with her voice. Franklin was and *is* the undisputed 'Queen of Soul' whose musical prowess can only be described as one thing—GENIUS.

A life so lush and rich that those who inhabited Aretha's space over the decades required command and respect. Marietta Carter-Narcisse and Louisa V. Anthony, the masterful Department Heads Make-Up and Hair, were appointed with the task of building and constructing the fashionable styles from those decades for *Genius: Aretha*. How did it all launch into action? Carter-Narcisse and Anthony reminisce on how they collectively waded their way through the *Genius* world of Aretha Franklin.

This page: C.L. Franklin (Courtney B. Vance) speaks to reporters in front of his home. Opposite page from top: Hair stylist Coree Moreno (L) with Erivo; Franklin makes a statement in support of the Civil Rights movement. Her agent, Ruth Bowen (R; Kimberly Hébert Gregory), stands by.

How did *Genius* find its way to you, or did you find your way to *Genius*?

Marietta Carter-Narcisse: It's so interesting because it came to me from two different directions. First, my girlfriend in Atlanta said they were looking for somebody to be the department head of this show. I'm like, "Yeah, you know what, I'm going to pass on that." She called again after a couple of months and said that there was nobody here who's going to be available to do this. Then she said she was just going to put my name in the hat. A little while later, I got another call, this time from my friend and mentee, Angie Wells (who did Carrie Mulligan's make-up for *Promising Young Woman*) inquiring if I was available to travel. I told her I couldn't travel at that moment with my son. Angie told me the director (Anthony Hemingway) really wanted someone who could do period pieces. The next thing I know, Hemingway was on the phone. We had a conversation as though we had known each other for years. He just seemed like the kind of director I could reach through the phone and just hug right away. We had this great conversation, and he said, "I just got to run it by the line producer and showrunner, but the job, it's yours." Never in my wildest dream did I ever think that I would be having a career in film and television that would even reference the life of Aretha Franklin! Although, at one point, I went to live in Europe and was traveling with The Commodores. They were performing at Midem in the south of France, and I ended up on a flight from Paris to Nice with Aretha and her sisters [Carolyn and Erma]. As a little girl from a little island in the Caribbean, these are the things dreams are made of.

Louisa V. Anthony: I saw the job on the internet and a few of my colleagues called and told me they referred me to *Genius: Aretha* because of my experience in period hair styling. I sent my résumé in and I was interviewed. To God be the glory, I was hired! I was raised on Aretha Franklin music, so when the project came to me, I was jazzed; I couldn't turn it down. I just felt her music was so much a part of my life and my family's life, I knew I really wanted to do it. I wanted to represent her in a way that I thought would really do justice, but keep it as close to history as we could.

What was the source material and historical context used to recreate looks ranging from her youth in the '40s to television appearance in the '50s (*The Steve Allen Show*) to the Civil Rights movement, headlining in Vegas and all the way up to the performing "Nessun Dorma" on the Grammys? How much collaboration was there with the director in that regard? Is it normal to collaborate with the director, or are you often left up to your own vision?

Marietta: A lot of times, when it comes to hair and make-up,



directors are specifically vague. So, at the end of the day, you don't know what the hell they're talking about. It's such a nondescript topic for a director unless they have worked their way up through the ranks where their careers have been integrated already with make-up, hair and wardrobe.

Anthony worked his way up from being a production assistant to a director, and I think that gives you a whole different perspective as to the importance of the departments that help bring your vision to life. He was very, very specific about the looks, and I loved that about him. Anthony created a look book of the characters that he specifically wanted referenced. The first thing he did was give me a color palette. Each decade was broken down into its own specific color palette. Then, from there, we researched and pulled additional photos because a lot of stuff was in black and white. So, we pulled additional photos coupled with my knowledge of the decade. This was unique to Anthony's method of working. He came with the direction for the project that he wanted, and it wasn't a guessing game. Do you know what I'm saying? The hard part about this kind of story is you're not just creating the musician of that era. You are matching up and creating the essence of a real-life person.

The only other director that I ever worked with that I felt was like that was Joel Schumacher. Joel Schumacher would come in the make-up trailer in the morning and knew my name, my baby's name and my baby's nanny's name. Anthony was personable like that. I could text him, and I'd get a response right back. He was a director that was very, very involved but gave me enough respect for the work I'd already done in this industry, knowing I could deliver.



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Louisa: For us, we just Googled the period or specific genre. For instance, when we went to do the “Amazing Grace” concert, we pulled from the actual concert footage and would freeze frame for details of the hairdos, specific people in the choir, at the church and things like that. Then, we tried to recreate segments of that footage.

