

MAKE-UP ARTISTS & HAIR STYLISTS GUILD

THE ARTISAN

WINTER 2022

REINVENTING
DUNE



"IMMACULATE
CRAFTSMANSHIP."

ADAM NAYMAN, THE RINGER

BEST PICTURE

**BEST MAKEUP
AND HAIRSTYLING**

MAKEUP, HAIR AND PROSTHETIC DESIGNER /
MAKEUP DEPARTMENT HEAD
DONALD MOWAT

PROSTHETIC DESIGNER FOR
BARON HARKONNEN
LOVE LARSON

KEY PROSTHETIC MAKEUP ARTIST FOR
BARON HARKONNEN
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WINNER

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WINNER

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Audience Award

WINNER

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**BEST PICTURE
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**BEST MAKE-UP AND
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Wakana Yoshihara
HAIR & MAKEUP DESIGNER

Sian Wilson
HAIR & MAKEUP CO-DESIGNER



Sign up at FocusInsider.com for exclusive access to early screenings, film premieres and more.
For more on this film, go to FocusFeaturesGuilds2021.com.

TKBC

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Cover: Dave Bautista as Beast Rabban Harkonnen in *Dune*. Photo courtesy of Warner Bros. Entertainment Inc.



"Individually we are one drop but together we are an ocean."

—Ryunosuke Akutagawa

Sometimes it is easy to forget that to accomplish great things or create extraordinary work in any industry, it takes a collective group of people. At times, people work alone on certain facets.

Other times, there are groups planning and executing their segments. Eventually, the whole plan comes together. Like a puzzle in a thousand different pieces which is daunting when you first start working on it, you can then execute a plan where one person may start with the outer edges, then another may help with other sections, where pretty soon you start seeing it all come together and the puzzle is complete.

So much has been talked about when it comes to teamwork and groups coming together for the common good. Unions use the words solidarity and unity to describe how goals are accomplished for its many members. We recently saw firsthand how solidarity, unity, and teamwork were used to accomplish important goals to help each and every union member's quality of life, regardless of classification. One thing that has not been talked about as much however, is how people who might not have been involved or leading the way really stepped up at the right time and made a difference.

When looking back and trying to dissect what the catalyst is that makes a difference to affect change, it needs to be recognized that it takes more than your elected leaders and the usual core group of members to step up. It also takes a broader circle of people and for those in charge to delegate and give others the opportunity to take the lead.

Many department heads can probably remember the first time they were given the chance to run their first show. Most likely, many had lots of experience as assistant department heads, thirds, running background and all other jobs in between. Perhaps they got lucky and were in the right place at the right time. Either way, someone gave them a chance and when most got that opportunity, they were able to excel. It is vitally important whether you are a department head, a day checker, a personal or whatever your position is that when called upon to do the job, you are ready. Be prepared and don't be afraid to ask for help or be honest in what your strengths and weaknesses are. Don't be surprised if you are passed over for work if you claim you have the skills that you really don't, and you are not brought back. It is always preferred to give someone a chance because they were honest and voiced that they needed some guidance. Many artists are very generous with sharing their time and talents and will gladly help someone hone their skills when the time is right. It is all about doing the work and actually taking the time off the clock to prepare. Honesty, a good attitude and work ethics will give you an advantage.

Every pilot had a first flight, every surgeon a first operation, every teacher a first class. For those who are already in a position of leadership, sometimes it's about giving someone a chance to advance. Remember, there are many wonderful Brothers and Sisters who may be the perfect fit for your new project or a leadership position.

As a group, we have a wonderful advantage and a huge pool of people to help accomplish all our goals. By being a part of our Locals and the IATSE family, we are truly union strong.

JULIE SOCASH
President

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BEST MAKEUP AND HAIR STYLING

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CO-HAIR DEPARTMENT HEADS

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Succession



Hacks



The White Lotus



Scenes From A Marriage



Station Eleven

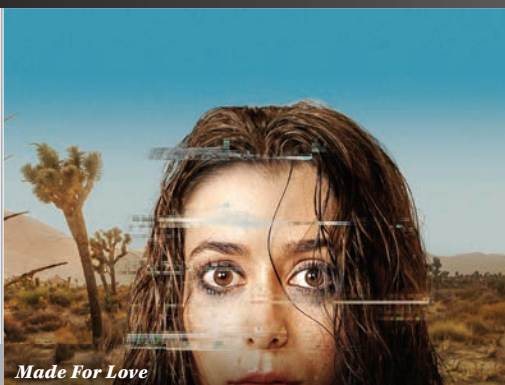


In Treatment

FOR YOUR MUAHS A



The Sex Lives Of College Girls



Made For Love



South Side



Titans



Oslo



Euphoria Part 2: Jules



And Just Like That...



Mare Of Easttown



Insecure



Landscapers



Curb Your Enthusiasm



The Nevers

WARDS CONSIDERATION



Gossip Girl



Genera+ion



Doom Patrol



A Black Lady Sketch Show



We're Here



Legendary

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Norma Rae Was Actually Crystal Lee Sutton



Crystal Lee Sutton (née Pulley) was born on December 31, 1940. Both her parents worked in the mills and, starting in her early teens, so did she. Early on May 30, 1973, the J.P. Stevens textile mill in Roanoke Rapids, North Carolina, fired 32-year-old Crystal Lee Sutton. Before Sutton left the plant, she climbed atop a table on the shop floor and raised above her head a simple piece of cardboard with the word “Union” scrawled on it,

turning very slowly in a circle so that all of her co-workers could read the sign. She is my hero ... she is a legend.

Sound familiar? It should. It was an Academy Award-winning movie. Norma Rae was played by Sally Field who won an Oscar for her efforts. What you don’t know is that the real Norma Rae was a single mom, strong willed and hardworking. For decades, J.P. Stevens called the shots in Roanoke Rapids, paying poverty wages to their crews and dealt with truly deplorable, unsafe working conditions. Many workers lost fingers, inhaled cotton dust that can bring on “Bysinosis,” a disease of the lungs, and workers were inhaling vegetable fibers such as flax or hemp while at work. Cotton dust is VERY harmful to human lungs and creates serious respiratory problems. It also causes bronchitis and asthma attacks. Many of the workers at J.P. Stevens lost their hearing, due to deafening clatter of the loud machinery constantly moving. It was an awful situation for so many. J.P. Stevens was vehemently against unions. He planned to buy any and all small textile mills in the area just to close them down, taking out the competition.

While at work, Sutton saw a flyer announcing a union organizing meeting. She had no previous experience or any associations with unions. Basically she had no knowledge of a resistance, but she did have a long-harbored resentment toward J.P. Stevens for the power the company held over families in her hometown. J.P. was a powerful man, a bully, and no one wanted to get in his way. If you did, it would come at cost ... losing your job.

Sutton attended her first union meeting in a small African American church, and was one of only a handful of “white workers.” But then things changed. Sutton’s presence at meetings and in the mill (wearing the biggest union pin she had) was also noticed and many workers felt intimidated by the company, that they could lose their job if they didn’t follow what the big bosses wanted.

For all workers, Black and white, who showed any interest in or any support of the union ... well, let’s just say it was intimidation at its best. Workers were scared, and many of them feared their boss, they knew they would be fired if they didn’t follow orders.

Sutton began hosting union meetings at her home, balancing her responsibilities as a mother with her union activism, as many women were compelled to do in the 1970s. Management decided to post a four-

page letter, addressed to the mill workers on the company bulletin board. The letter implied that the union was a “front for a Black Power movement that would take over the town.” The bosses knew the union could bring charges against them before the National Labor Relations Board (NLRB) for posting these racially inflammatory messages on company property,” Dave Moody tried to stop her.

Crystal Lee Sutton would not be deterred. A few days later, as co-workers shuffled into the cafeteria for their dinner break, Sutton took advantage of a quick distraction and she was able to have attention diverted away from the board—she was able to copy the letter. When the general supervisor Mason Lee ordered her to stop, she replied, “Well, Mr. Lee, I didn’t know you knew my name” and continued to copy. He threatened to call the police. She laughed and said, smiling at him, “Mr. Lee, I am going to finish copying this letter, and then, I am going to eat supper.” Sutton copied the letter word for word in front of them. When she finished, she tucked the paper inside her shirt, certain that “Nobody will get it down there.” After supper, Sutton was berated for using the pay phone on “company time.”

Crystal Sutton refused to respond to accusations. Lee shouted at her to leave the plant. Uncertain, Sutton insisted that she return to her workstation to retrieve her purse. The men offered no objections and she stormed back to the shop floor. Supervisors followed her, joined by a security guard and a police officer. Out of sheer frustration Sutton scrawled one word, “Union” on a piece of cardboard. She climbed up on her workstation and held the sign above her head. As she slowly, and purposely, turned in a circle, workers began shutting down their machines and raising their hands in the “Victory” sign. One boss ordered her to come down, but NO ONE laid a hand on her.

Although she was fired, met with threats and arrested, Sutton helped workers at J.P. Stevens win the right to be represented by the Amalgamated Clothing and Textile Workers Union (ACTWU) in 1974. In 1977, she was awarded back wages and her job was reinstated by court order. Because she had moved out of the area, she chose to return to work for just two days.

Crystal Lee Sutton was a 33-year-old mother of three when she worked in the plants, earning \$2.65 an hour, folding towels. She is a hero for all union members, and a legend who taught us the way. I wish I could have met her in my lifetime. She inspired me and so many workers all over the globe, as a union organizer, a mother, a warrior. Throughout the remainder of her life, she continued to be an outspoken advocate for unions and working people. She was a brave, strong woman who, over the years, advocated for many union members around the globe. Crystal Sutton was a true inspiration to so many, including me. The fact that she was a woman in the 1970s leading a struggle of thousands of textile workers against very powerful, mean, anti-union mill companies, who inspired workers of color and white workers as well, speaks to her incredible strength and will. I am in awe of Crystal Lee Sutton. She was a force of nature and a strong woman who stood up for others when no one else did. Following a long battle with cancer, Crystal Lee Sutton passed on September 12, 2009, at the age of 68. Crystal Lee Sutton led the fight and fought for so many workers’ rights. What an inspiration, and a true hero. We are reminded of these fights today, as we are going into a possible strike. We will continue the fight for better working conditions, reasonable rest and NO Fraturdays! I know Crystal will be watching over us!

We will STAY STRONG and UNITED Brothers and Sisters!

KIM M. FERRY

Vice President/Director of Communications, IATSE



Crystal Lee Sutton
with Sally Field

FOR YOUR CONSIDERATION
BEST MAKE-UP & HAIRSTYLING

“The make-up and
hairstyling here bears
such accuracy that
Stewart disappears
into character”

THE FILM STAGE

WAKANA YOSHIHARA, HAIR & MAKE-UP DESIGNER
SIAN WILSON, HAIR & MAKE-UP CO-DESIGNER
STACEY PANEPINTO, PERSONAL MAKE-UP ARTIST TO KRISTEN STEWART
NICOLA ISLES, HAIR & MAKE-UP ARTIST

S P E N C E R

DIRECTED BY PABLO LARRAÍN
WRITTEN BY STEVEN KNIGHT

NEON **topic**
STUDIOS

BEST PICTURE

BEST MAKEUP AND HAIRSTYLING

MAKEUP DEPARTMENT HEAD
JACENDA BURKETT

MAKEUP ARTIST TO MR. SMITH
JUDY MURDOCK

HAIR DEPARTMENT HEAD
CARLA FARMER

HAIRSTYLIST TO MR. SMITH
PIERCE AUSTIN



“‘KING RICHARD’ IS **AN ABSOLUTE TRIUMPH.**
FUNNY, SINCERE, POWERFUL, EMOTIONAL, MOTIVATING.”
THE
PLAYLIST

FOR YOUR CONSIDERATION

KING RICHARD



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Valued Sisters, Brothers and kin,

As my first administration as Business Representative draws to a close, and a new term is set to begin, I must confide that it has been my great privilege and honor to serve the entire membership of IATSE Local 706 for the past 15 years, and I am grateful to have the opportunity to continue to serve going forward. Hopefully, the global pandemic will soon be in our rear-view mirror, and we can get back to accomplishing what we set out to do two years ago—but we all know now that whatever is thrown at us, we will rise above and get through it. Together. As a union. Thank you for your vote of support. If I was not your choice, I hope to hear from you; if I did receive your vote, I promise to uphold your trust—and continue to support, protect and fight for all of our members going forward, using every honorable means to represent you. Here's to our future...

Thank you to each and every member. While I'm at it, thank you to our office manager, Kathy Sain, for her tireless efforts to keep our ship afloat. Kathy's dedication to our members goes well beyond her job. Thank you to our Office staff, Hailey and Linda, for their unwavering support & patience—and their service to our membership. Thank you to Patrice K. Madrigal for steering our 'live events' classifications through the pandemic and being the positive beacon of a 'calming guiding light' during the storm, and thank you to my right arm, Polly Lucke, for everything she does; I could not do this job without her (nor would I want to...).

This past month, the 50,000+ IATSE members who earn their living under the Hollywood Basic Agreement, made their voices heard loudly and clearly when 90 percent voted in a nationwide poll—and 98 percent of those votes were YES to give their Strike Vote Authorization to our International President, Matthew D. Loeb! Our own Local had 1,599 (91.4 percent) vote—with 99.6 percent voting YES! This showed overwhelming support and trust for our international president and the Bargaining Committee in our negotiation of the largest contract held by the IATSE, and provided us with unprecedented advocacy and power at the table. This strength allowed us to follow through on our promises and achieve unprecedented positive changes in our contract sought (and fought) over the past decade(s) in regards to meals/breaks and



“
...it has been my great
privilege and honor to
serve the membership
for the past 15 years.
”

meal penalties, nightly turnarounds increased by one hour on all productions, the first-ever 'weekend turnarounds' to curtail "Fraturdays," increased wages on streaming (new media) productions, an additional holiday to honor Dr. Martin Luther King Jr., and meaningful "living wage" increases for the lowest paid among us. In return, the employers will be allowed to continue to fully fund our Health & Pension Plans—with no reduction of benefits or increases to qualification hours or premiums for us to pay—and our pre-2009 retirees will continue to receive their 13th and 14th checks.

The Los Angeles County Federation of Labor, the IATSE, and our Local 706 all supported Gov. Gavin Newsom in his recall election—and union members came out to support him in strong numbers up and down the

state—but especially in union strongholds like Los Angeles and San Francisco. Thank you to everyone who exercised their right to vote.
You made the difference!

Your vote in our statewide election; your vote for the leaders who run your Local; your vote to support your elected officers and your international president; your vote to ratify your contract(s).

It all starts with you.

You are the union.

Please enjoy your issue of *The Artisan*.

Sincerely and in solidarity,

Randy Sayer

FOR YOUR CONSIDERATION

BEST PICTURE

BEST SPECIAL

MAKE-UP EFFECTS

(FEATURE-LENGTH MOTION PICTURE)

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

(FEATURE-LENGTH MOTION PICTURE)

**BEST PERIOD
AND/OR**

CHARACTER

HAIR STYLING

(FEATURE-LENGTH MOTION PICTURE)

"VISUAL EXTRAVAGANCE."

