

# ON MAKEUP MAGAZINE

**15 YEARS OF ON MAKEUP MAGAZINE**

**60 YEARS OF RCMA MAKEUP**

**AHBI NISHMAN**

**AMSTERDAM**

**BLACK PANTHER: WAKANDA FOREVER**

**DEBBIE ZOLLER**

**EVERYTHING EVERYWHERE ALL AT ONCE**

**JAMES VINCENT**

**JOEL HARLOW**

**KATE BEST**

**MICHELLE CHUNG**

**NANA FISCHER**

**NOHEMI CAPETILLO**

**REBECCA HICKEY**

**SANDRA SAENZ**

**SHOTGUN WEDDING**

**SKINDINAVIA CELEBRATES PRO**

**TARA MCDONALD**

**TIFFANY CATALDO**

**THE WHITE LOTUS**

**WEDNESDAY**

**WENDI MIYAKE**

**SPRING 2023**

# **THE ARTIST SUMMIT**

**2023**

**OCTOBER 1-6, 2023  
PROVINCETOWN**



# WILL YOU BE THERE WHEN EVERYTHING CHANGES?

The Artist Summit is the most inspirational professional makeup artist event of the year and we are back from October 1-6, 2023, live and in person in Provincetown, MA. The program is a three day inspirational and career focused program open to all those in the professional makeup and beauty industries. The program is followed by two supplementary days of artistry and personal development workshops exclusively open to The Artist Summit attendees. The most focused and committed professionals in the business of beauty will come together for this insightful and inspiring discussion about career, personal development, artistry and industry. Will you be there?



## PRESENTERS INCLUDE

Matin Maulawizada, D'angelo Thompson, Romero Jennings, Viktorija Bowers, Charlie Wan, Jon Hennessey, Julia Dalton Brush, Stacy Robinson, Jackie van Riet, Chris McCarthy, Laura Shabott, Mark Adams, Sian Robertson, James Vincent and Michael DeVellis. Details and registration [www.theartistsummit.com](http://www.theartistsummit.com)

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# WELCOME

This year marks the 15th anniversary of On Makeup Magazine.  
It marks the 20th anniversary of The Powder Group.  
It also marks my 30th year working in the professional makeup industry.

Knowing that these milestones were upon me,  
I took some time earlier this year to reflect on my journey so far,  
and what my path forward might look like.

I started The Powder Group when I was just in my early 30s.  
I set out to bring community and connectivity to an industry  
where competitive energy was the order of the day,  
where education was only for a select few,  
where finding your tribe was not on most artists' to-do list.

I walked away from a sweet job with cool company,  
to risk starting a business that was conceptually new for our industry  
and whose success was, at best, a long-shot.

But here we are, two decades later.

Hundreds of programs produced around the world.  
Hundreds of featured artists given a spotlight for their work.  
Countless brands celebrated and connected to our pro family.  
Thousands of makeup and beauty pros who have participated  
in what we have created for our community.

I have, in good times and in challenging ones,  
remained 100% committed to my plan, to my path, to my purpose.

I am filled with gratitude for all of you who have said yes  
to being a part of that purpose along the way,  
who have been along for the ride on this journey — our journey.

I can imagine many easier paths than the one that I've chosen.  
but I could not imagine a more beautiful, meaningful or fulfilling one.

Thank you for having me.  
And here's to what comes next.

**Michael DeVellis**  
**Editor, On Makeup Magazine**



# INSIDE

**Michael DeVellis** Creative Director/Editor

**James Vincent** Director of Artistry

**Shannon Levy** Editor-at-Large

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**Bradley Farrell** Partnership

On Makeup Magazine, Spring 2023 issue

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**Editors Note:** To ensure you are informed of all new developments with The Powder Group, On Makeup Magazine and our websites, please register for email updates on the JOIN page at [thepowdergroup.com](http://thepowdergroup.com) and visit and subscribe to updates for [onmakeupmagazine.com](http://onmakeupmagazine.com)

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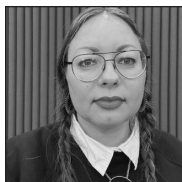
We created Royalty Red® so that beauty-industry individuals may have a direct link to OMNIA® so as to service their professional needs with member-exclusive benefits.