Part of your job as a hair stylist or make-up artist is being up in somebody's face. What was the challenge of working with numerous directors and filming during COVID?

Marietta: It changed a lot of dynamics. Anthony became the director for most of the episodes; we had Neema Barnette for two episodes and Billy Woodruff for one. As far as COVID, I created a system for myself, my team and a great assistant for our background people with a contact tracing sheet. So, if or when we did have an episode of COVID with the background, all we needed to do was look on that sheet to see which team member would have touched that person. It made it so much easier, you know? On some days, before COVID, I had about 25-30 make-up artists working. During COVID, the most I think I had was 12 or 14. Everything was individual for all actors and background. We created our own system, a whole master list where everything was cross-referenced. As a department head, I had an amazing team that worked *with* me, not *for* me, because we worked together. My key was Caroline Monge and Miley Melendez was my “MacGyver” of make-up artists. Oh yeah! She can make lipstick from bubble gum. Terrell Mullin handled all things for Cynthia. A lot of having the right team is the meshing of personalities, with mutual respect for each other and the work we do.

I delegate a lot, because when Anthony changes his mind, you have to think on your feet and be one step ahead. Doing two and three different periods in one day requires a certain level of preparation, and I like to do my homework. I read that script and break it down, knowing that the looks for the background are sometimes much more important than the leads because if the camera catches the wrong background person, it kills the whole thing. We paid special attention to details like tattoos, ear piercings, nose piercings, nail shades, nail lengths, sending out memos on a regular basis to background cast regarding no stilettos, square nails, none of that kind of stuff. No embellishments. All of that stuff had to come into play, and those aren't things you normally think of on a daily basis.

A large portion of the series takes place in the '60s. Did you use any looks originating from The Supremes, Diahann Carroll or other historical references?

Louisa: Absolutely. Coree Moreno took charge of Cynthia Erivo's overall look style as Aretha, however, my team tried to pull images of anyone popular or recognizable, so people would identify with them quickly, knowing exactly where they were, because they remember those iconic looks. Our biggest challenge is if a wig is not custom made, you don't always get a chance to

From top: Carolyn Franklin, left, (Rebecca Naomi Jones) and Erma Franklin (Patrice Covington) in the Franklin home; make-up artist Marietta Carter-Narcisse with Jones; Carter-Narcisse with Courtney B. Vance as C.L. Franklin; Louisa Anthony with Vance.





From top: Carter-Narcisse and Anthony work on the cast; Anthony with a wig; Rev. C.L. Franklin (Vance) with Little Re (Shaian Jordan) performing a solo at her father's church; Franklin performing "Nessun Dorma" during the Grammys; at the Aladdin Theater in Las Vegas in June 1979.

select the textures that would be indicative of African Americans. In the process, we would have to try to create wigs that don't look too silky or too European in order to make them look real. A wig that is supposed to look like a person's hair creates the biggest challenge when you must recreate textures for African Americans that live at a specific time.

My wig company, Louisa Anthony Hair Goods, has wigs made specifically for this type of work, using Afros or hair that has slightly textured edges and softens out as it goes out toward the ends. One of the reasons I started creating these Afros and textured hair wigs was because it just wasn't available off the rack. You could get something made, but to go and purchase, rent or grab something off the rack, ready to go, was more challenging. Most of the hair products are designed for European hair. They're all silky, straight and soft. Not to mention, a full day on set starts somewhere around 5:00 a.m. and doesn't end until 8:00 p.m. So, the maintenance on wigs is very high and takes a very keen eye to try to keep it looking a certain way throughout the day. Wigs are a ride and look great, but they take a lot of maintenance. It's quite challenging but very, very rewarding.

Marietta, what was the challenge with creating make-up looks that you knew were being shot in black-and-white?

Marietta: In the beginning, when Little Re finds her voice, everything turns to color. All the flashbacks you see in black-and-white, are before she finds her voice; once she finds her voice in the church, that's when that camera does a circular dolly shot, completely around her. She goes gradually into pale pink and becomes pinker and pinker. Then, the camera pans the audience and starts to pick up the colors—she's found her voice. That determines the story, everything prior is in black-and-white. The liner, everything, all of that matters. Whether it be the '50s, '60s, '70s, '80s or our background people, the make-up was done according to how they were dressed. The more upscale they would dress, the more upscaled the look. For the men in the '40s, it was mostly clean-shaven or a very, very thin mustache because that was the look of the decade.

Louisa, what advice would you have for your fellow artisans when approaching a prep for a period piece of this nature, and how crucial is it for you guys to work together as a team in order to pull it off without a hitch?