THE PLAYLIST

"TERRIFIC EFFECTS MAKEUP."

SAN FRANCISCO CHRONICLE

ARMY OF THE DEAD



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2022 Lifetime Achievement Nominees

MAKE-UP



FRED BLAU, JR. Journeyman Make-up Artist

Fred Blau, Jr. trained as a motion picture make-up artist and learned to formulate cosmetics and rubber appliances. His first films were *Planet of the*

Apes, *Who's Afraid of Virginia Woolf*, *Cool Hand Luke*, and *The Illustrated Man*. He became known as the go-to artist for skin ink that was removable, revolutionizing the industry. Fred developed Reel Creations in 1995, and then expanded the cosmetic line to include REEL Blood, Airbrush Ink, transfers and other products geared to film and TV production. Other credits include *Addams Family Values*, *Armageddon*, *Johnny Mnemonic*, *Blood in Blood Out*, *Apocalypse Now*, *Charlie's Angels*, and *Scarecrow and Mrs. King*. Fred is a member of the Academy of Motion Picture Arts and Sciences and the Television Academy. He won an Emmy for *Amazing Stories* and was nominated for five more, including *Beauty and the Beast*. He has been active with his union and served as Vice President and several terms on the Executive Board. He has been an educator and outspoken advocate in Sacramento.



MICHÈLE BURKE Journeyman Make-up Artist

After emigrating from Ireland to Canada with only basic make-up skills learned at Shepperton Studios, Michèle Burke apprenticed with a well-known Canadian make-up artist. She

grabbed a film no one else would take—*Quest for Fire*. She had a crew of 25 and ended up winning the Oscar—the first woman to win the award for make-up artistry. She won another Oscar for *Bram Stoker's Dracula*. Michèle has been nominated a total of six times. She twice won the BAFTA for make-up for *Cyrano de Bergerac* and *Quest for Fire*. Other credits include *Oblivion*, *Rock of Ages*, *Mission: Impossible - Ghost Protocol*, *Mission: Impossible III*, *Monster House*, *Elizabethtown*, *The Cell*, *Spanglish*, *Minority Report*, *As Good as It Gets*, *Austin Powers 2: The Spy Who Shagged Me*, *Interview With the Vampire*, and *Austin Powers*. She has been a mentor to make-up artists around the world, and has traveled as a lecturer, conducted workshops, and was awarded an honorary professorship at the University of Shanghai. Michèle was recognized by the Irish Film and Television Awards.



JOHN CAGLIONE JR. Journeyman Make-up Artist

John Caglione's career began in 1976 when, as a teen, he met the legendary Dick Smith, who recommended him to NBC in New York. That was an invaluable training ground for soap

operas, variety shows, and the original cast of *Saturday Night Live*. He left NBC and began his

film career primarily in special make-up effects and prosthetics design. His early credits include *Quest for Fire*, Woody Allen's *Zelig*, *Year of the Dragon*, *Amityville 3D*, and *Manhunter*, the film that introduced Hannibal Lecter to the world. He moved to California and joined Local 706 in 1989. John's film and television credits are a mixture of both special make-up effects and prosthetics design, Department Head Make-up, and as longtime personal make-up artist to Al Pacino and Russell Crowe. His long list of credits include *Poltergeist III*, *Dick Tracy*, *For the Boys*, *Chaplin*, *Heat*, *Donnie Brasco*, *My Super Ex-Girlfriend*, *The Departed*, *American Gangster*, *3:10 to Yuma*, *The Dark Knight*, *Phil Spector*, *The Amazing Spider-Man 2*, *Sicario: Day of the Soldado*, *Golda's Balcony*, *The Irishman*, and *Hunters*. John won the Oscar for Best Make-up on *Dick Tracy* and was nominated for the Oscar for *The Dark Knight*. He received a Primetime Emmy and was nominated four more times, and he won a BAFTA. He is a member of both Local 706 and Local 798.



STEVE LAPORTE Journeyman Make-up Artist

On a whim after college, Steve LaPorte auditioned for the Ringling Bros. and Barnum & Bailey Clown College. His study of theatrical make-up and

prosthetics there began a journey that led to winning an Oscar for *Beetlejuice* (along with Ve Neill and Robert Short), and a long career that included work on *Lost*, *The X-Files*, *The Color Purple*, *Alien Nation*, *Hocus Pocus*, *Van Helsing*, *Bosch*, *Longmire*, and *Code Black*. Over the years, Steve has conducted classes for Local 706 members in character, make-up effects, facial hair and clown make-up. He also developed the "Port-a-Case" set bag, and character cream make-up palettes the "Facemaker Series." He has won an Oscar and a Saturn Award for *Beetlejuice*, a Primetime Emmy for *The X-Files*, the MUAHS Guild Award for *Breaking Bad*, and the Oklahoma Film Icon Award. Steve is a member of the Academy of Motion Picture Arts and Sciences.



ROBERT (BOB) MILLS Journeyman Make-up Artist

Bob Mills began his career as a puppeteer at Disneyland and in children's television shows, in both Hawaii and California. With his background in art

and design, he became an apprentice under Bill Tuttle at MGM and still continued his apprenticeship even while serving in the U.S. National Guard. He became a journeyman in 1967. Working both in features and television, Bob's résumé spans from *Hawaii 5-0* to *Desperate Measures*. He brought characters to life with a true artistic background using the nuances of highlight and shadow to sculpt the face and transform them into unforgettable artistry. Mills' feature films during the '70s, '80s, and '90s were some of the most popular

films of the time. *Pretty Woman*, *Ice Castles*, *Mr. Mom*, *Overboard*, *The Onion Field*, *Clean and Sober*, *One Good Cop*, *Zorro: The Gay Blade*, *Yes, Giorgio*, *Places in the Heart*, *Beaches*, *Down and Out in Beverly Hills*, *For the Boys*, and dozens of others. He was the longtime personal make-up artist for Michael Keaton, and did several films with Bette Midler and Julia Roberts. Bob Mills is a member of the Academy of Motion Picture Arts and Sciences.

HAIR STYLING



JANICE ALEXANDER Journeyman Hair Stylist

Jan Alexander, a Local 706 member since 1978, has elevated the quality of the hair styling with her craftsmanship and diversity of skills. Whether it was a period film, superheroes,

or the broadest comedies, her attention to detail and beauty of work was unsurpassed. Her credits include *Max Headroom*, *Pleasantville*, *Spider-Man*, *Men in Black II*, *The Hulk*, *The Last Samurai*, *Charlie Wilson's War*, *The Dark Knight* and *Dark Knight Rises*, *Drag Me to Hell*, *Inception*, and *Thor*. Generous with her knowledge of the craft, you might often see other members gathered around her chair as she shared her techniques. She was a member of the Guild Executive Board, volunteered for events and assisted in the formation of three CSATF classes that provided funding for education. She has been the recipient of a Primetime Emmy and three other nominations. She has also received the Hollywood Make-Up Artists & Hair Stylists Guild Award and two online Film and Television Award nominations. Jan is a member of the Academy of Motion Picture Arts and Sciences.



JUDY ALEXANDER CORY Journeyman Hair Stylist

In the fall of 1965, Judy A. Cory became a member of Local 706, during a time when the major studios had big stars on their payroll and churned out

film after somewhat forgettable film. Judy was fortunate to work on many of those films and it prepared for an exemplary career ahead of her. Her first film was with Elvis Presley, United Artists' *Clambake*. That was followed by a group of factory films but they starred some of the biggest stars of the day—Robert Mitchum, Angie Dickinson, Jimmy Stewart, Dean Martin, Kirk Douglas, Michael York, John Travolta, and many others under contract. Her expertise grew with each film to eventually become one of the most sought-after hair stylists to run the most notable films many of which were huge, complicated productions. *Looking for Mr. Goodbar*, *The Lonely Guy*, *Misery*, *The Marrying Man*, *Hook*, *Forrest Gump*, *Congo*, *The Lost World: Jurassic Park*, *American History X*, *Patch Adams*, *The Matrix Reloaded*, *The Matrix Revolutions*, and *Collateral* show the incredible diversity of Cory's talents. The

2022 Lifetime Achievement Nominees

Continued

excellence of her work was rewarded with two Oscar nominations: *Shindler's List* and *Forrest Gump*.



ALAN D'ANGERIO
Hair Stylist

As an apprentice at NBC, Alan D'Angerio learned his craft through practice and application, through soap operas to game shows to sketch comedy. His proficiency with wigs and period work made him immediately in demand, showcasing his talents on films such as *The Cotton Club* and *Philadelphia*, which earned him an Oscar nomination.

Working Girl showcased 1980s hair fashion. *Married to the Mob* began his longtime association with Michelle Pfeiffer. His clientele has included Julianne Moore, Sigourney Weaver, Glenn Close, Nicole Kidman, Al Pacino, and Ben Stiller. He has an Oscar nomination, Primetime Emmy nominations, and Make-Up Artists & Hair Stylists Guild nominations. The OFTA (Online Film and Television Award) was presented to him for *Game Change*. Credits include *New York Stories*, *Goodfellas*, *Silence of the Lambs*, *First Wives Club*, *Galaxy Quest*, *Zoolander* (1 & 2), *Kate and Leopold*, *The Hours*, *School of Rock*, *Their Eyes Were Watching God*, *A Single Man*, *Girl on the Train*, and *Ocean's 8*.



PETER TOTHPAL
Journeyman Hair Stylist

Peter joined Local 706 in 1985 and has had a varied career in every facet of filmmaking—from the largest, high-profile action films to episodic television geared to teenagers. Peter has worked on genres from superheroes to vampires and Westerns to kindergarten playrooms. His career has been both as department

head and as personal artist, and often he does both simultaneously. He has been a personal artist to some of the world's biggest stars—Arnold Schwarzenegger, Dwayne Johnson, Jennifer Garner, and Zoe Saldana. His capabilities with wigs and period hair styling are exemplified in *The Beastmaster*, *The 13th Warrior*, *Deadwood*, *Love in the Time of Cholera*, *The Scorpion King*, *La Bamba*, *Geronimo: An American Legend*, *Agent Carter*, and many others. His superhero work includes *Terminator* films, *Avengers: Endgame & Infinity Wars*, *Guardians of the Galaxy Vol. 2*, *Iron Man 3*, *True Lies*, *Eraser*, and *Another 48 Hours*. Gritty realism or contemporary looks from *Rumblefish*, *Vamp*, *End of Days*, *Peppermint*, and *To Live and Die in L.A.* shows his diverse talents. Peter has received two Primetime Emmy nominations and three Make-Up Artists & Hair Stylists Guild nominations. He is a member of the Academy of Motion Picture Arts and Sciences



JOY ZAPATA
Journeyman Hair Stylist

Joy Zapata joined Local 706 in 1977. Beginning her entertainment hair styling career at Disneyland, Joy broke away and learned the craft of film and television hair styling. Her ability to create fantastic characters from space and beyond led her to *Galaxy Quest*, *Star Trek: Nemesis*, *Star Trek: Next Generation*, *Westworld*, and *Blade*. She created

some of the most memorable hair fashions, such as the hair styles worn by Reese Witherspoon in *Legally Blonde*. Zapata's skills are widely recognized for her artistic abilities with wigs. Widening the scope of her talents, Joy has never been one to stick to one genre, from the gritty realism of Westerns and period pieces (*Under the Rainbow*, *The Artist*, *Masters of Sex*, *Good Night, and Good Luck*) to present-day realism (*Southland Tales*, *Legion*, *Malignant*, *A Star Is Born*, *Mojave*). Joy spent many years as Jack Nicholson's personal hair stylist on films *The Departed*, *The Bucket List*, *Anger Management*, *As Good as It Gets*, *Mars Attacks!* and numerous others. Joy has contributed her talents to a lifetime of film and television productions and has also served her Local, both as an instructor who helped develop the CSATF journeyman classes and as an Executive Board member. She has won four Emmys and been nominated for three more. She has two MUAHS Guild Awards and another nomination. Joy Zapata is a member of the Academy of Motion Picture Arts and Sciences.

Complete bios for all of the nominees can be found on our website: www.local706.org



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Per the Academy Rules for Achievement in Makeup & Hairstyling:

"Artists from the eligible films may provide portfolios demonstrating their makeup and hairstyling achievements. While portfolios are not required for achievements to be considered, they are encouraged to help inform branch members. Portfolios should highlight the work that appears in the film and include before-and-after photos whenever possible. Portfolios will be retained and housed for research use at the Academy's Margaret Herrick Library."

You may send a physical copy to the Wilshire address and also please provide a digital copy. Digital portfolios can be sent to Michael Benedict at mbenedict@oscars.org. We recommend submitting no later than December 10.

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Linda Dowds, Head of Department Makeup

Stephanie Ingram, Head of Department Hair

Justin Raleigh, Special Makeup Effects

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

Kate Erbland, *IndieWire*



JESSICA CHASTAIN

ANDREW GARFIELD

THE EYES OF
Tammy Faye



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Strike Cake



(L-R) Joe Matke, Michael Johnston, Yunea Cruz, Kevin Westmore, Brad Look, and Roma Goddard from Danger Force on Nickelodeon.

2021

- Dec. 5 Board of Trustees Meeting at 10 AM
- Dec. 6 Executive Board Meeting at 8 PM
Deadline for Submission of Guild Award entries
5 PM PST
- Dec. 23 Office closes at 2 PM
- Dec. 24 Christmas holiday observed (office closed)
- Dec. 30 Office closes at 2 PM
- Dec. 31 New Year's Eve holiday observed (office closed)

2022

- Jan. 1 New Year's Day holiday observed (office closed)
- Jan. 7 Guild Awards Voting for
qualified nominations begins
- Jan. 9 Board of Trustees—Swear in new Board members
- Jan. 10 Executive Board—Swear in new Board members
- Jan. 11 Guild Award nominations announced
- Jan. 24 Guild Awards Online Final Balloting opens
- Feb. 6 Board of Trustees Meeting at 10 AM
- Feb. 7 Executive Board Meeting at 8 PM
- Feb. 11 Guild Awards Online Final Balloting closes
5 PM PST
- Feb. 19 Guild Awards Presentation—Winners Announced

*Dates subject to change

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BEST SPECIAL MAKE-UP EFFECTS

SPECIAL EFFECTS MAKE-UP DEPARTMENT HEAD

J. ANTHONY KOSAR

KEY SPECIAL EFFECTS MAKE-UP ARTIST

ANNA CALI

FEATURE-LENGTH MOTION PICTURE

BEST CONTEMPORARY HAIR STYLING

HAIR DEPARTMENT HEAD

JESSI DEAN

KEY HAIR STYLIST

RYAN BURRELL

FEATURE-LENGTH MOTION PICTURE

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MAKE-UP DEPARTMENT HEAD

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CANDYMAN

Department Head Make-Up

April Chaney talks about

ABBOTT ELEMENTARY



Above: April Chaney. Below left: The cast of Abbott Elementary. Photo: ©2021 Warner Bros. Entertainment Inc.



How did you get started as a make-up artist in the entertainment industry?