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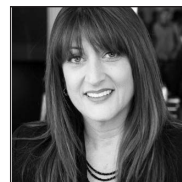
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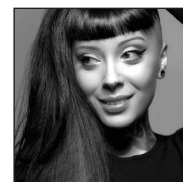
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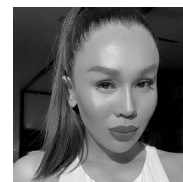
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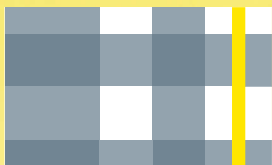


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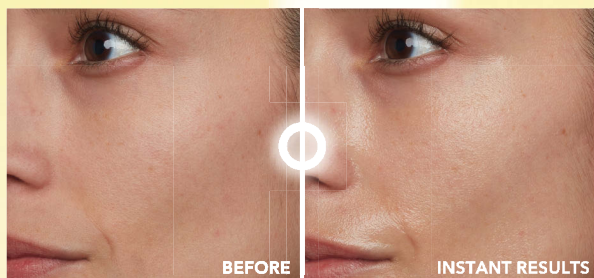




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# NEW PRODUCT



**ESUM** Introducing ESUM The Artistry Palette Series. Designed with intention for today's artists and the demands of the end-user, this collection of work-ready palettes includes 85 elevated hues. Beginning with 5 quintessential palettes for eyes, cheeks and lips, each curated by shade, tone, and texture. Delivering the NEXT level of beauty, creator and makeup artist Alphonse Wiebelt developed the series focusing on PRO-FORMANCE products formulated with a modern, clean formulation that is safe, non-toxic, and talc-free—organized in a sleek, eco-conscious, and re-organizable palette. Vegan and cruelty-free. \$80.00-\$120.00 [esumcosmetics.com](http://esumcosmetics.com)



**Le Mieux** The new Boto-Needle Line Erase Eye Mask from Le Mieux is the magic solution for lifting and firming the delicate under-eye area. Bio-available microneedles dissolve into the skin to smooth fine lines and wrinkles. Its precision infusion system fast-tracks the delivery of line-filling hyaluronic acid and peptides to alleviate puffiness, lines, and dark circles while stimulating skin around the eyes for a lifted, rejuvenated appearance. \$12.00 for a pair. [lemieuxskincare.com](http://lemieuxskincare.com)



**Danessa Myricks** Take your makeup game up a notch with Yummy Skin Blurring Powder, the newest launch from makeup artist Danessa Myricks. These balm-to-powder blushes have an effortless soft-focus blurring effect thanks to the use of Upsalite technology, which is known to smooth fine lines and pores, while also controlling oil. Swipe it on for a natural matte finish with buildable color for both cheeks and lips. Available in six universally flattering shades. \$25.00 [danessamyricksbeauty.com](http://danessamyricksbeauty.com)



**OMNIA** The ultimate brush case has arrived. The Omnia Pro Brush Portfolio is a deluxe zip case made for makeup artists and enthusiasts who know keeping their brushes protected and organized is a top priority. The inside of the case contains multiple sleeves, storage compartments, and straps to hold over 45 brushes of various sizes and shapes, keeping them clean and secure. The hardbound case and storage sleeves are composed of a water-resistant material that's easy to sanitize, ensuring you and your clients are safe and protected. \$64.99 [omniabrush.com](http://omniabrush.com)



**MAC** Leave it to MAC to change the lip game, yet again, with the launch of Locked Kiss Ink 24HR Lipcolour. This kissproof, transfer-proof, and waterproof formula locks in 24 hours of weightless color. The payoff of this new innovation is a lip with no bleeding, no feathering, and no touch-ups needed from day to night. Bonus: The formula is packed with passion fruit oil, coconut oil and shea butter for a next-to-naked feel. Available in 16 artist-curated matte shades in a range of natural to bold options. \$33.00 [maccosmetics.com](http://maccosmetics.com)



**Kryolan** The Digital Complexion series is finally expanding to include essential formats. The high-performance Digital Complexion Cream Foundation which boasts delivery of a filtered skin effect will now be available as refillable palettes from the internationally popular product range. The palettes are available in 14 colors as well as all 28 colors of the series and can be completely unfolded, allowing them to be laid out flat at the workstation. Added bonus, the palettes are magnetic and refillable. [us.kryolan.com](http://us.kryolan.com)