Louisa: It is 100% crucial to work as a team. The acronym for EGO is "Edging God Out." Be sure not to edge God out and to keep the ego at bay while working together. Each person has a unique and powerful gift, and if we allow each person to bring that to the table, we can have a bountiful meal.

What is it about being a hair stylist on a motion picture or a television series that makes your work genius?

Louisa: Be resilient. Don't say no to anything. Where there's a will, there's a way. What creates genius is when you can constantly come up with new ideas and new ways to do things. When you're under the gun and you've got to make something happen, just stay open and know everything you need is already within you. It is just lying beneath the surface, waiting for you to pull it out. •

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The New York Times



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UNDERGROUND RAILROAD

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SAVED BY THE BELL RINGS AGAIN

— HAIR —

BY KIMBERLY BOYENGER

DEPARTMENT HEAD HAIR

As a big fan of the original *Saved by the Bell* series, it was no small hurdle that my first task while up for the job was a hair test with Jessie Spano herself, Elizabeth Berkley Lauren. To make it even more fun, I had just had surgery about 2½ weeks before meeting with Elizabeth. I basically did the hair test with only one arm with full range of motion. I did not want to give up the opportunity I was being considered for, though, because I knew I would be fully healed by the time we started shooting. Looking back, there was no reason to worry. The hair test went so well, Elizabeth and I became instant friends, finding ourselves on the same page for the look that Jessie Spano should have as a mature successful adult (but also still being Jessie). I was thrilled when I received the phone call from executive producer Franco Barrio offering me the position.

I soon met with Tracey Wigfield to start discussing each character and their looks. We started with the original cast, and how they would become more mature versions of who they had been in high school. I immediately went to work designing Mark-Paul Gosselaar's blond Zack Morris wig with the great wig master, Rob Pickens from Wigmakers Associates. For Slater (Mario Lopez) and Kelly (Tiffani Thiessen), little had





Opposite page from top: (L-R) Elizabeth Berkley, Mario Lopez, Tiffani Thiessen and Mark-Paul Gosselaar return from the original cast; Mitchell Hoog; Josie Totah. This page, top row: Alycia Pascual-Peña and Haskiri Velazquez; (from top) Hoog, Totah and Velazquez; Totah; (L-R) Belmont Cameli and Pascual-Peña. Photos by Casey Durkin/Peacock

— MAKE-UP —

BY KATHLEEN KARRIDENE

DEPARTMENT HEAD MAKE-UP

When I got a call from executive producer Franco Barrio about possibly joining the new *Saved by the Bell*, I knew I had to pay attention. Franco is one of those producers who respects the make-up and hair process. He knows how important great artists and great teams are and he gives us what we need to do an excellent job. I have done multiple shows with him and always feel heard and well taken care of. Franco said they were looking for a strong department head that is excellent with all different skin tones. He asked if I would be up to test with Elizabeth Berkley, as she'd tested with multiple artists and had not found the right fit. My show, *The Ranch*, had recently wrapped its fourth season and I was available. We did the test in a beautiful building with floor to ceiling windows overlooking Beverly Hills. It ended up that Elizabeth had gotten my name from multiple make-up artists and hair stylists. It truly is a small world. At the test, Elizabeth and I discussed who Jessie Spano had become since her years at Bayside. She told me she loves glowing, glass skin and big eyes. She asked if we could incorporate that into her character look. The test went well. A couple days later, I was offered the department head job.

I met Kimberly Boyenger while loading into the trailer. We had friends in common but had never worked together. We clicked from the moment we met. Meeting with Tracey Wigfield and our producers to go over each character, we got insight into who they were, whether they were returning or new to the series. Insight that was not yet on the page.

Continued on Page 59

to change on the hair side. We kept Tiffani just as cute as she was on the original show with a soft curl or a really good blow-out. Let's just say Mario looks exactly the same, even without the mullet—we all want a little of what he has, because the guy literally never changes!

The new cast, meanwhile, was designed based on their individual personalities. Lexi, being the most put-together girl in the school, always had different hair styles to go with her rich clothes, and different looks from sweet to fun to smooth to “let's look like I'm going to walk the runway.” (Nailing those quick changes was the biggest challenge for me.) Josie Totah, who played Lexi, had very short hair that she was growing out, so I went back-and-forth collaborating with Rob Pickens again to come up with the perfect wig, champagne beige blonde with roots to suit Lexi's glamorous style.

For Daisy (Haskiri Velazquez), on the other hand, we went with a simpler look, never fussy until she had the house party

Continued on Page 58



HAIR *Continued from Page 57*

to attend in episode 7, and then it was the opportunity for her to let her hair down and show off her gorgeous natural curls! Aisha (Alycia Pascual-Peña) was always going to be in braids, but I wanted to take it a step further and have fun different styles that she always kept up with her stylish clothes. I was fortunate to have Porshawna Mosely on my team. Porshawna was responsible for those beautiful braids (which, by the way, took 10 hours every two weeks to maintain) and the stylish hair styles.