I was recruited from the Armani counter at Saks Fifth Avenue by Emmy® winner Heather Currie, who is now a make-up artist for *The Ellen DeGeneres Show*. Working at Saks for 15 years educated me. I worked on many skin types, ethnicities, etc. I mastered the color wheel. Heather helped me get signed with an agency in Los Angeles, and I began assisting another artist and working on photo shoots.

You are currently the Department Head Make-up for the Warner Bros. Television/ABC comedy *Abbott Elementary*. How do you approach the make-up for a TV series? Does it start with the script?

It does begin with the script, and it is a joint effort with the talent and the producers. *Abbott Elementary* stars Quinta Brunson, who is also the creator and executive producer. We came together with a joint sense of what each character should look like.

How do you individualize each character's look?

If the character has a bolder personality, then we might use a bolder lip shade. Sheryl Lee Ralph's character of Barbara, for example, is

loosely based on Quinta's own mother who is very well put together. Her make-up always coincides with her outfit, which is something we took into consideration.

Do you collaborate with the actors on their look/personal preferences?

I communicate with each actor about their preferred look. We have actresses that do not want their lipstick to rub off on their mask, so for that, we will use a matte lipstick. For some of our gentlemen, they prefer to use green beauty, and one of the lines we've chosen is Burt's Bees lip balm. Another actor prefers minimal make-up, so we use a tinted moisturizer on him. As an esthetician, I'm also conscious of scents and ingredients that might cause an allergic reaction or breakouts.

Some of my favorite lipsticks that do not have fragrance in them are Christian Dior and The Lip Bar.

Do you also collaborate with the costume designer?

Prior to each episode, I work directly with our costume department in creating each look. They give the actors five different options weekly, and each morning I look at what is selected.

The show is based on a school in Philadelphia and make-up trends often align with the location. How did you learn about Philadelphia trends?

I looked on Instagram for social media personalities based in Philadelphia. It is not all that different. You wouldn't believe how influential we are in California. We've changed the game when it comes to music, make-up, hair, culture, etc. There are some regional differences though; for example, I'm from the South, and we don't use as much foundation because it's so humid.

How do you approach putting make-up on children in this show?

We are currently working on an episode that features a step team, so we went in a very cute direction. The girls loved it. I worked on



Cast members of *Abbott Elementary*.
Photos: ©2021 Warner Bros. Entertainment Inc.

multiple seasons of *Dancing with the Stars*, so we pulled out all the glitter and bright colors and we added adorable stars. For coverage, we just used a little tinted moisturizer. We're more conservative with lip color, because they are an elementary school, so we typically use lip balms.

Does watching dailies inform your make-up choices when you're on set?

Watching the dailies each week makes a huge difference. When I compare the dailies to what I'm doing in the trailer, there's always a way to improve. For example, when I watched the dailies on *Abbott Elementary*, I noticed that one of the actors looked a little too young for her character. I then decided to add black eyeliner instead of brown. For one of the male actors, I was using a tinted moisturizer, and I noticed via the dailies that his skin looked a little flush, so we used a little more concealer for coverage.

Has the pandemic also changed trends?

Yes. I used to come to work made up with make-up each day—lashes done, brows done, lipstick done. I've saved a lot of money on make-up since the pandemic began. I've also noticed more matte lipstick cosmetics lines are coming out because of the use of masks. Skincare has also become widely popular because people are wearing less make-up. There are more eyelash lines, too.

I've noticed that shade ranges have also changed a lot.

There have always been people of different colors from different countries, and the market is now recognizing that and developing colors for everyone. When I started out in make-up, I couldn't find colors that matched me. I worked for a make-up line that didn't have foundation for my skin tone. I give social media the credit for forcing the industry's hand.

Is it important to hire people who know how to work with the color wheel?

It is a must. We have a lot of people in our industry that struggle with finding foundation colors for people with darker complexions. I've had the advantage of working on multiple skin complexions, but if you haven't had that experience, then it can be difficult to match their color.

How would you define your leadership style?

My team loves doing make-up, and that is truly important. When hiring people on my team, I look to those who view make-up as a passion, not as a job.

Are there any make-up mistakes you have noticed over the years?

Make-up is always growing and evolving. One of the unfortunate parts of COVID-19 is that there are not as many hands-on classes available. Social media is also a great teacher. My team and I will message each other if we see a make-up trend on TikTok or Instagram that we like.

How big a role does personality play in your line of work?

Personality is 80 percent of why you're hiring someone. You want your team to be able to get along with talent. It is a much more successful experience when your teammates enjoy their actors.

You're rushing out of the house and can only grab three make-up items. What are they?

Mascara is my number one. Mascara has many uses—you can make an eyeliner out of it, and you can also use mascara in the brows. A great pair of lashes can also change a look instantly, and finally, a tinted lip balm ... nobody wants dry lips. •

OLD

BEST SPECIAL MAKE-UP EFFECTS

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FX MAKE-UP DEPARTMENT HEAD
THOM FLOUTZ

ADDITIONAL PROSTHETIC DESIGNER
STEVIE BETTLES

BEST CONTEMPORARY MAKE-UP

FEATURE LENGTH MOTION PICTURE

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CRISTINA WALTZ

BEST CONTEMPORARY HAIR STYLING

FEATURE LENGTH MOTION PICTURE

HAIR DEPARTMENT HEAD
MICHELLE DIAMANTIDES



"A BRILLIANTLY TWISTED THRILLER THAT IS
SUPERBLY CRAFTED."

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*From top: Timothée Chalamet as Paul Atreides;
Rebecca Ferguson as Lady Jessica Atreides;
Oscar Isaac as Duke Leto Atreides*

REINVENTING DUNE

BY DONALD MOWAT | DEPARTMENT HEAD MAKE-UP

When director Denis Villeneuve got in touch with me to discuss his adaptation of Frank Herbert's *Dune*, I was overwhelmed at the prospect of running make-up, hair and prosthetics as the designer/head of department (HOD). The film was initially set up to film and be based in the UK, therefore budgeted to have one HOD/designer. Fortunately for me, things were evolving late in 2018 and the project would relocate to Budapest. Denis was adamant that I be on board, making this my fourth project for him. I cannot express my profound thanks to Denis for his loyalty over the years, and his deep appreciation and respect for our crafts. He is a brilliant storyteller and a gentleman.

Putting together my team posed a few challenges. The studio was eager to hire European crew members, therefore I had to get creative and come up with a few ideas that would be beneficial for the project, studio, and myself. I had recommended Local 706 hair stylist Cheryl Daniels on the film *Stronger* back in 2016—she was looking to gain some HOD credits and I was able to get WB and Denis to agree to her and we would add a few local Budapest hair and make-up crew. The talented UK-based make-up artist Jo-Ann MacNeil, who worked with me in Budapest on *Blade Runner 2049*, was available to be my key, so things were looking up.

I was able to secure a 706 make-up effects artist as a part of the core team—quite by chance Rocky Faulkner got in touch with me to say that he was available and looking to work. After meeting him for coffee to discuss the project, I hired him to join us. He flew out about a month after me, as did Cheryl and Jo.

I rounded out the rest of the permanent team with Budapest locals Judit Farkas-Arful and Kata Huszar, make-up artists, hair stylists Kornel Hidas and Balazs Sik, who all worked full time on crowd, stunts, and doubles.

I had a small crew for the Middle East unit: make-up

artists Farah Jadaane, make-up/hair Nour Mekbel, and barber/hair stylist Mohammad Rasheed, for our five weeks in Jordan, along with core team, including Jen Stanfield (make-up & hair for Jason Momoa) and Bill Hazzam.

For huge crowds, stunts and doubles over the course of a three-week sequence with many Harkonnen and Sardaukar, we assembled talented additional daily crew from Europe, UK, Canada and LA 706 member Ruth Haney, who often works with me. The Hungarian daily crew included Bettina Marton, Marti Antal, Laszlo Szalay, Athina Sapanidis, Adam Volentics, Rita Fekete, and Matyas Borda.

The Harkonnen had a distinct dramatic, pale, and hairless look which included approximately 40 percent silicone bald caps with the other 60 percent being shaved heads, each requiring prosthetic eyebrow covers in both silicone and foam. In addition, the militia-like Sardaukar with alpha numeric tattoos on right-side forehead, bearded, longer hair, out-of-kit wounds, the Freman, a diverse desert people who appear with tribal, Middle Eastern and African influences in their hair and make-up. The male and female Atreides troops appear like traditional European soldiers. Though set in the future, the make-up and hair is clean and neutral. The



Department Head Make-up Donald Mowat (left) with Timothee Chalamet



This page: Mowat applies make-up to Ferguson; Ferguson with Chalamet

overall look of our make-up and hair in *Dune* is precise and natural when required, yet has period-inspired and stylized elements, along with many character, theatrical, aging and prosthetic make-ups.

We had many suppliers from RBFX (foam brow covers, bald caps), Love Larson (tattoos for Zendaya, Javier Bardem, Sardaukur army, Freman and Josh Brolin's pro brondo facial scar). Local 706 member Steve Prouty did our first make-up test for David Dastmalchian as Piter using a full silicone bald cap he custom made with brow and sideburn covers. Once approved via Face Time (our director deeply loved the test make-up), David came to location to shoot for approximately five days while Rocky Faulkner meticulously applied this intricate make-up on David. The dark purple mentat tattoo on both David Dastmalchian and Stephen Henderson took time to work out—I went through a few presentations for the director. I felt it had



to be a tattoo transfer in a dark wine or blackberry shade. On that note, it never ceases to amaze me that many of the little things and subtle touches we as artists create are so challenging to accomplish.

Special thanks to Local 706 member Todd Masters (silicone bald caps), Kentaro Yano (Rebecca Ferguson full-face Freman tattoos), Kristy Staky (wigs and facial hair), as well as wig makers Peter Owen, Alex Rouse, Stacey Butterworth, Sarah Weatherburn (facial hair makers), and Charlotte Lewis from Paul Edmonds Salon London who did color touch up on Rebecca Ferguson's hair every 4-6 weeks.

My responsibilities included overseeing the scheduling and travel of make-up, hair, and prosthetics crew, ordering specialty prosthetics and wigs. My day-to-day duties included overseeing the principal cast while personally making up Timothee Chalamet, Rebecca Ferguson, Dave Bautista, Javier Bardem, Chen Chang, Josh Brolin and the odd-day player when shorthanded. Jo-Ann MacNeil diligently maintained our detailed hair and make-up continuity notes/photos and did make-up for lead cast Oscar Isaac, Zendaya, and Sharon Duncan-Brewster. Rocky looked after Stephen Henderson, various day players, most of the brow covers and scars for cast, along with printing tattoos and refilling existing moulds. Cheryl looked after Timm's hair (which does really have a life of its own), Rebecca's hair to slightly age her to contrast with a youthful, wild desert look, maintained continuity trims on Josh's short buzz cut and styling and grooming of Oscar's hair and epic beard. We tag-teamed and processed our phenomenal all-star cast quickly and efficiently, which is a must on this type of project ... and we loved every minute of it!

We prepared a look book for every character, along with

Continued on page 29



This page: Mowat with Dave Bautista (Beast Rabban Harkonnen)

LOVE LARSON ON THE BARON PROSTHETIC MAKE-UP

"I received a phone call from Donald in January 2019, asking if me and Eva could help him create the prosthetic make-up of the character Baron Vladimir Harkonnen. Stellan Skarsgård would play the character, and Donald felt it was also convenient to bring us on since we had worked with Stellan before. We were all living in Stockholm so life casting, make-up tests and fittings would be more practical." Donald said this was meant to be.

Donald's first idea was a prosthetic make-up to make him bald and gain a bit of weight, plus a gut for a scene where he would be sitting down naked in a sauna. There was some concepts made but Donald had the idea of giving him a look reminiscent of Marlon Brando in *The Island of Dr. Moreau*. I started doing Photoshop designs that was sent to Donald, who gave us feedback, and after about 20 different designs, we had landed in the big obese yet muscular character that became the Baron. Me and Eva were both terrified, We were used to doing character or age make-ups and now we were suddenly making a huge, naked fat muscle suit on this epic sci-fi movie.

We had our usual team of Mattias Tobiasson, Oskar Wallroth, and Hanna Holm. Oskar and Mattias blocked out the body and then we were able to bring in David Martí and Montse Ribé to finish it. I sculpted the face and hands and we all made molds, ran foam and silicone and seamed foam suits. Eva and me pre-painted the suits and pieces.

The make-up consisted of seven silicon prosthetics for the

face and neck, silicon upper hands, a foam latex skin suit, a fabricated muscle and fat under suit and a cooling system, plus blenders in foam and silicon for the one shooting day where we were supposed to see the Baron naked.

We also had two suits made for use under costume, since he was supposed to wear armor most of the time. These were sent to FBFX in the UK who integrated them in their armor suits.

After the first screen test in Budapest, both Stellan and Denis loved the naked look and with a month before the shoot. The production ordered six more skin suits to be worn under thin silky wardrobe or completely naked.

Application was made by me and Eva, while Mattias, Oskar and Hanna helped getting him into the body suit. We shot the make-up for 10 days and then one more day for an added scene during the pandemic in 2020. The make-up process took six hours, including breaks for the naked look, and about 3.5-4 hours when he had the silky caftans covering most of his body, making it unnecessary to blend the silicone into the foam.

Stellan loves and knows make-up, he constantly pushes you to do more and be better. He didn't even drink water on the shooting days to not waste time unzipping the suit and go to the bathroom. I did the same just to be able to put myself in his situation so that I would know how he felt.

We also made tattoos for the Sardaukars, Chani, and Stilgar, as well as Gurney's scar and some brow blockers for Harkonnen crowd. Many thanks again to Donald for bringing us on board.



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**WHAT WE DO IN THE
SHADOWS**



From left: Josh Brolin (Gurney Halleck), Oscar Isaac and Stephen McKinley Henderson (Thufir Hawat)

Photoshops of make-up and hair ideas/concepts, as well as reference examples for our extensive crowds of Harkonnenen, Fremen, and Sardaukar for director's approval in regular one-on-one meetings, sourcing reference materials and inspiration from films, theater, books and artwork.

For my initial meeting with Denis in Los Angeles, I presented some ideas and references for the Baron which included Marlon Brando in both *The Island of Dr. Moreau* and *Apocalypse Now*. There was some discussions that this could possibly be a CGI character or a combination of both make-up and visual effects. My instincts were I could design this in close collaboration with my friends and colleagues Love Larson & Eva Von Bahr who are extremely talented at creating realistic prosthetic appliance make-ups.

Dune's release was delayed and with the postponement of additional pickups during the pandemic, we waited to get word if and when this would happen. In the spring of 2020, we got the go-ahead from WB that we would film these pickups for 10 days under very strict COVID protocols in the summer of 2020. I had a quite a significant prep to get all our lead cast back to their character looks,

which made my head spin with the logistics of getting wigs made and beard extensions for Oscar Isaac based in New York, a wig and facial hair for Chen Chang in Taiwan, and UK-based Rebecca Ferguson facial tattoos (new scene) without any in-person fittings, as well as her hair color changed. At that point, she was on *Mission: Impossible* looking very different from *Dune*.