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# NEW PRODUCT



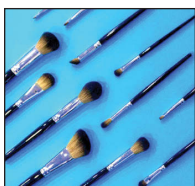
**Beekman 1802** Oh! Mega Milk is the first fermented facial oil to absorb 20% deeper with 90 times more omega fatty acids for skin that glows. This facial oil absorbs instantly and is infused with fatty acid-rich fermented plant oils, Vitamin C and Niacinamide to brighten and hydrate. Goat Milk is rich in Omega Fatty Acids, Lactic Acid, Vitamins, Peptides, and Calcium that has been clinically proven for healthier skin. Use it alone or apply after moisturizer and before SPF to transform dull, dry skin into hydrated and radiant skin. \$54.00 [beekman1802.com](http://beekman1802.com)



**Pat McGrath Labs** Talk about love at first sight. The Love Collection from Pat McGrath is a romance-inspired assortment for eyes, lips, cheeks, and complexion in velvety mattes and gleaming metallic finishes among a range of soft pinks, poetic peaches, and smoldering nudes. The Spring collection includes three new MTHRSHIP eye palettes, seven FetishEyes: Longwear Liquid Eye Shadows, three SatinAllure Lipsticks, two LiquiLust: Legendary Wear Matte Lipsticks, two Skin Fetish: Divine Blushes and a Divine Blurring Undereye Powder in limited edition love-inspired packaging. \$29.00-\$65.00 [patmcgrath.com](http://patmcgrath.com)



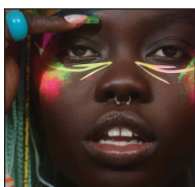
**TEMPTU** The beloved award-winning Temptu Airbrush Root Touch-Up & Hair Color is now available in three of the most pro-requested shades, as part of its Aging Collection: White, Grey and Jet Black. Perfect for creating a multitude of aging looks on both real hair and wigs, or matching a client's natural hair color. This vitamin-enriched formula features the same great transfer resistance, smooth application and laydown, and lightweight properties. With touchable and natural-looking results, it's no wonder it's a Pro favorite. \$39.00 [temptu.com](http://temptu.com)



**Cinema Secrets** The most iconic Brush Cleaner on the market deserves makeup brushes to match. Introducing The Cinema Secrets Maurice Stein Micro Makeup Brush Collection. This 12-piece collection of brushes is 100% Vegan with black laquered, FSC White Birch Kiln Dried handles and a brass, nickel plated ferrule. The line includes a brush for every artistic need and every area of work. Members of the Cinema Secrets pro membership program, including TPG Pro members who sign up for the program, will be able to shop this collection for 40% off through the brand's website. \$10.00 - \$24.00 [cinemasecrets.com](http://cinemasecrets.com)



**K&K Skin Products** Zinc Oxide is the powerhouse ingredient behind K&K Skin Products Zinc Oxide Sun Shield Moisturizer, which is blended with hydrating oils containing natural sun protective properties as well as anti-microbial and anti-inflammatory benefits. Ingredients such as Non-Nano Zinc Oxide work against harmful environmental factors while Sesame Oil repairs the skin barrier to seal in hydration. Think of it as suncare, skincare, and primer in one for protected, moisturized, and primed skin without the white residue other Zincs leave behind. \$48.00 [kkskinproducts.com](http://kkskinproducts.com)



**Vittorio Masecchia Beauty** After years of requests to create camera-ready, detailed, graphic bold eye looks, makeup artist and illustrator Vittorio Masecchia launches VMB, his debut collection of quick-application luxury face decals. The brand combines innovative digital precision with classical and bold embellishments. The full range includes 24 reusable designs in 24 colors from dramatic laser-sharp creases in jewel tones to brow-augmenting appliques. Simply peel and stick or use lash glue for extra-long wear and instant gratification. Pricing starts at \$18.00 [vittoriomasecchia.com](http://vittoriomasecchia.com)