To help out with all the boys in the cast, I was fortunate to have Valentino Agundez on my team as well. I needed a teammate that I had worked with before, who knew how I worked and could keep up. She cut and kept principal Toddman's (John Michael Higgins) hair always looking amazing. For Dexter Darden, too, we kept it clean, with a barber-cut fade that suited Dexter's cool, collected and understated demeanor. Since Jamie Spano (Belmont Cameli) was the son of Jessie Spano, we left his curls in their natural state in homage to his mom's iconic high school look—undone and wherever they fell, they fell.

Jamie wasn't the only offspring in the mix. Let's talk about Mac Morris, the son of good ol' Zack and Kelly. We needed to have him be a younger version of his dad. So of course, we bleached out Mitchell Hoog's hair and gave him a more modern version of his dad's haircut from back in the day. The Morris boys are cute, handsome and preppy with a little bit of sarcasm, and Mac's hair had to reflect that.

Some of my favorite products we used in the show were Oway, a beautiful organic line from Italy that I guess you can say I'm a little obsessed with, along with Virtue products. For textured hair, my go-to is always my Denman brush, my coconut-infused wide-tooth comb, and any Panther and Gummy products. It really depends on the texture of hair and the hair style to what I will use. Also, keep in mind, we will come across an actor who has allergies and sometimes has to use very little to no products at all. My go-to tools are first and foremost, my Dyson blow dryer and my GHD curling and flat irons, and for those small tight curls, I must have my Create Wivv irons!

In all, the diversity of characters and hair types gave us a delightful challenge, and it was a joy to bring to life this new generation of Bayside High. •

Left: Elizabeth Berkley. Below (L-R): Josie Totah and Haskiri Velazquez; special styling.





MAKE-UP *Continued from Page 57*

We then spoke with the cast individually and discussed their thoughts on their characters. Because we have a large diverse cast, I needed excellent make-up artists that could do flawless make-up and make the actors feel comfortable. To that end, I brought on Kati Urszuly and Gina Ghiglieri as my keys. I had Gina do Josie Totah, whose character Lexi is put together and always has flawless make-up, wardrobe and hair. I had Kati do Alycia Pascual-Peña, whose character Aisha likes to play with different make-up looks and try new things. She's also a football player, which made things interesting.

Haskiri Velazquez's Daisy is done by myself or Gina. Her character is focused and always going after her goals. She really doesn't have time for make-up, but she still needs to look great and fit in with the girls that spend time on their make-up.

What was important to me, however, was that the students' backgrounds not factor into their skin care or make-up. When looking at our cast, you can tell who comes from the privileged Bayside and who comes from the less privileged Douglas High by looking at their wardrobe and maybe their pricey cellphone. One may shop for make-up at a fancy department store, and the other at a drugstore. But both can still be beautiful.

Our make-up team enjoys trying different products, always looking for something new or maybe better. And because we have a diverse cast, we have to use different skin care and foundations on each character. I use Chantecaille Future Skin on Elizabeth and lots of Ardell individual lashes. We use Perricone MD Foundation on Haskiri—they have the perfect shade for



The make-up team (above, L-R): Make-up artist Vicky Lee Chan, Department Head Make-up Kathleen Karridene, key make-up Gina Ghiglieri, key make-up Kati Urszuly. Right: Urszuly and John Michael Higgins.

her. Gina uses IT Cosmetics foundation on Josie and strip lashes. Kati uses Make Up For Ever and Urban Decay on Alycia.

Our first season of *Saved by the Bell* consisted of 10 episodes, and we would shoot one episode a week. We were working on our seventh episode when we heard we'd be shutting down because of something they were calling COVID-19. At the time, we had three shows left, and that's only three weeks. We were hoping we could quietly finish. We became diligent about cleaning counters, doorknobs and handrails. Meanwhile, more shows started to go on "hiatus." I will never forget the day that everything changed. We were shooting in the Max, and Franco called me over. He said because of COVID-19, we would be taking a two-week hiatus. That night, we cleaned and covered everything and left Universal for our two-week hiatus.

Sometime in the next week, we were informed that our two-week hiatus would become an extended hiatus. We had left a fully loaded trailer, so when the weather started getting warmer, I became concerned about the make-up and skin care that we had left behind. I got permission to go on the lot and into the trailer and remove any products that would go bad in the heat. They would only give permission to department heads. Kimberly had removed items from the trailer earlier that morning. I arrived at a trailer with no power and packed up and removed all the skin care and make-up and anything that would go bad in the heat. This included my kit and my keys' kits. That two-week hiatus turned into almost five months.