Finding crew was a challenge due to availability, travel restrictions, quarantine. I was fortunate to have chief hair stylist Peta Dunstall from the UK join me, along with some of our main team, as well as Jutta Russell and Judit Halasz. We diligently matched existing scenes with Timmy, Oscar, Rebecca, Josh Brolin, Jason Momoa and a new scene with Stellan Skarsgård, David Dastmalchian and Charlotte Rampling. We also had two days filming in LA County with Timmy and Zendaya. Thank you to 706 members, make-up artist Ruth Haney and hair stylist/wig maker Dawn Victoria Dudley for those two very long hectic days, but our dinner at The Olive Garden was good fun.

Brothers, Sisters, and kin of IATSE Local 706, on behalf of our entire team, we thank you for your support of our film. •



From left: Stellan Skarsgård as Baron Harkonnen; Zendaya (Chani) and Chalamet







THE EYES OF TAMMY FAYE

BY JUSTIN RALEIGH | PROSTHETIC MAKE-UP DESIGNER

CONTRIBUTIONS BY LINDA DOWDS, STEPHANIE INGRAM, BRYSON CONLEY,
CHRIS HAMPTON, MICHAEL EZELL, THOM FLOUTZ, AND KELLY GOLDEN

Images of televangelists Jim and Tammy Faye Bakker are still deeply engrained into my memories from when I was young. I remember them both on the TV screen in my home a lot in the early '80s, along with a slew of comedians of the era mocking the media-bashed couple due to their scandals and the over-the-top appearance of Tammy Faye Bakker. Her bold eye make-up, big hair, mascara tears, and massive personality was an image that stuck in the public's mind. Their story together was one many will never forget, especially Tammy Faye and her iconic looks and bold performances on *The PTL Club* (*Praise the Lord*), and resurrection to fame through reality TV in the early 2000s.

In mid-2019, I received a call from my friend and mentor Greg Cannom. He approached me to see if my Fractured FX team and I would be able to handle the overall build of the prosthetics for Jim and Tammy Faye Bakker likeness make-ups. Greg suggested I handle the onset supervisor work for the characters, while he worked with me in a co-designer consulting capacity for the initial sculptures and preliminary tests.

After a great initial meeting with Jessica and the producers to discuss possible approaches, timelines, conceptual design, and make-up testing, we hit the ground running to develop the multiple phases of their transitions. Early on, we discovered production only wanted to create prosthetics for Andrew and Jessica, with all other character likenesses accomplished through wigs, casting, and traditional make-up approaches.

That simplified our build, yet also complicated our approach. We had to find a balance esthetically that allowed them to not stand out as wearing prosthetics, while surrounded by characters who had no prosthetics at all. It meant finding a subtle balance in the amalgamation of Tammy's and Jim's anatomical elements with Jessica's and Andrew's own features. This is always a tricky dance; how much do you cover the actor in prosthetics to match the character, while still maintaining some of the actor's own features, and not impeding their performance. If you hire Jessica Chastain, you want to see some of Jessica in that look, yet still take the audience to a new place visually, and let the acting drive the performance, not the make-up.

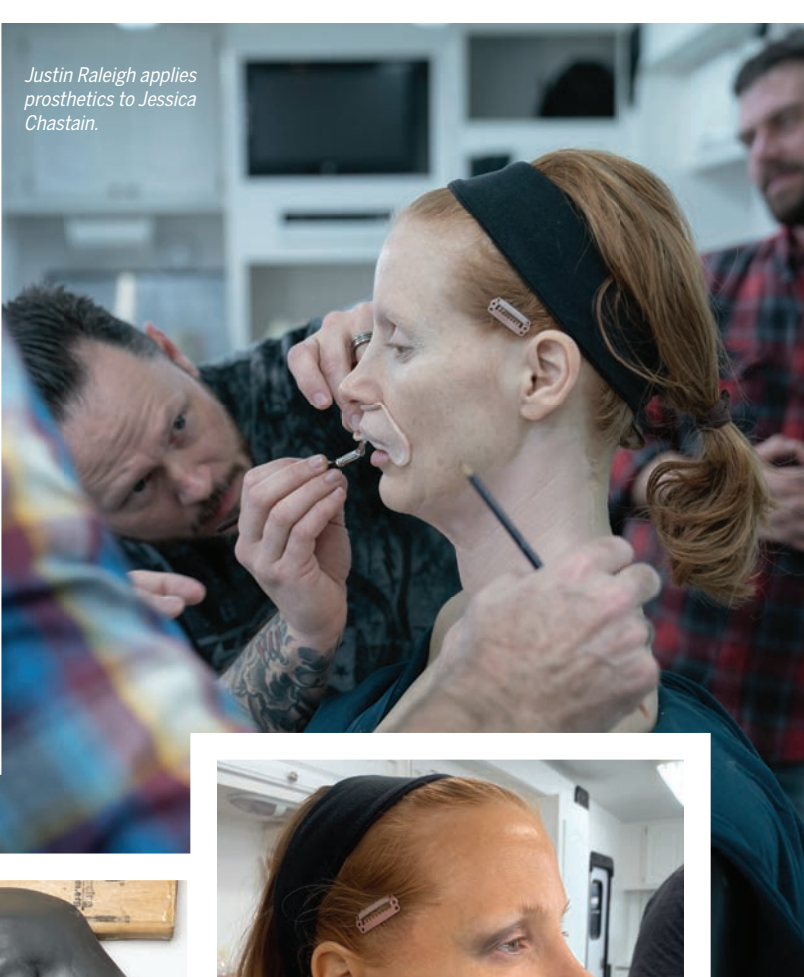
Jessica Chastain as Tammy Faye Bakker is touched up by Kelly Golden (L) and Justin Raleigh (R). Photo by Daniel McFadden. Insets from top: Linda Dowds and Stephanie Ingram touching up Jessica; Andrew Garfield as Jim Bakker with Jessica.



Brain Wade sculpting Jessica's stage three appliances.



Michael Williams molding Jessica's stage three back-of-neck appliance.



Justin Raleigh applies prosthetics to Jessica Chastain.



The Anatomy

With Jessica and Andrew, we started off with Photoshop designs featuring some of the key images of Jim and Tammy that Jessica and Andrew wanted to hit within the 30+ year time span. This allowed us to hone in on what hallmark anatomical features of Jim and Tammy we wanted to augment. For Jessica, it was the cheeks and chin of course, the bold eyes and hair. Jessica has a more delicate bone structure, while Tammy had much wider cheeks and a fuller chin. We lifted Jessica's nose tip with some invisible tape cut in an irregular pattern to allow it to disappear once stippled out with some Pros-Aide cream.

Jim Bakker had more rounded cheeks and defined nasal labial folds compared to Andrew Garfield's, so those became our key elements to carry through all phases. We tested a nose and other elements, but ultimately found it didn't benefit the look and was problematic for Andrew's performance.

We landed on three major prosthetic stages for Jessica to create an anatomical foundation for Department Head Make-up and Jessica's personal make-up artist, Linda Dowds, and Department Head Hair and Jessica's personal hair stylist, Stephanie Ingram, to embellish with Tammy's trademark eye make-up, lips and wigs.

BEHIND THE SCENES PHOTOS BY ANDREW BUSH AND FRACTURED FX, INC.



Kelly Golden touching up Jessica's stage two prosthetics.



Prosthetics Stages for Tammy

Stage 1 (1960s-early 1980s) – Prosthetic cheeks, invisible tape on nose to lift the tips, and a chin appliance. All silicone appliances. Her canine teeth were also partially blocked out to give the illusion of smaller and angled teeth; this was Tammy Faye's look before she had cosmetic dental surgery to adjust.

Stage 2 (mid-'80s) – Full silicone neck to add weight, larger silicone cheek appliances, chin appliance, upper-lip appliance to reduce her lip line and the same nose tape.

Stage 3 (mid-'90s) – Aged further, both by time and the loss of their fortune and business. Full silicone neck to add weight and age, further aged full silicone cheek appliances, chin appliance, upper lip and lower appliance to reduce her lip line, stretch and stipple around eyes, and the same nose tape.

- In all looks, her skin was matched with a translucent spatter of reds, browns, and various skin tones to match her own skin. As Tammy Faye started to use bronzer and darken her skin, we added a custom blend of MAC face and body airbrushed over the top of the skin matched appliances to complete her look, along with shadows, highlights, blush, and even mica highlight pops on the cheeks using a RCMA illuminating stick with a brush or sponge.

Prosthetics Stages for Jim

Stage 1 (1960s-early 1980s) – Silicone cheeks. Along with a more tanned skin tone.

Stage 2 (mid-'80s) – Larger silicone cheek appliances that wrap to include a bit of a second chin to give weight, and the beginning of some delicate aging techniques with paint and powder.

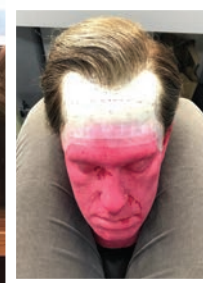
Stage 3 (mid-'90s) – Aged further by time, losses, and prison. Full silicone neck to add weight and age, further aged full silicone cheek appliances, stretch and stipple around the eyes, and partial bald pate.

- In all looks, Thom and Chris adjusted his skin tone to have a bit more of a tan than Andrew's own natural skin. All colors were achieved with a combination of alcohol-based airbrush colors and hand brush work, along with some PPI Greg Cannom PM colors.

Kelly Golden, Chris Hampton, and I adjusted her base tone and overall foundation to match those eyes and wigs during our prosthetic application each day. So much of her face was covered in appliances that it made sense for us to handle her overall foundation and base skin tone. We really had a nice system in place where she would bounce between our three chairs in different orders depending on the time period. Some days, especially in the later, more extreme stages, she would start with Linda doing her intense eye shadow so we could avoid any dark powder falling onto the appliances. We would then clean up her skin around the eyes and glue on the appliances, tying it all together before going to hair and final looks with Linda.

Thom Floutz, Bryson Conley, and Chris Hampton handled all of Andrew Garfield's looks on set. Chris and Thom established his whole foundation during the prosthetics application. Bryson then would apply one of the many wigs he ventilated for each stage, though Andrew did use his own hair in the early stages. Jim typically had a more tanned skin tone that was added to Andrew in the airbrushing process. In all stages, Andrew wore some form of cheek appliances, bronzed skin tone and custom wigs.

Since Jessica and Andrew were in all the same timelines, we wanted to carry the approach and aging process in a very unified way. The key anatomical elements we wanted to maintain for Tammy/Jessica was Tammy's fuller cheeks, filling the dimple in Jessica's chin, and lifting Jessica's nose tip to see more of her nostril openings. Those key elements carry through all her looks, and only change based on the age or weight gains. With Jim/Andrew, he always had some form of full cheek appliances, and like our approach on Jessica, we added and adjusted the appliance sculptures as he aged or gained weight.



Above: Bryson Conley created wigs.
Below: J.D. Bowers sculpting Andrew's stage two look.



The Eyes, Lips, and Wigs

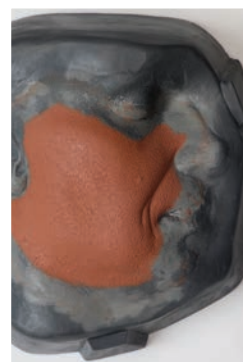
Linda Dowds, Department Head Make-up/designer, states, "It was really important to me that the beauty element of Tammy's look was honored. Pairing prosthetics and beauty make-up has its own challenges but add to that the "larger than life" look of Tammy Faye, and carry that across almost four decades of storyline, while honoring the woman she was, made the task a little greater." Linda goes on to say, "There have been many over-the-top portrayals of Tammy, but I wanted to keep her "beauty" as authentic as possible, without crossing into the world of caricature. Tammy was intensely proud of how she put herself together. She loved make-up and she wore it with such confidence."

In an article for *The Ledger*, Tammy said, "The key is false lashes and mascara on the eyelashes. Who says that you can't put mascara on false eyelashes?" and we agreed! Linda said, "As Tammy loved drugstore brands and shopped at Target for her make-up, I did the same; wherever possible, I used the exact brands that Tammy used and bought various palettes of frosted pinks, blues and violets. For the later years' portrayal, the tones often leaned more to deeper tones of taupe, plums, reds and a little purple. Those tones I also felt were a little "harder" and in a small, subtle way contributed to a more aged look. Tammy also had her brows, eyeliner, and lip line tattooed in that later time period. I opted to use waterproof pencils for this, and in the case of the brows, a stencil as well."

Tammy and Jim's wigs, along with lace wigs and facial hair for other cast members, were custom made and took many hours to style and set for each day of filming. Department Head Hair/designer Stephanie Ingram stated, "Many hours were spent working on the wigs, weekends and after work hours ranging approximately 12-15 hours per wig (including cutting, coloring, highlights). I used 11 wigs, two custom wigs made for Jessica, the rest were purchased from Nigel's or Cal East in L.A. to create the different looks. The '80s look was two wigs put together and



RIP Brent Baker,
Mold supervisor FFX.



Various Andrew Garfield
stages mid-sculpting
process.

wrapped on perm rods daily, The '90s look was two wigs, short sparse haired wig I created and then added head band of long hair so Jessica could take it off in the scene." "The application process for Jessica consisted of applying a hair treatment to Jessica's hair, sectioning the hair, and then pin curling them into snap clips," according to Ingram. She goes on to say, "The wig was then put on after the prosthetics with the front hairline glued only." She then finished the style to complete the look, then lots of finessed throughout the day. All wigs were styled prior to applying to Jessica.

The Rest of the Congregation

There were many other elements Linda had a hand in, or oversaw, besides her work with Jessica Chastain. Aside from the various sideburns for Jim Bakker, there were lace pieces required for other iconic characters, such as Jerry Falwell, Pat Robertson and Colonel Sanders. As our story spans nearly four decades, aside from Jim and Tammy, there was also other cast that required aging elements and stylized looks. "We had many 'on-air' scenes which needed a more "TV" look to the make-ups. Jim and Tammy often brought a variety television feel to their programming, and we were able to have a lot of fun with some of the *PTL* backup singers and dancers."

Linda and Stephanie also thanked their team: "All of this could not have been accomplished without the additional make-up and hair team of Ashleigh Chavis Wolfe, Renee Goodwin, Betty-Lou Skinner, and Heather A. Hawkins, along with the day players they assembled."