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# INDUSTRY NEWS

The  
Maurice Stein  
Scholarship  
For The  
Makeup Arts

**The Maurice Stein Scholarship For The Makeup Arts** The Powder Group is pleased to announce the launch of The Maurice Stein Scholarship For The Makeup Arts. This scholarship has been created by The Powder Group founder, Michael DeVellis, in honor of his mentor, industry icon and founder of Cinema Secrets, Maurice Stein who passed away in 2018. Maurice was not only one of the most loved and inspirational leaders in pro makeup artistry, but a visionary in the area of education and product development. For 2023, the scholarship is presented in partnership with Make-up Designory and will consist of a \$10,000.00 award toward any Make-up Designory program in 2023 or 2024. Details will be announced, and submissions open in Spring 2023. To be added to list for details, email [info@thepowdergroup.com](mailto:info@thepowdergroup.com)



**Andrew Velázquez** Join Andrew Velázquez on a journey from East LA to American Beauty Star in his new book, *Amor es Arte | Arte es Amor* or Love is Art | Art is Love. In this book, Andrew tells his story through ten Loteria cards, reimagined through his queer Latinx experience in beauty. This hardcover edition features 20 photographs of Loteria cards, with original makeup and wardrobe in exquisite settings, conceived by Andrew and produced by Andrew and his team. \$29.50 [amoresartearteesamor.com](http://amoresartearteesamor.com)



**Professional Beauty Association** The Professional Beauty Association is redefining what it means to be a professional organization. As the PBA's goal is to uncomplicate its members' professional and personal needs, the organization launched new member benefits in March. These benefits include telehealth services and virtual counseling sessions with licensed therapists – with low copays and access for the entire family. Other new benefits include curated business tools and resources, competitive insurance options, and exclusive deals and perks that offer savings on travel, entertainment, shopping, and more. Memberships start at \$50.00 per year. [probeauty.org](http://probeauty.org)



**Legends Makeup Academy** Industry Icon Ve Neill has announced the next series of week long hands-on workshops at her newly launched Legends Makeup Academy in Los Angeles. Ve along with a slate of award-winning and industry recognized instructors help artists develop the skills needed to either start a career in film and television makeup and creature creation or improve on already acquired knowledge. Take one week or the entire collection. Classes include Film Industry Makeup Business, Aging and De-aging, Trauma, Prosthetic Application, Teeth, Prosthetics Sculpture, Molding and Casting as well as Conceptual Sculpture and more. Tuition is \$1,200.00 per week long program plus lab fees for most programs. [legendsmakeup.com](http://legendsmakeup.com)



**World Bodypainting Festival** The 26th edition of the world's most important bodypainting event marks the first year in its new format and will take advantage of the increasing digitalization to offer the international community the opportunity to grow and network even more — both online and live offline. The festival week, which starts on September 26 is dedicated to education and networking, as well as the World Bodypainting Championship and special awards for makeup artists. The 11 World and Special Awards will be presented live on stage on September 29 and 30 in Klagenfurt am Wörthersee, Austria. The show and awarding can be watched via online stream on all of our channels. Program and registrations: [bodypainting-festival.com](http://bodypainting-festival.com)



**Makeup 101** The newest iteration of Powder Group's iconic Makeup 101 brings together the fundamentals that our industry and makeup technique were based on, and marries those essentials with an understanding of the realities of working in today's industries. The program is designed to bring you through the theory and practice of designing, applying and maintaining a modern makeup while giving you the knowledge to make better informed decisions in any situation. From color and cosmetic knowledge to modern kit building, industry knowledge and real information from artists with experience. In a new approach to practical feedback we will teach you to read an industry brief, develop your plan of action and assess and self critique your finished makeup as well as offer support and insight to help you improve your makeup and career in every aspect. From \$790.00 [thepowdergroup.com](http://thepowdergroup.com)



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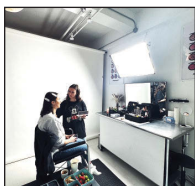
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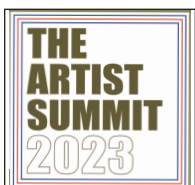
# INDUSTRY NEWS



**Make-up Designory** The premier leader in global makeup education, Make-up Designory, is celebrating their 25th anniversary in 2023. The school was founded by Tate Holland and John Bailey in 1997 to establish a center for higher learning in makeup education. Over 25 years, MUD has earned a reputation as a leader in makeup education and has become the largest institution for makeup training, with schools on nearly every continent with MUD programs taught at more than 100 studios and partner schools in 20 countries and 30 states. As online education grows, MUD is also evolving to reach even more aspiring artists through their virtual education programs. The company remains committed to its mission of providing the best possible education and products to makeup artists around the world. [mud.edu](http://mud.edu)