We returned at the end of July. I believe we were the first scripted show to return. When we left, we had one make-up trailer with six artists and one make-up room. We returned to four make-up trailers and one make-up room. We added Vicky Lee Chan and Erin LeBre to our team. I did the same setup in all trailers so we could follow the same COVID protocol. This time, most of us would not be going to set. The trailers

were lined up just outside the stage doors so we could do last looks right before the actors entered the stage. The actors were required to wear KN 95s and shields at all times they were not being filmed. If someone needed to be touched up on set, we had small customized bags for them that lived on the stage. Vicky Lee Chan was on set and she would guide the actor to what needed to be touched up. The actor then did the touch up. She would also set up the make-up stations and clean and store the actor bags in a clean zone that she had created. After we did touch ups in the trailer, we would watch the monitors and send texts to Vicky if we saw something that needed to be adjusted. When we moved onto a new shot, the actors would go to their make-up artist trailer to get touched up.

Kati, Gina and Erin and I all agree that we have never done so many touch ups on a job. And we all dreamt of some day returning to set. The masks were removing make-up and we would touch up just in case the camera saw a piece of them. During our five-month hiatus, editors and producers edited the show and came up with reshoots and pickups for all episodes that were shot. Kimberly and I enjoy a challenge and joke that continuity is our middle name. With the help of our teams, we did it. We shot seven episodes, took five months off, shot three more episodes, pickups, reshoots and inserts on a show that is streamed (aka binge-watched) in one day. So, everything better match. Happy to say that we did it. I'm really proud of this job, proud of my team and proud of this show. •

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Hollywood Wigmakers: Our Unsung Heroes



PART 1: RENATE LEUSCHNER



BY DANIEL CURET
JOURNEYMAN HAIR STYLIST

I wanted to sing the praises of our (sometimes) unsung heroes with a series of conversations illustrating unique contributions and exploring what working friendships have meant to them over the years making wigs for film, TV and theater in Hollywood.

I don't know about you, but without a well-made wig, transforming an actor into the character they envision can take a lot of hair styling trickery. A custom-made wig can instantly transform hair color and texture without damaging the actor's hair and can save on styling time in the chair. They are simply hand-made miracles.

My first department head job was with a Paul Huntley wig. I have since worked with many wigs from many wigmakers. I took my journeyman test borrowing a lace wig from Vivian Walker when she owned the wig stock from MGM and rented them out through Favian Wigs (since purchased by George and Natascha Ladek and still in business). It wasn't until years later that I had the pleasure of having one of many wigs made by Renate. This toupee she made for me still looked a little thick over the actor's slicked down hair and she said to me, "dahrling, you could read a newspaper through

that thing, why don't you try shaving his head?' Sage advise, it did the trick. With more than 61 credits on IMDb and countless of uncredited wigs made, Renate Leuschner has had a roster of actors, hair stylists, make-up artists, producers and directors seek out her talent. She has now retired, closed up shop and offered her wig stock up for sale.

Renate, when did you get your start?

I got my start in Germany. In the theater as an apprentice. First in a beauty salon, then as an apprentice in the theater classified as a "künstlerlehrling" (which means a make-up apprentice and doing everything) for three years. I learned all the period hair styling. My first boss would give me wigs to work

on and had me copy his period work. He taught me how to see the "big picture" in designing for shows. He taught me a lot. In those days, they didn't pay very much. Then I got to do the big shows.

When did you get to Hollywood?

I wanted to see America. I had no intention to stay. In those days, there were immigration programs you could apply for and somehow I got a job at a beauty salon in Chicago which I hated. Through a mutual acquaintance from Germany, I met Ziggy, who did beautiful men's hairpieces. We communicated and he helped me come out west. At 26 or 27, I took the cross country train to Los Angeles. He got me my first job in a wig-styling salon and gave me a few hairpieces to work on. I wasn't a very good wigmaker in those days. I was mostly a hair stylist. He also introduced me to Roselle Friedland, the wig supervisor on *The Carol Burnett Show* and I worked with her and the costume designer Bob Mackie for a few years.

I returned home for vacation and was laid off from that job. Bob contacted me to help an actress with very long hair apply a wig. Later on, the same actress' hair stylist was having problems wrapping her hair under another wig and she asked Bob to "get me that German girl!" That is how I met, and, got to work with Cher for *The Sonny &*

Cher Comedy Hour. She at once said to me, “You are a keeper”.

Besides Cher, are there other memorable clients you would like to share about?