There was a lot to love about Tammy Faye, and that is what I took away from this project. If in some small way, our authenticity to her look helped to propel the truth of who she was and what was important to her, then I am happy. •



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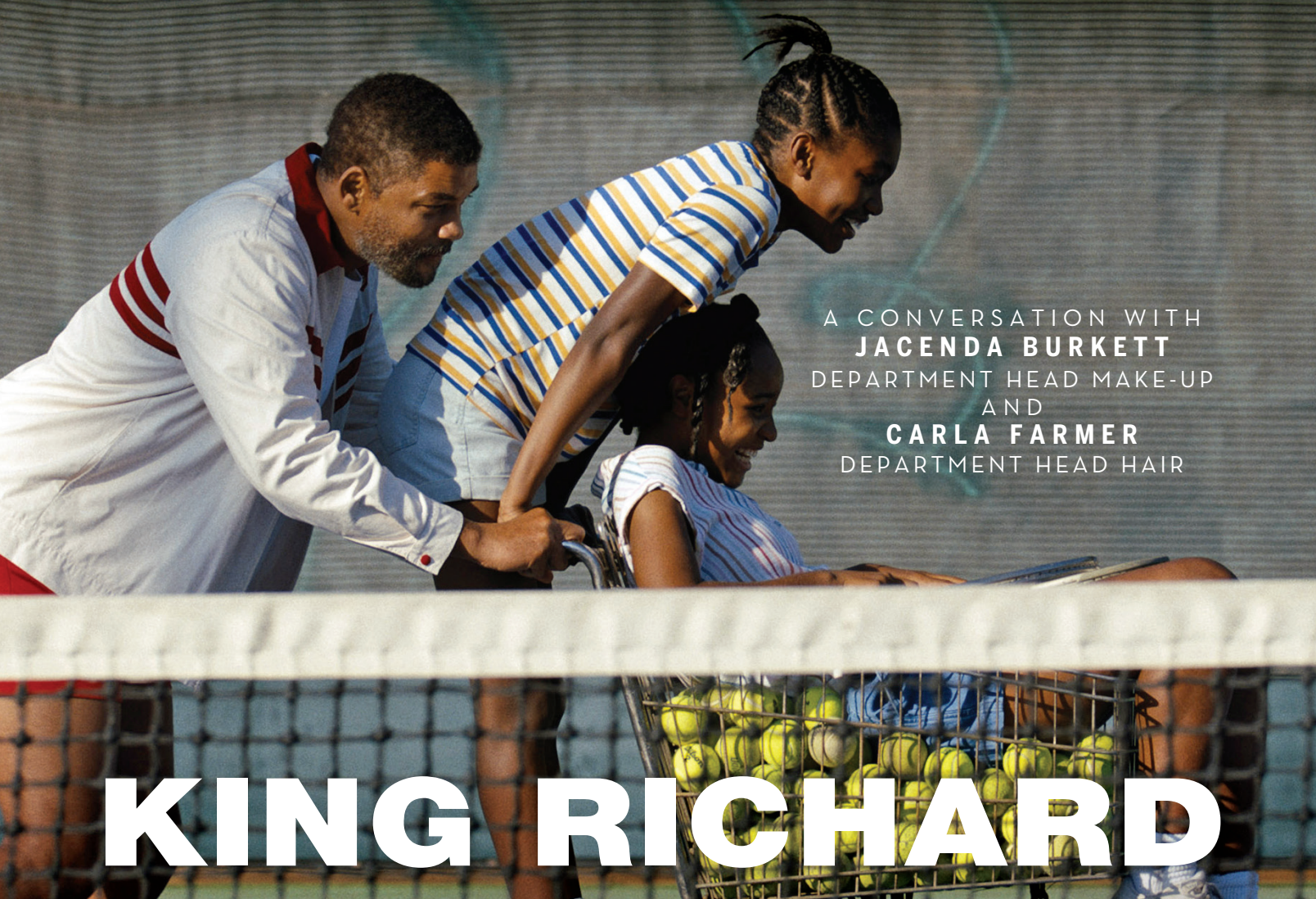
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A CONVERSATION WITH
JACENDA BURKETT
 DEPARTMENT HEAD MAKE-UP
 AND
CARLA FARMER
 DEPARTMENT HEAD HAIR

KING RICHARD



Top: Will Smith as Richard Williams, Demi Singleton as Serena Williams and Saniyya Sidney as Venus Williams.

Bottom left: Hair stylist Lillie Frierson works on Singleton, and Department Head Hair Carla Farmer works on Sidney.

Bottom right: Singleton and Department Head Make-up Jacenda Burkett. Photo by Chiabella James.

King Richard—it's fantastic. I want to start with talking about the kind of research you did when you signed on to this project.

JACENDA BURKETT: I am a sports junkie. I loved Venus and Serena growing up. I just thought they were powerful, amazing young women who turned into these amazing, powerful legends. I knew all about them my whole life, and my research, it just was exciting.



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because I was able to learn more about their lives, parents and sisters—I didn't know about those aspects as much. So, it was about getting into who they were at that time and why they were that way.

CARLA FARMER: And for myself, being of African American descent, Serena and Venus were very important, iconic figures for our community and the world. So, of course, I knew about them and how important they were. And being a hair stylist, I really appreciated them being their true, authentic selves, when they showed up to the scene wearing braids and beads. And that was also very important to the culture. I also loved their parents for being unapologetically authentic, as well. So, it was a pleasure to work on such a film, and yes, like Jacenda, we still had to do our research. We didn't know the backstory—the personal stories about the siblings—but there were also the coaches, the other players, the time period. Jacenda and I were both around during that time, so we could draw from our own experiences—but also research, real footage and, of course, Google! (LAUGHS)

Mr. Google. Always there. How did you go about bringing together your teams?

JACENDA BURKETT: When we first started prep and filming on this, it was pre-pandemic. I had this amazing team—my key, Martha Callender, and I had Ken Diaz and John Blake. Then things happened and some people weren't available, and it was a completely different team, with Joanetta Stowers and Jennifer Zide. From the beginning, I tried to be mindful of whose story I am telling, women, African American, everything. I wanted everybody to feel and love this movie, because I love the story so much. With the downtime, I became more thoughtful of things and not just about doing the film work. It's about the story. I was so blessed to have every person there, from beginning to end. With the new protocols, it really became a labor of love, because we were wearing masks, capes and gloves. It was intense. We were one of the first films to start post-shutdown.

CARLA FARMER: Absolutely. And going in, I had to be specific to the hair texture and things like that. My team was assembled

with people who were familiar with African American texture, as well as Anglo, white and Asian hair, because we had huge scenes with background... I had a well-rounded team, with Lillie Frierson and six stylists (Shian Banks, Marcos Santos Diaz, Maaliq Elliott, Jamie Rogan, Linda Villalobos, Nichelle Young). I also wanted to mention, on behalf of Jacenda, that we had some skin tones to match among the tennis players who were doubling. The team that she put together to do that was amazing. They came in and did it in such a sensitive way. It was so valuable and very important.

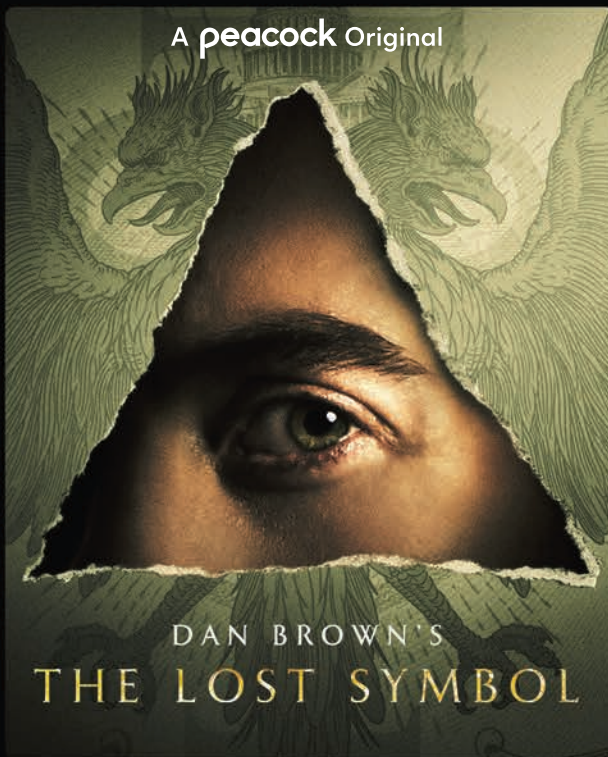
JACENDA BURKETT: Akiko Matsumoto, who did airbrushing—literally one of the best artists I've ever had on my team.

How do you go from historical record to workable movie looks?

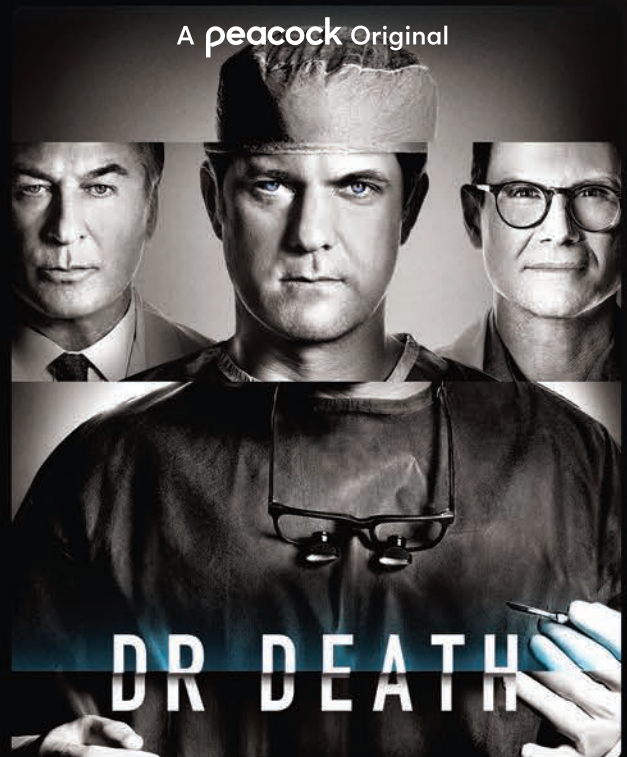
JACENDA BURKETT: I've done a lot of films based on true stories, and sometimes, you have to alter things. But on this one, Venus and Serena and their family were just so beautiful and strong that I just tried to keep it to who they were, who their parents and sisters were. Because we were all in separate trailers, I was giving images to everybody. "Let's stick to the accuracy of who they are. We don't need to change it." In the make-up world, we didn't need to change their perfection, in my eyes. We just tried to stick with the reality. At their ages, they wore very little make-up. I remember seeing Venus in a game, her skin just looked beautiful and glowy—she looked so strong. So, I did that with my actress. There were minor adjustments because they're still young, but I just tried to keep it authentic to them.

CARLA FARMER: For me, it was slightly different, because of production and time, and so I had to alter some of the looks a little. Like, for instance, with Aunjanue Ellis as Oracene, I did what worked with her hair, tried to work with her natural texture. I found a picture of Oracene with a natural hairstyle, so I grabbed onto that and adjusted it to Aunjanue in the first half. Then, I found a style for her later on, which was a wig. Her hair was lightened, but we adapted a style that looked like the same hairstyle, but it looked good on the actress. So, that's how I made that transition. And, for the girls, we had to alter some of the styles. Instead of doing 12 braids, we did

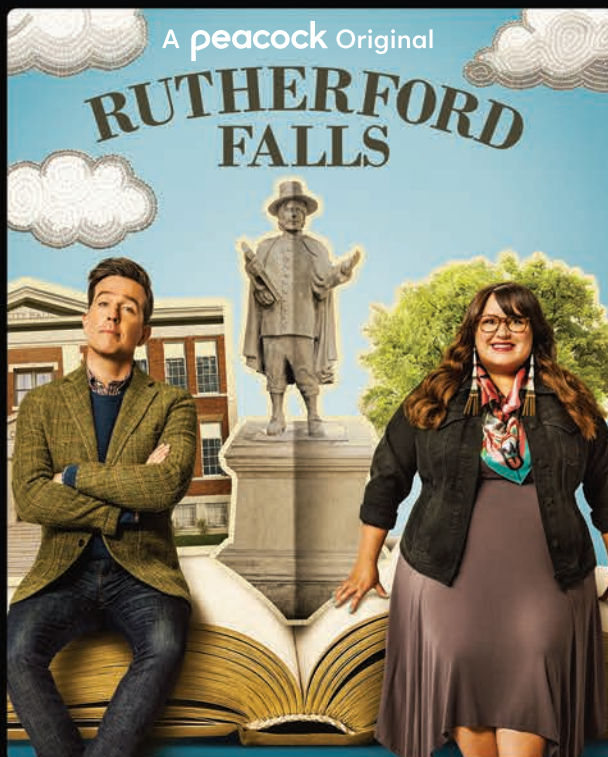
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L-R: Jon Bernthal as Rick Macci and Carla Farmer. Photo by Chiabella James; Tony Goldwyn as Paul Cohen

six braids, just for time. And for the beads, we had to do it on a half wig, as opposed to braiding their hair and beading it. We just did the front half of the hair that makes those eight braids, so that was less time. So, those kinds of things we adjusted for value of making film.

What kind of input came from the director, Reinaldo Marcus Green?

JACENDA BURKETT: Rei is lovely to work for, lovely and always engaging. He was always open to ideas or suggestions. Because we know, as hair and make-up artists, what works faster... What Carla was saying about the beads, things like that. For the makeup look, Rei just said, "I don't want them to look like Hollywood athletes. I want them to look like the athletes they were. When they're playing tennis, I want to see sweat. I want grit, I want grime. We're not making fluff here. We're making their story." And that stuck with me the whole time. He really wanted this movie to not be fluff. He wanted it to be their reality.

And so, that was the thing for me, especially when it came to tennis players and the matches. Let them sweat. Let them breathe heavy. Let it all happen organically, and then I would go in and, of course, add more if we needed to. He was very involved and very specific about things. He wanted the beads scene to be a powerful moment in the film. Carla killed it. It gave me chills when I saw her, that look. It did.

CARLA FARMER: He was very clear about that in the script—the beads would work in the finale. He didn't want to see them until then, and I understand now why. And when we were matching people, he wanted us to get as close as we could. Make a note, a nod to that person, but not so much that it just looked ridiculous on the actor. So, we had to make it fit the actor but also give a nod to the actual person we were representing.

Talk to me about why those beads—that hair style on Venus, which became something of a trademark—were so key, so powerful.



CARLA FARMER: Because this is about King Richard—this man who had no formal education with tennis. He is a self-made man, who was very proud. I mean, where did this man come from? He had the audacity, the courage, and the knowledge. It was a God-given assignment, I believe, to develop these two young princesses into queens. And the fact that Oracene had the vision to say, "Okay, not only are you African American tennis players, but you are from Compton, and this is who you are. We are going out there unapologetically, and we are going to represent us and your family, and without saying it, this is who you are." And it was a brilliant move. It really explains without words who they were and what was going on behind the scenes. All of the moments that are captured in the movie—like with the reporter and Richard saying, "Why are you trying to beat my daughter down?"—it all gets represented in that one moment.

What about their coaches? Jon Bernthal as Rick Macci, Tony Goldwyn as Paul Cohen. Jon said that every time he came out of his trailer, the girls would laugh at his bowl haircut and mustache.

JACENDA BURKETT: When Jon came in, he had a little bit of growth, and he let me just shape it to that ridiculousness that it was. He just kept saying to me, "My wife isn't kissing me anymore!" I was like, "I'm sorry." (LAUGHS) He would also say, "My daughter thinks I look like a dork." He was so much fun. And so good—he just turned into this character. I loved it.

CARLA FARMER: Yeah, and his character actually had a bowl cut, but honestly, we ended up adapting it for Jon, but it was still ridiculous. (LAUGHS)

I think it is great. We have Jon Bernthal—who's played a lot of darker characters in his amazing career—playing this bouncy, fun guy. And the look matched with the character is seamless. It's such a delight. It's wonderful.

CARLA FARMER: Thank you.