In the beginning, I was mostly working on variety shows. I got the opportunity for a teleplay at Channel 28 with an English actress. I made the wig and did the tests and handed it off to the hair stylist. The next day, they called me in a panic because the hair stylist had restyled the wig from the sleek Veronica Lake look designed to a '40s musical showgirl style. CBS made a deal with Local 706 that I could be “permitted” to apply the wigs backstage until I worked 30 days and took the test to join the TV Roster. After I joined, I got an offer to work on a George C. Scott '30s period film called *Movie Movie* with tons and tons of wigs. Afterward, there was another movie in Vancouver with George. He was great. In those days, the make-up artist was still the head of both departments. This fellow was very upset about a wig design meeting I attended without him. In my ignorance, I asked him, “Do you make, style and fit the wigs? No? Then why did you want to be at the meeting?” He left me alone after that encounter. Working with Barbara Hershey and Bette Midler was memorable as well.

Tell me about forming partnerships with hair stylists and make-up artists.

It has to be a partnership! The first time I met Yolanda was on *Down and Out in Beverly Hills*. It was such a pleasure to work on. Yolanda started calling me for movies and introduced me to Ve Neil. We did a series of films like *Beetlejuice*, *Edward Scissorhands* and the *Batman* films with Jim Carrey's Riddler and Danny De Vito's Penguin and Arnold Schwarzenegger's Mr. Freeze. Those films had a lot of really fun looks. I took care of Cher again for *Witches of Eastwick*, *Moonstruck* and *Mermaids*. Leonard Engelman met her on *Witches* and did such a beautiful make-up on her. I really enjoyed working with Stan Winston on *Interview with the Vampire*. He knew exactly what he wanted. The way we worked together was such a pleasure. I remember Mike Meyers for *Austin Powers* and an odd but interesting film called *The Cell*. I also made wigs for some of the *X-Men* films with a lot of other wigmakers. Robin Williams had such a big head when I brought some wigs to try on him



up in San Francisco for *Mrs. Doubtfire*, I had to cut them in the back to make them fit.

You have to work together. We have to know about the finished hair style in order to make a wig. The hair stylist usually comes for fittings. They have to wrap the hair so I can fit the wig to the way they are going to wrap. Otherwise if the wig doesn't fit, you're in big trouble. For the final fitting, the hair stylist always has to be there. It's always a collaboration to make a wig. After all, a wig can only look as good as the hair stylist that applies it.

I owe a special thanks to Kathy Blondell, Barbara Lorenz, Cydney Cornell and Melissa Yonkey for all our collaborations and patronage over the years.

Do you have a wigmaking philosophy?

Again, wrapping the hair is the most important part. Then creating the plastic wrap “bubble” is second and transferring the bubble to create the block, third. Fourth, by creating the lace foundation, you are halfway there. Selecting the hair color and texture is the fun part. Knowing style direction is a must. Even when you have a platinum wig, you weave a little dark hair to give it life. Color-blending reds is the most difficult. I learned to lightly weave a very bright orange to maintain vibrancy in all type of lighting situations. It is interesting and counterintuitive. With curly hair, for example, adding too much density doesn't allow for movement.

At the height of your shop, how many people did you have working with you?

I didn't have that many. When you get too big, you lose control. I had different ventilators do either the back or top depending on what they were good at. Sometimes I would switch them around.

Tell me about procuring the hair?

Having the right hair is crucial. At first, I got hair from a company in Germany, then the prices went up and the quality went down. Then I used Giovanni and Sons. The Russian hair started coming in (it was really from Poland) and again the prices went up ... the quality went down. Nowadays, it comes mostly from India and Italy. Depending on how the hair is processed, the quality is affected. Sometimes you mix different hair batches trying to blend colors and they can fight



each other. At the end, you want the hair to have life and movement.

How is your inventory sale going?

It's going great and almost all gone.

Thank you, Renate, from the bottom of our hearts for everything you have shared with us ... especially all the kindness, love and support you showed on everyone! •

Partial list of credits for Renate Leuschner

Emmy Nominations

Outstanding Achievement in Any Area of Creative Technical Crafts

The Sonny & Cher Comedy Hour (1971)

Outstanding Hairstyling for a Miniseries or a Special

If These Walls Could Talk (1996)

Danny Collins 2015 (wigmaker as Renata Leuschner)