The movie covers a lot of ground during a particular period in the family's story. It's so much to execute...

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Clockwise from top left: Daniele Lawson as Isha Price, Demi Singleton as Serena Williams and Aunjanue Ellis as Oracene “Brandy” Williams; Smith with Singleton and Sidney Bernthal and Smith; Ellis, Mikayla Bartholomew as Tunde Price, Smith, Sidney and Singleton. Photo by Chiabella James

CARLA FARMER: We had the best team.

JACENDA BURKETT: I knew I didn’t even have to look at things. I knew it was going to come out perfect. I would do the research and send all these images to everybody, and then just let them fly and do it.

CARLA FARMER: And I also had Shian Banks, who grew up in Compton at that time, and she kept us honest. And she had a lot of opinions that we leaned into because she was there, and she knew it, and we appreciated her so much.

JACENDA BURKETT: We had Shian in the second trailer with the rest of my team. She grew up in Compton, so along with my team’s research, her practical knowledge of the time period and place was such an asset. She’s an amazing hair stylist.

What images came to represent the film to you?

JACENDA BURKETT: I did have image boards and there were two photos that stood out that just stuck with me, and I actually put at my station. One was Richard pushing the girls in the basket. And I had an image of Saniyya as Venus when she has the braids. The sun is hitting her and she’s leaning in and just about to hit the ball—she looks like

this lioness. Saniyya would look at it and was like, “Man!” And I was like, “Yeah, it’s amazing.” Those pictures really stuck with me.

CARLA FARMER: Yes. The picture with Richard and his two daughters, that one was in our trailer. We had all the pictures up, but that one just... It’s the rawness of the girls’ hair, for me, nothing perfect, everything was just natural. This is before we put the baby hair edges in, we did this. Everything was just natural, and it wasn’t so refined. That’s just what I kept in my mind.

For me, it’s the overall feeling of watching this family during these close-knit, intimate moments. Like when they are all in the van... it feels like we are almost intruding, the feeling that this is a real family, not actors in a film. How the actors with Rei created this intimacy, just astounding.

CARLA FARMER: Oh my god. When I saw that being filmed... I almost remember it in sepia tones. I felt like we were actually in the van with them. That stood out to me, that moment, and I kept a lot of pictures from that moment. It looked and felt so real.

That is exactly how I would describe both your work in this. So real. And I thank you for it. •



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CYRANO

BETWEEN ART AND IMAGINATION

A Q & A WITH **ALESSANDRO BERTOLAZZI** | DEPARTMENT HEAD MAKE-UP

What kind of research did you do when you signed on for the project? Did you draw from personal memories/experiences? My research was mainly based on my artistic knowledge of the 18th century, an extraordinary period. There is, among other things, a huge film catalog to be inspired by. I visited art galleries to have a better awareness of colours, considering that the colours used by painters in the 18th century were the same as those that aristocrats used for make-up, in the sense that the whites and reds were the same which were used to paint the canvases and to make up faces. This is an incredible fact for me to be able to have the precise chromatic knowledge of the colours used by aristocrats, I am obsessed with colours! I continued my research looking for texts and found valuable documents describing the techniques used during that time period. Research allowed me to delve deeply into the 18th century and gave me understanding of the complexities. It was socially more divisive than it may seem, meant to purposely divide society into three different parts: the aristocracy, the bourgeoisie, and the peasantry.

Did director Joe Wright have specific looks in mind?

Joe Wright is the ideal director to work with, a man full of knowledge, with an immense visual culture and always full of wonderful ideas that have stimulated me more and more every day. I have never finished thanking him for trusting me.

What kind of reference images were helpful to you and your team? Were any past films used as inspiration?

As I always say, art is the main source of inspiration for all my work,

an immensely extraordinary source of inspiration. Also in this case more than ever art and a precious witness, but we must be careful. Pictorial art shows us only the beautiful part of the subjects. To explain myself better I would say embellished. No nobleman would have wanted to be portrayed with the skin devastated by smallpox or the sick and blackened teeth caused by the main ingredient lead material used for the white foundation we can say created a real monster, so the painter commissioned and paid by the clients, like a cosmetic surgeon, he had to transform the subject as best as possible.



Opposite page: Haley Bennett as Roxanne and Peter Dinklage as Cyrano.
This page: Haley Bennett; characters from the film



So we begin to suspect without a doubt that the reality was very different. The aristocrats suffered from terrible skin diseases both for the lack of personal hygiene, indeed we could say absolutely absent hygiene, and for the excessive use of make-up and in particular of the white that as said the same material as that used by painters for the realization of the paintings had poisonous ingredients, among the various diseases. The most common we can undoubtedly remember is the most terrible and disfiguring, smallpox. To cover the scars left by smallpox some enterprising gentleman decided to use fake beauty spots, and it was immediately a great success, becoming all the rage.

Beauty spots were made with fabrics and velvets of various and extravagant shapes until their positioning on the face created a different meaning—a secret but not too secret message—an aesthetic born for a very different need. They became a characteristic symbol of the 18th century.

Therefore, to create a general image closer to the reality of the time period, I had to move as far as possible from the rules of beauty and harmony suggested by the painting of the 18th century. I had to try to find out how it really could have been.

We know that mainly men, and we speak of the aristocracy, would never have left the house without make-up. It was scandalous to leave the house without a wig and make-up.

The make-up had a decisive social meaning which determined

the personal status and political power. We can assume that by practically never washing, they added layers upon layers of white and then the reds in a coarse way. In the end, we cannot hesitate to say that they were horrifying gargoyles, far from the glossy paintings that we are used to seeing in art galleries. Another example of how little they were interested in their own well-being is that the wigs were styled with pork lard, so mice easily built their lairs inside the wig itself. Lice infestations created “the century of the louse,” and all of this made the fortune of the perfumers who packaged small bags of perfume that the noble carried with him to cover the personal stench.

While this historical social information and these anecdotes seem nothing more than scholastic research, instead they are crucial to understand entering the spirit of the century, to transport us in time, and create a real and credible image.

As far as cinematography is concerned, I was inspired by only one title, *Barry Lyndon*, by Stanley Kubrick and in particular, the scene of the card players, an extraordinary and unique example of the aristocratic world of the 18th century.

How was the make-up team on the film assembled?

I called with me for this extraordinary journey the best of my team, real artists who immediately understood what I wanted to do and how I wanted to do it. I mainly wanted for the supporting roles

and for the extras an absolute attention, as if everyone were the protagonist of the film. For the extraordinary theatre scene, they all had to be perfect, 300 living and real witnesses of the 18th century. I said over and over to my amazing department that I want this film to be taken as an example for the period. I know it was a strong and presumptuous statement, but I really cared about this project for the director, for the cast, for the story, an unrepeatable opportunity who deserved this.

In the end, I cannot help but have an immense thanks to all my magnificent make-up department. I will never know how to reward their immense generosity.

A special Grazie to Marta Roggero, Laura Solari, Paola Gattabrusi, Liz Ann Bowden, Jennifer Harty, Kathryn Fa, Nicola Iles, and Ryo Murakawa.

What are the most enjoyable aspects of creating a look from a different time period? What are some of the challenges?

We have tested various products and various different materials, to find the perfect colour tones and materials. The challenge was to shoot in full COVID time, we had to apply protocols that obviously influenced the process, but not the quality or the final result. I decided to use a narrow range of colours for the tests. In the end we used two colours for the base, two for the reds, which were the same for the lips without distinction between men or women. Think about it now, a real madness! A single foundation and reds, the same for cheeks and lips, doing the same make-up for both men and women, also using as a final colours with an air brush used to create a dusty effect. In the end, we saw during the tests that the same colours on different characters created a different result. Indeed, an extraordinary organic homogeneous effect is created, and so also during the shooting we used the same methodology. I want to be honest—it was a risky bet, but I was confident in the result.

Also, during the shoot, I wanted the touches to be kept to a minimum, and for the natural decay of the make-up during the day, to create the reality that I was desperately looking for.

Was there ever a time when your approach/technique had to change in order to achieve a more authentic look?

I have done it and I do it continuously, continuously experimenting, looking for new products and new techniques such as, for example, using two colours for about 300 characters and having an unexpected and organic result. I really like to think of make-up as an alchemy, I like to question rules and find new ways to explore.

Can you break down the looks of some of the film's main characters and describe the thought process behind them?

This was a very interesting choice. I decided to entrust to the reality of the period all the characters except for the main ones. I thought that, out of dramaturgical respect, they should be different from all the others, seem closer to us and to modern thinking about author, a kind of poetic license. To explain better, I wanted them to have a more romantic aspect and be aesthetically closer to the elegant image that pictorial art offers us. •



Peter Dinklage and Kelvin Harrison Jr.



Alessandro Bertolazzi applies make-up



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HAIR DEPARTMENT HEADS STACEY MORRIS • CARLA FARMER

KEY HAIRSTYLIST LOUISA ANTHONY

HAIRSTYLIST DENNIS BAILEY

SPECIAL EFFECTS MAKEUP MIKE MARINO

“THE AFROCENTRIC AESTHETIC
IS CROWNED BY

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

The Washington Post

“THE MAKEUP MAGIC

HELPS BRING TO LIFE DISTINCT PERSONAS
WITH THE HELP OF LAYERED PROSTHETICS,
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Jana Carboni, Makeup and Prosthetics Designer

Giuliano Mariano, Hair Designer

Sarah Nicole Tanno, Makeup Artist to Lady Gaga

Frederic Aspiras, Hair Stylist to Lady Gaga

Göran Lundström, Prosthetics Designer to Jared Leto





BEING THE RICARDOS

— HAIR —

BY TERESSA HILL

DEPARTMENT HEAD HAIR

There are projects that we get offered once, or maybe twice if we're lucky, in our careers that embody everything we dream of when working in this industry called show business: iconic subject matter, skilled director, stellar cast, period piece, great writing, a seasoned crew, and shooting it all in Hollywood. *Being the Ricardos* was all of that and more.

Working with Aaron Sorkin, one of the greatest writers of all time, was not only a pleasure but an honor. In our first meeting, he so eloquently stated, "We are not taking a photograph; we are painting a picture." This resonated with me as an artist. We weren't impersonating, but rather recreating, the essence of some of the most legendary characters in the entertainment industry's history. This was a huge undertaking, but I love a challenge!

I knew assembling the right team was key. I needed talented hair stylists who were seasoned and knowledgeable with the period, excelled in wig work and

barbering—and could think quickly on their feet. After days of deliberation, the department came together: Yvonne Depatis-Kupka, Assistant Department Head; Lindy Dunn, key hair stylist; Carol Mitchell, background supervisor; Lauren McKeever, Erica Adams, Kase Glenn, and Vickie Mynes.

The research that went into this project was extensive. I went through countless books, searched the internet. I watched hours





of episodes and film footage. That was just the beginning. I met with costume designer Susan Lyall, and we went over her designs and sketches. I got a better feel of how our hair styles could complement and complete the desired look. After meeting with each actor and discussing ideas, I knew the direction I wanted to take the designs. By this time, I had my look book ready, completed my budgets, did a full script and character breakdown, and was now prepared to discuss our options with our director and producers. Working closely with everyone to transform the actors into their characters was such an artistic endeavor.

Desi Arnaz/Ricky Ricardo, played by Javier Bardem meets Lucille Ball/Lucy Ricardo, played by Nicole Kidman in 1940 on the set of *Too Many Girls*, working with Ann Miller. We move through the Ricardos' personal and professional life into the 1950s and intertwined relationships with William Frawley/Fred Mertz, played by J.K. Simmons, and Vivian Vance/Ethel Mertz, played by Nina Arianda. Therefore, each principal actor had multiple wigs or pieces. Susan Corrado handled wig patterns in New York. Because of our international cast, we engaged wigmakers internationally: Peter Owen, London, England; Massimo Gattabrusi, Tuscany, Italy; and Natasha Ladek, Los Angeles. I relied on Natasha for her expertise to navigate any challenges that occurred while shooting.

We were given two weeks of prep and had a lot to do. Not only

Continued on page 56



Alia Shawkat, Nicole Kidman, and Nina Arianda

— MAKE-UP —

BY ANA LOZANO

DEPARTMENT HEAD MAKE-UP

When I got a call about the project, I was over the moon. The opportunity to work with Aaron Sorkin, Stuart M. Besser, and a great cast was a dream.

The film is set in the '40s and '50s in Hollywood. For me, it is one of the best periods in terms of make-up, hair styles, and wardrobe. I always love to use elements of these periods on the movies I design. The elegance, beauty, sophistication of this period was out of this world. They had it all, pure glam.

Being the Ricardos is telling us about the life of Lucille Ball and Desi Arnaz (both iconic characters). The story spans 12 years of their lives. We had to change the period and the age of our actors throughout the film. Although the facial features might not go through a massive change, the subtleties became even more important, along with the different styles and period in the film. To me, make-up helps to create this illusion of the time going forward and the characters' progression.

The project was very creative and interesting for me. The big challenge was to recreate the complex make-up that was used on these iconic characters and to make them look real. I wanted people to look at them and remember these amazing actors' faces and looks. I think that it is important that the characters look credible, so the public who come and see the film is transported to that period. There was also an obligation to create the images of real-life people whose persona is embedded in American culture.

The opportunity to create different looks, following the styles of these years was very interesting ... this challenged me to think and create and made me push myself further.

Many hours of research were devoted to the film through books, watching documentaries, films, and videos, and all the original TV shows to try to find something that would work as a period make-up AND would look beautiful and credible right now.

DP Jeff Cronenweth created two worlds: The real-life one and the TV show. One shot in color and the other in black-

Continued on page 58

Teressa Hill and
Javier Bardem



Ana Lozano and Javier Bardem



Teressa Hill (left), Ana Lozano (second from left)
and the crew touch up Nina Arianda.



HAIR *Continued from page 55*

did we have our cast to transcend into yesteryear, we had shows to prep within our movie, including casts and guest actors for the *I Love Lucy* episodes and a film, CBS studio executives, writers, film crews, and studio audiences. Once we had our plan laid out, it was time to get busy. Carol Mitchell oversaw prepping wigs for background, due to time restraints, and to expedite changing background over midday.

My team set and dressed more than 100 wigs for background artists. Erica Adams and Lauren McKeever got the trailer and background organized. Vickie Mynes and Kase Glenn started barbering and wig fittings and continued up to three days before wrap. Yvonne, Lindy, and I met with our principal actors, as Kim Santantonio began prepping wigs for Nicole Kidman. Once I had the patterns for many of the wigs, the next task was discussing the different patterns, lace and hand-pick the hair with Natasha. I have my wigs constructed differently. Natasha understands this and executes it brilliantly.

I'm so grateful to Stuart Besser, who gave me the opportunity to work on this memorable production. I'm so proud of what our department contributed—especially during a global pandemic. The intense prep and immense hours of work done by Local 706 hair stylists and make-up artists were done with such a collaborative passion. I have always said, "It's not the department head or a hair stylist, it's the hair department that makes it happen." Thank you to all the hair stylists that helped and did such beautiful work: Josee Normand, Jill Crosby, Bruce Samia, Cynthia Romo, Yiotis Panayiotou, Laurel Kelly, Linda Rasmussen, Renee Vaca, and Laura Caponera.