Kirstie (key hair stylist one episode) 2014

Phil Spector (TV Movie) (wigmaker) 2012

The Amazing Spider-Man (wigmaker) 2011/I

J. Edgar (wigmaker – uncredited) 2011

The Green Hornet (wigmaker) 2008/I

W. (wigmaker - as Renate E. Leuschner) 2007

Fantastic 4: Rise of the Silver Surfer (wigmaker) 2007

Bordertown (wigmaker - as Renata Lueschner) 2006

Little Children (wigmaker: Ms. Winslet - as Renata) 2006

X-Men: The Last Stand (wigmaker - uncredited) 2006

X2: X-Men United (wigmaker - uncredited) 2002

Austin Powers in Goldmember (hair department: KNB effects crew) 2002

Prozac Nation (wigs: additional photography, Los Angeles -

as Renata Leuschner) 2001

The Man Who Wasn't There (wigs - as Renata Leuschner) 2001

The Cell (wigmaker) 2000

The House of Mirth (wigmaker - as Renata) 1999

Austin Powers: The Spy Who Shagged Me (wigmaker) 1999

Mrs. Santa Claus (TV Movie) (wigs: Ms. Lansbury's) 1996

The Rich Man's Wife (wigmaker) 1996

Independence Day (wigmaker - as Renata) 1996

Flirting with Disaster (wigmaker: Los Angeles/San Diego - as Renata

Leufcher) / (wigmaker: New York - as Renata Leufcher) 1995

Interview with the Vampire: The Vampire Chronicles (hair designer -

as Renata Leuschner)/(wig designer: principal wigs - as Renata

Leuschner)/(wigmaker: principal wigs - as Renata Leuschner) 1994

Mermaids (wig designer: Cher - as Renata Leuschner) 1988

Beaches (hair stylist - as Renate Leuschner-Pless) 1987

Moonstruck (hair stylist: Cher) 1987

The Witches of Eastwick (hair stylist - as Renate E. Leuschner-Pless) 1986

Down and Out in Beverly Hills (hair stylist - as Renate Leuschner-Pless) 1985

Mask (hair stylist: Cher - as Renate Leuschner Pless) 1984

Rhinestone (hair stylist) 1983

The Changeling (hair stylist: Ms. Van Devere) 1979

Cher... and Other Fantasies (TV Movie) (hair stylist - as Renate) 1978

Movie Movie (hair stylist)



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In Memoriam

Michael Hancock (1941 - 2021) Journeyman Make-up Artist



Michael Hancock began his artistic career as a technical illustrator in the aerospace industry, then transitioned into an apprenticeship at Warner Bros. in the 1960s. While working there, he came up with a silk-screen process to render a complete full-body tattoo for the movie *The Illustrated Man*, starring Rod Steiger and Claire Bloom.

This process at the time, revolutionized the art of temporary tattoos in the industry. Later in the early '80s, he was invited

to partner with Fred Blau for the movie *Tattoo*, starring Bruce Dern and Maud Adams. In the preparation for the movie, they had to come up with an ink that would last for more than a day. Mike formulated a base for the inks and then went to New York to work with a pigment and dye company to figure out whether to use pigments or dyes. Pigments became the product of choice and because of this formula and its lasting qualities, it saved the company one full day of shooting. Together with Fred Blau, he helped to revolutionize the art of temporary tattoos with their company now known as Reel™ Body Art Ink.

Mike was noted for his work on the films *Black Rain* and *Showdown in Little Tokyo*. Although he primarily worked as Morgan Freeman's personal make-up artist (working together on 20+ films)—his diverse body of work ranged from Clint Eastwood films to TV series like *Kung Fu* and *Vega\$* and the film *Deliverance*. He served as a member of Local 706's Executive Board 1977-80 and was recognized by the IATSE for his 50 years of membership in 2018.

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In Memoriam

Nickole Jones (1975-2021) Trainee Hair Stylist



Sister Nickole Jones was a force of a woman. Her tenacity and conviction for all things beautiful gave way to a very successful career as hair stylist working in both television and film. Some of

her credits include *Young Sheldon*, *The Mindy Project*, *Big Little Lies*, and *NCIS*.

Most recently, she was the hair stylist for the 2020 movie *Valley Girl*. She was nominated for a 2017 Emmy in the Outstanding Hairstyling for a Limited Series or Movie category for *Big Little Lies*.

After a long battle with cancer, on March 25, Nickole passed on with her family by her side. Nickole is survived by her spouse, trainee hair stylist Jennifer Fierros, their four chil-

dren, Rubin, Cielo, Gabriel and Michael; her parents, Cynthia and Michael; her siblings, Jenn and Kevin, and a large extended family and a tribe of loving friends.

Her absence will be felt by everyone who knew her but most deeply by her family.