The preparation done by our cast was extraordinary. Nicole's notable talent, poise and comedic timing brought so much to this film. Javier Bardem is an incredible actor and musician. He sang all of the songs, played the bongos and learned how to play the guitar. When our day began, Javier walked in, and when he left the trailer, Desi Arnaz walked out.

Production designer Jon Hutman replicated a classic film set, *Too Many Girls*, and several sets from *I Love Lucy*. When the cast walked on set, it was nothing short of magical. One time, for fun, we closed our eyes and listened, opened our eyes, glanced at the monitor and for a moment you weren't sure if it was our production, or an actual *I Love Lucy* episode we were watching. The shots were simply stunning. Jeff Cronenweth's exquisite cinematography took this film to the next level. Being such a small part of such a huge endeavor was quite remarkable. It takes a village, and everyone brought their A-game.

When Eric Heffron, our 1st AD, called wrap at the end of each day, the crew would gather their things and say good night, while the sound department played the *I Love Lucy* theme song until the stage lights went out.

On May 18, 2021, aboard the historic *Queen Mary*, every crew member was called to set. After the last shot of the film, Aaron gathered everyone around and quoted John Lennon saying, "We all know John Lennon had a Rolls-Royce, and he played in the greatest band of all time. John once said, 'If I had to choose between my Rolls-Royce and my band, I would choose my band...' I want you all to know that this crew was one of the greatest bands I ever had the pleasure to play with. Thank you for all your hard work."

I couldn't agree with Aaron Sorkin more. •



Above: Nicole Kidman.
Below (L-R): J.K. Simmons; Nina Arianda





MAKE-UP *Continued from page 55*

and-white. The actors played two characters, one in each world.

The TV show *I Love Lucy* was shot in black-and-white and the real life in color. It was great fun to establish different looks for the main cast in each world.

Nicole Kidman played Lucille Ball (Lucy), Javier Bardem played Desi Arnaz (Ricky), Nina Arianda played Vivian Vance (Ethel), and J.K. Simmons played William Frawley (Fred).

First thing I thought for Javier's make-up was that Desi Arnaz had a happy and round face. On the other hand, Javier has a strong and hard face, quite different to Desi's. I started comparing drawings, pictures of both faces and finding how, with make-up, I could make them similar. I changed the eyebrows and eye shape, skin tone, and teeth. He wore a pompadour hair style and a very defining make-up for the TV show. He was wearing lip liner, contouring, etc. In that period, men used to wear lots of make-up on television.

Nicole's make-up was created by my friend, and great make-up artist, Kyra Panchenko. Michael Ornelaz was her prosthetic make-up artist, who did some amazing pieces for her. Lucille's make-up was a big fashion icon of her time. She had very characteristic eyebrows, lashes, shape, and lip color. She had lots of women copying her, and she became a genuine fashion icon.

We had hundreds of background performers on both periods all glammed up. I think the background players always help you to recreate the atmosphere of the period, and because of this, I consider them an important part of the film, and we looked after them with great care and detail ... as much as any of our actors.

One of the products that I used for Javier's tanning was Spray Di Sole Sun Gelee. It's a great product to create a natural tan in the body and face. I love the kabuki brushes to apply it.

For the cast, I used several brands like Besame Cosmetics, as they have great lip colors, eye shadow palettes, blushes, false lashes, all of which have been inspired by Lucille Ball. I couldn't think of a better

choice for this film, as they had great palettes like Club Babalu... The loose powders have great tones such as vanilla, rose, and translucid, with a great texture and the perfect sizes to carry on set.

I also used Graftobian HD glamour crème super palette, great foundations and perfect for contouring. You can mix them with the glamour cream to make them thinner if needed. I love the mini-palettes to carry them on each actor's bag to do touch-ups on set as well.

Defined eyebrows were very important in these periods. To achieve this, I used Anastasia brow pen and brow wiz, to mention a few. I love Anastasia Contour Kit.

We have also used Julie Hewett's wonderful lipsticks.

To me, it is very important to work together with the hair and wardrobe teams when it comes to defining the looks. Without one or the other, it is impossible to accomplish the creative vision I had in my mind's eye. Collaborative research for the best references, exchanging opinions and images with all, is the part that I most enjoy in my work.

It really helped to work alongside Susan Lyall, the costume designer. To see her proposals helped inspire and find the right make-up looks throughout the film.

I could never have achieved what we did without my great team: Kyra Panchenko, David Craig Forrest, Michael Ornelaz, Denise Paulson, Bonni Flowers, Alyssa Goldberg, and others who took care of the background; Tina Harrelson, Kelcey Fry, Alexa Coleman, Victor del Castillo, Patricia Messina, Robert Vega, to mention some of them.

My talented team was there for the ride, working hard, caring about the project, and creating beautiful make-up styles. It was a beautiful synchronized teamwork.

As I have mentioned before, this has been an amazing project. As a make-up artist, I had the opportunity to recreate one of the best glam periods of all time. Bringing these real people and characters to life was an honor, realizing their prominence and importance in generations of American culture. •

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

Barbara Broccoli, *p.g.a.*

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Daniel Phillips, *Hair and Make-up Designer*

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THE WRAP

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Regina King as Trudy Smith.

HAIR DESIGNER ARAXI LINDSEY TALKS ABOUT HER HISTORIC EMMY® WIN FOR *BLACK-ISH* AND DEPARTMENT HEADING THE OSCAR®-BUZZY WESTERN

THE HARDER THEY FALL

I was department heading *Black-ish* Season 6 when I received a call asking if I'd be interested in doing a feature in Santa Fe, New Mexico, about Black historic cowboys. I was hesitant at first since I'd been at *Black-ish* for the show's entire run up to that point, but I fell in love as soon as I read the script. I'd also heard that James Lassiter and Regina King were part of the project, whom I'd had a history with and really wanted to work with in this capacity. After my meeting with director Jeymes Samuel, where we hit it off immediately, and I became totally sold on the whole concept, leaving behind any hesitations or second thoughts about leaving *Black-ish* to join the team.

The Emmy Awards were actually held on a day I was filming *The Harder They Fall*. My team kept reminding me of the awards but my mind was on accomplishing the day. I found out I won by my teammate Tinisha Meeks. Then Department Head Make-up Tym Buacharn ran into the hair trailer with confetti and a warm hug. Everything was happening so fast, I couldn't process the moment. I saw a text from my mom saying she was so proud of me, and that's when it hit me. I had just won the first Emmy for *Black-ish* as a hair stylist, before the amazing actors and writers on the show. It felt euphoric. Jonathan Majors came in and gave me the biggest hug—I instantly cried in his arms as he embraced me. I was super-overwhelmed in the best way.

**“STEVIE MARTIN AND LAWRENCE DAVIS EXHIBIT A
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LAWRENCE DAVIS
HAIR DEPARTMENT HEAD

STEPHANIE “STEVIE” MARTIN
MAKEUP DEPARTMENT HEAD



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L-R: Zazie Beetz as Mary Fields with King.

My favorite character look from the film hands down was the one I did for Trudy Smith, played by Regina King. I wanted to incorporate LOCS (dreadlocks) into a historic moment because LOCS have a rich history. It's a style you don't get to see very often in the Western world since they're typically associated with the Caribbean. It was fun to incorporate them with natural texture and braiding for Regina's look. I also adored what Jeymes and I created for the Blue Lady. She wasn't actually in the original script and was just an idea that Jeymes came up with during pre-production, but we were able to dance around the concept to create a compelling hair style for her.

Jeymes kept referring to the Blue Lady as this beautiful, mystic creature from another time that moves like a spirit through the saloon—the way he speaks whenever he tells a story feels almost like a lullaby. From his speech, I envisioned the Blue Lady as a historic African figure, something you would see on hieroglyphics, a tomb, or in a dream. I wanted to play with the idea of cornrow braiding in patterns, which were actually used as maps during the time for escaping certain areas or finding a secret treasure. I also wanted to add gold to her hair because it was pretty prominent in Westerns at the time, as well as feathers to show the Native American influence on western America. The style was really just a hodgepodge of America and the mysticism of otherworldly spirits.

Working with an all-star cast, I didn't want to hit below the belt for any type of art that could enhance their characters. I also

wanted to be true to my heritage, being a native Californian, and to really pay homage to texture. Afro-texture is not just one texture of hair—you can have four different patterns on one scalp. You can wear your hair straight, tight, curly, coiled, wavy, and springy. For the men, I wanted to make sure we could showcase different types of hair textures that would reflect the personalities of the characters. For example, RJ Cyler played the young and hip Jim Beckwourth. I had Tayari Edwards give him more of a textured fro instead of the traditionally padded down and packed in style. He had a little movement, where if he were to wet his hair, his mane would dry naturally and coil together. We wanted to illustrate the fact that Bill Pickett played by Edi Gathegi and Jim Beckwourth played by RJ were people who didn't have time to go to a salon or barbershop to get styled up. We also used hair to establish character relationships. Idris Elba and LaKeith Stanfield, who played partners Rufus Buck and Cherokee Bill, shared this cult look of a bald head since they were part of the same gang. More than likely if you came across someone with a bald head, they were part of the Rufus gang. Zazie Beetz, styled by Tinisha Meeks, who's known for wearing her hair fun and free, played character Mary Fields who was a strong woman and a real person. Jeymes and I wanted to keep it as authentic and historically accurate as we could so we could pay homage to these people properly which meant using lots of natural Afro-texture.



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THE HOLLYWOOD REPORTER



Cyrano

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Siân Miller, Hair Designer
Alessandro Bertolazzi, Makeup Designer



WORKING TITLE

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For Trudy's hair, I blended real LOC (dreadlock) pieces and other textures into Regina King's natural hair, which show her years of hair growth and history of being a woman on the move. I didn't want to use any products since they didn't have many products back then, and Trudy was a natural person, so she'd probably use oil, water, and a nice brush to get her hair together. For the Blue Lady, preciseness was the key since we were doing a style that exposed the scalp which was actually a wig. You have to make sure parts are straight when doing cornrow braiding in order to maintain continuity. You don't shoot just one scene for one day. You might come back to the same scene several times across three months, and I had to make sure there was continuity in everything I did.

We used a lot of jewels in the hair from the historic standpoint of Africa, Egyptian times, Ethiopian queens and kings, where jewels were used for adornment. We used jewels to show differences in class for certain ranks of women, like madams and call girls in the saloons. They were also indications of things from floaters and travelers which were picked up along the way as they traveled all over the country to show their beauty and femininity.

One of the most challenging looks we did was actually on a background actor who doubled for four different people. He came in naturally with nice curly hair, we had to cut it down a bit when he had to fill in for an actor with short, slightly less curly hair. Then he needed to fill in for a bald character, but when we shaved his head, we realized his scalp was lighter than his face since his hair protected it from the Santa Fe tan. I'm a huge stickler for continuity, and putting make-up on his scalp would've compromised that. We just kept having to transform the same guy into all these different people and it was driving me mad!

My team also didn't have as much manpower as we thought we would due to COVID, so my four barbers, Sincere Gilles, Tayari Edwards, Drew the barber, and Jacki Brown, all learned how to do wigs with the help of my key, Tinisha Meeks, and Andrey Joseph. Weekends where we'd sit together and create those wig hair styles for background really felt like we were in cosmetology school all over again. And I'm proud to say my four barbers are now hair stylists! It was so much fun to see these guys get so excited about wigs, pointing out the ones they worked on as background actors walked by. We easily had about 60 wigs on the production for BG in total.

I'm really proud to say that we created something that has never been seen in this capacity, especially during the pandemic, being the first American Netflix film to resume production. Being the first film back made us feel that we'd accomplished something for our union, our craft. We were a part of something greater than ourselves. As union members, we're also taught to be professional, clean, and extremely sanitary, allowing us to create great hair styles in a safe setting. I really appreciated the opportunity to be a department head for one of the first historic Black Westerns of this kind and to show my artistic work during such a challenging time. •



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HAIR STYLING

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THE FALCON AND THE WINTER SOLDIER

A group of characters from the Marvel series 'Loki' are shown in their Asgardian costumes. In the center is Loki, wearing his signature green suit and a golden horned helmet. To his right is Sylvie, with her red hair and a green helmet. Other characters in various Asgardian outfits are visible in the background.

BEST PERIOD AND/OR
CHARACTER MAKE-UP

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MAKE-UP EFFECTS

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CHARACTER HAIR STYLING



A L L C A T E G O R I E S I N C L U D I N G

A close-up profile shot of the character Hawkeye, played by Hailee Steinfeld. She has dark hair tied back and is looking over her shoulder. She is wearing a dark, textured jacket. A bow is visible in the lower left corner.

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MAKE-UP

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HAIR STYLING

MARVEL STUDIOS
↑
hawkeye





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BEST MAKEUP &
HAIRSTYLING

NADIA STACEY
CAROLYN COUSINS

Disney
Cruella

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In Memoriam

Al Fama (1937-2021)

Make-up Artist

Looking a bit like a character actor from *Goodfellas*, make-up maestro Alberto Angelo “Al, Alan” Fama joined the LA IATSE family in 1965. His first substantial gig was day checking with Paul Newman on the Cold War classic, *Torn Curtain*, where he worked under the watchful eye of make-up artists Dick Cobos and Bill Buell, with Alfred Hitchcock at the helm.



Fama applied the shadow beards to Dustin Hoffman for the iconic Alpha Romeo driving scene in *The Graduate*. Twenty years later, he worked with Hoffman on *Hook*.

Fama, called king of the miniseries by Sue Cabral-Ebert, began his path to Hollywood at age 14. Influenced by Lon Chaney’s *Wolfman*, the budding make-up artist created his own character study of the hunchback of Notre Dame with improvised costume, wig, crepe wool facial hair, a bulging eye, and a humpback. And true to those origins, throughout his 40-year-plus career, he continued to enjoy creating characters. “I really liked the facial stuff,” Fama said, “beards, mustaches, chin pieces, sideburns...”

Applying those skills to full advantage, Fama was nominated six times for best make-up in a miniseries (*George Washington I*, *Mystic Warrior*, *Nutcracker*, *George Washington II*, *North and South*, *V* (second miniseries) and once for make-up in a series. Al also served as the Television Academy’s Governor for two terms. He also served on the Executive Peer Group Committee.

Apprenticed under Wally Westmore and Ben Lane, Fama worked on one of Hollywood’s epic comedies of the ’70s, Mel Brook’s *Blazing Saddles*. Aided by second Terry Miles, he did principal make-up on Cleavon Little, Harvey Korman, Gene Wilder, and Alex Karras, as well as countless character actors and stunt players. Like many who worked in the “biz” during the ’70s, Fama did his time on the Big Island powdering Jack Lord on *Hawaii Five-O*. After *Five-O* fizzled, he returned to glamour make-up and rapidly gained a reputation for his work with beautiful women.

Face-turning such femme fatales as Angie Dickinson (*Big Bad Momma* and *Police Woman*), as well as big hair gal Linda Gray from *Dallas*, Fama did it all.