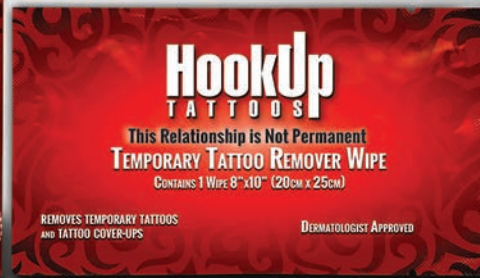
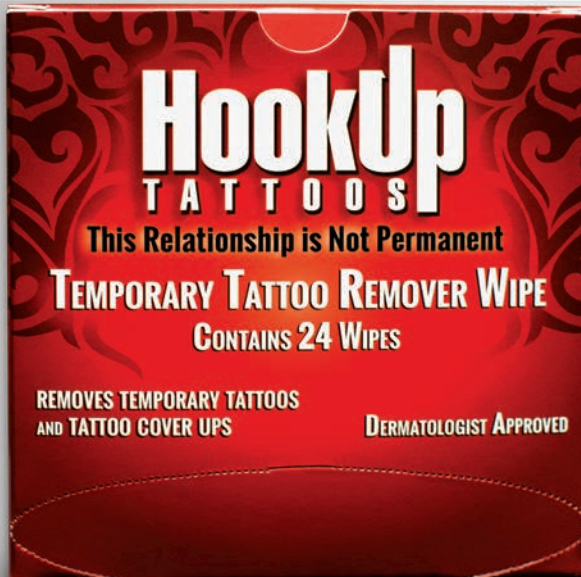
(L-R) Leigh Mitchell,
Bari Dreiband-Burman

Leigh Mitchell (1949-2021) Journeyman Make-up Artist

Leigh Mitchell joined Local 706 in 1977—just as work for female make-up artists began to open up. Originally an actor, Sister Mitchell was hired by Nick Marcellino in the Universal Studio Makeup Department. One of her first assignments was *Dracula*, starring

Frank Langella, with location shooting in Santa Barbara. She worked on many classic television shows: *Falcon Crest*, *Knots Landing* and *LA Law*, earning a Primetime Emmy nomination for that show in 1991. She is remembered by journeyman make-up artist

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In Memoriam

Bari Dreiband-Burman as an “extraordinarily kind, generous and lovely presence in the trailer; she especially enjoyed decorating the trailer, making it feel warm and fun for the holidays.” Leigh loved the organizational aspect of being a department head, and took great pride in running a tight ship.

Leigh retired in 2001 and moved to Oregon with her beloved husband Ron Mitchell, who sadly passed in 2006. She is survived by her brother Richard Pattie.



**Shannon Soucie
(1965-2021)
Journeyman Hair Stylist**

Shannon Soucie, a second-generation member of Local 706, passed away April 19. Shannon’s father Gerald (Jerry), was a well-known and respected make-up artist, as well as serving many years on the Executive Board.

Shannon joined our Local in 1996, and right away established

herself as a hair stylist one could count on. Whether working on principals, supporting players or background performers, she brought a quiet, efficient work ethic to her craft, making her a valuable team player.

Her credits include *Alpha Dog*, *Primary Colors*, *Man in the Moon*, *The Last Samurai*, *Night at the Roxbury*, *The George Wallace Story*, *JAG*, *Lois & Clark* and *Sliders*. For her work on the Disney special *Geppetto* (2000), Shannon earned an Emmy nomination in the category of Best Hairstyling for a Miniseries, Movie or Special.

Shannon had been helping on the CBS hit series *NCIS* from the beginning, and with the start of Season 3, she became a regular part of the show’s hair department, staying for 15 seasons until her passing. Carla Dean, the show’s Department Head, Hair said Shannon was “always happy and smiling, wanting everyone to be okay,” adding “she was the best haircutter.”

In her free time, Shannon was an avid player in women’s softball, playing the position of short stop. She was very proud of the fact her team won several division championships over the years. Anyone on the *NCIS* set will tell you about her love of baseball, and how she could carry on a conversation about the sport with the best of them.

Shannon is survived by her brother Mark, a studio electrician.

—Michael F. Blake



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Left to right: Sheryl Blum, Bella Heathcote, Jack Reynor and Mary Ann Valdes on the set of the period TV drama, *Strange Angel* in 2018 about the real Jack Parsons, rocket engineer and chemist, who invented the first rocket engine. He also dabbled in the occult. This scene is a dream sequence where he envisioned his rocketry experiments had paid off, and he and his wife were at a high-profile celebrity party. That gave the hair stylists the opportunity to use wigs, extensions and product in order to transform day players and background artists into period looks. It was shot at the Woodbury home in Altadena, and featured a collaboration of costume designer JR Hawbaker and Department Head Hair Mary Ann Valdes, combining hair designs with stunning hats and wardrobe.

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