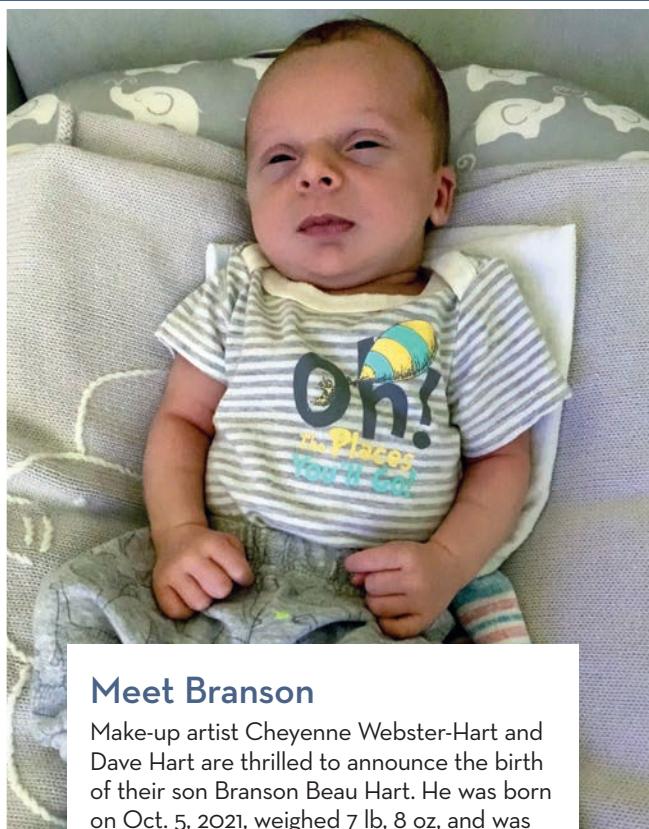
Al was elected to the Executive Board in 1987 and served until 1994. In 1992, he became the Assistant to the Business Representative under Howard Smit. In 1994, he was elected to the position of Business Representative and served until 2001. He oversaw the creation of the 60th anniversary celebration, which drove interest in honoring our members and their talents, which was the inspiration for the first Make-Up Artists & Hair Stylists Guild Awards. Al, with the then current Executive Board, was the guiding force to finding and purchasing our “new” building here in Burbank.

Retired since 2001, the facial fixer from Cleveland offered these words of advice to future generations of the Local 706 trade, “Learn the craft. Make-up is not all lip-gloss, eyeliner, and back rubs.” Asked about the special bond between actor and make-up artist, Fama answered simply, “It’s all about trust. What happens in the chair stays in the chair.”

Whether masking David Carradine’s prodigious tattoos or keeping a false beard on Steven Seagal in *Hard to Kill*, Fama is a craftsman who stood by his professional convictions: authentic-looking make-up, never overdone, done just right—especially if it scares you half out of the house.

Al is survived by his sister Josephine Gaski and his nieces Florence Rhea and Susan Babnar. No services are planned for Los Angeles. He will be interred in Ohio at the family plot.

Birth Announcement



Meet Branson

Make-up artist Cheyenne Webster-Hart and Dave Hart are thrilled to announce the birth of their son Branson Beau Hart. He was born on Oct. 5, 2021, weighed 7 lb, 8 oz, and was 20 inches long.

Louis Lazzara (1959-2021)

Journeyman Make-up Artist

In his own words, “My film career has always allowed me to meet and experience nice additions to historic touchstones in my life. Watching the moon landing ... years later, Arnold introduced me to John Glenn... I met three presidents, a Pope, the Queen of England, Sophia Loren, and Paul Walker. All made my heart race. Charmed life and grateful memories ... most important is family.”

Even as a teenager in Paterson, NJ, Louis Lazzara’s artistic talents paved the way for his career as one of most highly regarded

make-up artists in film and television. He joined Local 706 in 1990 and became a journeyman in 1991. Soon after, he joined the crew of the *Friday the 13th* franchise, noted for his work in special make-up effects as Robert Englund's (Freddy Krueger) make-up artist. In the early 1990s, he began working with the actor whom he considered his mentor, Roy Scheider on *Sea Quest*. Their friendship lasted throughout Roy's career until his passing in 2009 while filming *Iron Cross*. Roy passed away before filming was completed and Louis is credited with creating Roy's likeness with prosthetics on doubles in order to finish the film. Louis' skills parlayed into a long history of films with Arnold Schwarzenegger (*Eraser*, *Jingle All the Way*, *End of Days*, *Collateral Damage*, *T-2*, *3D* and *Terminator III*). Dwayne ("The Rock") Johnson was next to appreciate Lazzara's talents and he is credited with *The Scorpion King*, *The Rundown*, *Be Cool*, *Gridiron Gang* and *Race to Witch Mountain*.



Louis' love of all forms of artistry encouraged his adventurous travels to Europe, especially his beloved Italy. He was not only a wonderful make-up artist but a very talented sculptor, interior designer, fine artist, architecture aficionado, exuberant dinner host, and of course, raconteur. His stories and joie de vivre were legendary. His generosity of spirit spread out to his fellow artisans. There are so many beautiful stories shared about how this gentle giant went the extra mile to encourage and share his knowledge with newcomers, even going so far as to hop on a plane and

travel back to the East Coast to help a newly graduated make-up student and give her much of his own kit, as well as treasured handwritten notes and manuscript from the legend, Dick Smith.

Lazzara's appreciation of filmmaking encouraged his passion for collectibles, many of which he donated to the Motion Picture Academy of Arts and Sciences' new museum, prior to his passing. He was partially finished with a memoir. He even had his own art gallery for a time, selling his bold, exuberant paintings and sculptures. Louis was a member of the Makeup and Hairstyling Branch of the Motion Picture Academy of Arts and Sciences, and he was nominated for an Emmy for Outstanding Make-Up on the television series *Angel*.

Louis's love of family was of the utmost importance. He loved sharing photos of his parents, brother and sister, aunts, uncles, cousins, and his beloved nieces and nephews. He is survived by his brothers Anthony & Phillip and sister Michele along with numerous family members. At this time, no memorial arrangements have been published, however, it is anticipated a gathering will be held sometime soon.

Gil Mosko (1950-2021) Journeyman Make-up Artist

Gil Mosko was an award-winning artist and creator of GM Foam—which revolutionized prosthetic make-up. He worked



as a make-up effects labor artist and foam technician in feature films, including the Academy Award winner, *Dick Tracy*, and his work was featured on multiple seasons and incarnations of the *Star Trek* film and television franchise which garnered eight Emmy nominations and three wins. Gil won two Daytime Emmys for *The Munsters Today* in 1990-91, and was twice nominated for Make-Up Artists & Hair

Stylists Guild Awards for his work on *Alias*. Screen credits include *Killer Clowns From Outer Space*, Francis Ford Coppola's *Dracula*, *Face/Off*, *Galaxy Quest*, *How the Grinch Stole Christmas*, *The Matrix Reloaded*, *The Matrix Revolution*, *Indiana Jones and the Kingdom of the Crystal Skull*, and *Hancock*.

At the age of 13, Gil was well on his way to an amazing musical career—playing sax and piano—but had an accident and lost part of his left hand; he became very accomplished in classical guitar by simply flipping the instrument over to play chords with his right hand and pick with his left. He sent demo tapes around and got accepted into a group only to be turned away when they saw the upside-down guitar. Gil needed other outlets for his creativity...

Gil moved to Southern California in the 1970s and began his career at Mattel Toys. He was in the Research & Development Department and invented the Creepy Crawler Thing Maker—in which a liquid-type of plastic poured into a mold and heated on a (very) hot plate; in a few minutes, you had a dinosaur or other creature. It was a huge hit for the company.

A family relative of the owner of Mattel started a new company for women who had undergone mastectomy operations called NearlyMe; the owner hired Gil for production and product development. The product was a prosthetic breast of silicone gel covered with a foam Gil invented; this was before reconstructive surgery was common. Gil moved from Mattel to NearlyMe and worked there for many years prior to forming his own company. Gil saw a market for the foam he invented but needed to learn how to use it as a facial appliance; he took advanced make-up classes at UCLA and learned how to blend make-up from the foam to the skin seamlessly. Due in large part to his natural artistic gifts, he was a huge success.

After attending a presentation about raw land in rural Colorado, Brother Mosko purchased roughly 60 acres of land which he owned for 10 years prior to building his retirement home: a small two bedroom/two bath home with 1,000 feet of studio space where he and his beloved dog Wendell lived out his life. Gil built an outdoor kiln and continued to teach classes at the nearby college in Pueblo, throwing pots and dabbling in make-up until the very end, leaving more than 600 pots he had intended for sale.

A small private service was held for family. A memorial service is planned when COVID restrictions are lifted.

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BEST MAKEUP & HAIRSTYLING

Jenny Shircore



Charlene Rone Murray (1937-2021) Journeyman Hair Stylist

Charlene Rone Murray was a journeyman hair stylist who first started as a non-Roster body make-up artist in 1966, passing her body make-up Roster examination in 1969. She later elevated to full Roster in January of 1970. She was one of our first

body make-up artists. In June of 1976, she requested a classification change to hair stylist, having submitted the appropriate days for transfer and the appropriate licensing.

Charlene retired in 1989, and took an Honorable Withdrawal in that same year. She was an active member of the Red Hats Society, and she enjoyed her later years with this great group of friends. The pride of her working career was the work she did on the movie *Goonies* as a hair stylist, and of course *Grease* and doing the hair for the "Pink Ladies" in *Grease*. She spoke very highly of Steven Spielberg and how kindly she was treated on set.

She's fondly remembered by her years living in Granada Hills and then eventually her move down to the San Diego area to be closer to her son Tom and his wife Kirstin. She had a beautiful cat named TC who is now living with her son and his family.

The family has not planned any special services and are most likely going to do a service out in front of their home at Sunset Cliffs and just "paddle her ashes out in front of the house, so that every time we look at the sunset over the ocean, we can watch and think about her."



Allen Payne (1938-2021) Hair Stylist

Allen Payne, hair stylist, passed away in late October at 82 years old after a long battle with illness. He was born December 16, 1938, in Los Angeles, California. Allen served in the Navy for six years on the *LST Iron County 840* and the *USS Tawakoni 114*. He was always honored to be a veteran. He is survived in death by his wife, Janet and myself, his daughter Skye.

"My dad was a proud and active member of IATSE Local 706,

always supporting his fellow union members. He was a regular contributor to *The Artisan* in his day. In the time since his death, I've heard from many co-workers that he was the lifeblood of the sets he worked on. He was willing to take young union members under his wing and hired anyone short on qualification hours. Allen would educate through trivia, jokes, and his own unique bits of wisdom. I remember marching down Hollywood Boulevard in a solidarity protest with the union when I was 6 years old. He instilled a deep love of community and a dedicated work ethic within me that has stayed with me my whole life.

"After getting his start being taught by Jay Sebring in Santa Monica, my dad worked in the motion picture business for four decades as a hair stylist. He always cherished the lifelong friendships made through work. He was the Department Head Hair on both *Knight Rider* and *Baywatch*. He particularly loved his time on *Baywatch*, working on the beach every day and popularizing the casual beach look. He was always incredibly proud of his work, featured multiple times in the *Celebrity Hairstyle* magazine. I spent a considerable amount of time on his sets as a child and I was fascinated by his work. I admired his friendships with everyone on set, ranging from executive producers to PAs and DGA trainees. There was no one he wouldn't befriend or entertain.

"He worked on all-time classics like *Back to the Future 2*, *Beethoven*, and *Raging Bull*. Allen spent the most time with David Hasselhoff, traveling and working with David for eight years, even after he retired in 2000. Besides his time with David, he is most well known for his work with Michael Landon (*Highway to Heaven*, *Father Murphy*), Michael J. Fox (*Back to the Future*), Ann-Margret (*I Ought to Be in Pictures*, *Who Will Love My Children?*), Tom Hanks (*Bosom Buddies*), Bette Midler (*Beaches*), and Harvey Keitel (*Fail Safe*). My father leaves behind a legacy of artistic and well-crafted work with his wide breadth of knowledge and jokes. His support, humor, and talent will be greatly missed." —Skye Payne

Janeen Davis Schreyer (1953-2021) Journeyman Make-up Artist

Janeen Schreyer was a remarkable woman who lived an incredibly interesting life. Prior to her long and varied career as a make-up artist in the film industry, Janeen was extremely athletic, enjoying many outdoor sports. She served several seasons on Ski Patrol at Big Bear, CA. She was also a fierce competitor at Ping-Pong.

In her early years, Janeen tried her hand at acting and modeling, achieving success in TV commercials and some stunt work in the film industry. She always had an artistic side, which led her to photography and special make-up effects, which she studied and excelled in. This is where she found her niche.

During her decades-long career, she worked with many film





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stars, including Angelina Jolie, Bradley Cooper, Zach Galifianakis, Michael Douglas, Chris Pine, Jeff Bridges, Ryan Gosling, Jennifer Lawrence, and many more. While she took her craft very seriously, Janeen always loved to play pranks on her co-workers, have fun at work, and laugh.

Throughout her life, Janeen was always an animal advocate. While filming on the island of Santorini, she witnessed a cat get killed by a car, and she took the surviving newborn kitten back to her hotel, then smuggled the kitten in a fanny pack on her flight to London. In the last months of her life, 13 wild mustangs showed up on her property looking for food and water. She went out to greet them, and helped the Wild Horse Rescue get them to safety.

After her retirement, Janeen planted a large garden, where she grew many vegetables and fruits. She did her best to transform the harsh high desert of Nevada into a garden of Eden. She donated much of her harvest to a local soup kitchen that feeds the homeless and food-insecure. Janeen was preceded in death by her sister Michele and is survived by her nephew Daniel, brother-in-law Marko, stepbrother Peter, and many cousins.

She leaves behind many friends, both inside and outside of the film industry, who will miss her.

Cheryl Voss (1951-2021) Journeyman Make-up Artist

Retired journeyman make-up artist Cheryl Kus Voss passed September 8, 2021, after a two-year battle with ovarian cancer.

Born in Hamtramck, MI, Cheryl moved to San Francisco in 1976. She worked as both an elementary school teacher and a software programmer before relocating to Los Angeles in 1985 to pursue her passion as a make-up artist in film and television.

Her credits include the cult favorites *Return of the Killer Tomatoes*, *Killer Clowns from Outer Space*, and *Dumb and Dumber*.

Cheryl met her partner Terry Haskell on set and they were married in 1993 in Lake Tahoe. Cheryl was a talented artist, loved to dance and listen to music, and travel with Terry; she retired in 2005. She is survived by Terry, sister Cindy, brothers Craig and Chuck, stepsons Nate and Matthew, and countless friends that were blessed to have known her and will miss her sincere friendship, sweet nature, kind heart, and gentle soul.

A celebration of life is planned for a future date. Donations in her honor can be made to Hospice of Santa Cruz County and Peace of Mind Dog Rescue.



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Knockout Look



Make-up artist Julie Hassett buffs up Justin Bieber during an October 2020 shoot for his *Anyone* music video. Bieber plays a 1940s-era fighter. With the help of Ally McGillicuddy, Julie covered Bieber's many tattoos for the shoot with European Body Art Endura and Temptu Air with Endura. The video was directed by Colin Tilley.



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