**Artist Kit Co** Known for providing artists with minimalist kit essentials, Artist Kit Company is launching a studio space for NYC artists. AKC Creative Studio is a 500-square-foot space perfect for makeup and hair applications, trials, content creation, kit condensing, beauty shoots, or small private classes. The studio is well-lit and fully equipped with everything an artist needs to work effectively. This expansion of services demonstrates AKC's commitment to providing artists with the resources they need to succeed. [artistkitcompany.com](http://artistkitcompany.com)



**The Artist Summit 2023** The most inspirational and community focused event in pro beauty is back, live and in person in 2023 and just in time to coincide with The Powder Group's 20th Anniversary. The Artist Summit will return to iconic Provincetown, MA next October 1 - 6 with three full days of inspiration, career and personal development and artistry focused keynotes from a roster of the most inspirational voices. Presenters include Matin Maulawizada, Viktorija Bowers, D'angelo Thompson, Romero Jennings, Jon Hennessey, Charlie Wan, Julia Dalton Brush, Stacy Robinson, Jackie van Riet, Chris McCarthy, Laura Shabott, Mark Adams, Sian Robertson, James Vincent and Michael DeVellis. \$690.00 - 990.00 [thepowdergroup.com](http://thepowdergroup.com) [theartistsummit.com](http://theartistsummit.com)



**BE+RADIANCE** The clean French beauty brand, known for its skincare makeup hybrid, is launching exclusively in the US at Frends Beauty Supply. The Be+Radiance range of vegan and cruelty-free makeup has 40 SKUs boasting probiotics, Omega 3s, and 85-100% natural ingredients. The brand is comprised of five categories: primer, face oil, liquid foundation, powder foundation/highlight duo, and blush/highlight duo. A 40% discount for Pro Members is offered exclusively through Frends Beauty. \$34.00 - \$42.00 [frendsbeauty.com](http://frendsbeauty.com)



**MUSE BEAUTY PRO** MUSE BEAUTY.PRO has announced a shift from their previous positioning as a multi-branded product resource to an exclusively focus on developing advanced makeup programs to support their national education partners. MUSE will redirect all e-commerce of ESUM and KETT brands to the existing [esumcosmetics.com](http://esumcosmetics.com) and [kettcosmetics.com](http://kettcosmetics.com) websites. MUSE BEAUTY.PRO entered the professional market in 2010 with a mission to inspire, build credibility & educate; as the company has grown, the opportunity to diversify and take education to the next level is an exciting new venture. [musebeauty.pro](http://musebeauty.pro)



**Cosmix** In an effort to support artistic individuals, Cosmix School of Makeup Artistry announces a new \$5000.00 Artistic Scholarship. The scholarship will provide financial support for education and training in the field, as well as opportunities to network with pros and gain exposure to different artistic communities. For those who qualify, the scholarships help pay for the school's Master Makeup Artistry Pro and Master Makeup Artistry programs. For application requirements and the three types of scholarships, visit the website. [cosmix.edu](http://cosmix.edu)





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# MILESTONE

## 15 YEARS OF ON MAKEUP MAGAZINE

There are a few things that haven't changed about On Makeup Magazine since we launched 15 years ago. Our look for one — square, solid color cover, feature set ups, and our “all artists are created equal” perspective. We found a format that worked then and I think it still works now. Then of course, there's me. I'm still here leading the labor of love that is now the only print magazine being published for our professional makeup artist community.

There are two other constants as well — Shannon Levy and James Vincent. Through the dozens of team members and contributors that have been along for the ride, Shannon and James are the constant that have been there since day one, through all of the challenges and successes. I am forever grateful for their support then and now and wanted to sit down with them to talk 15 years of On Makeup Magazine.

**We've been at this beautiful thing we call On Makeup Magazine together since 2008. What has made you stick with me and the magazine through all the craziness?**

**Shannon Levy** Aside from the fact that I love a reason to work with you, I have been interviewing mostly TV/Film makeup artists and writing about this industry since 1999. I have a full-time job and kids now, but doing this with you twice a year keeps me connected to my beauty writing roots by being able to play in this world.

**James Vincent** I think the craziness is one of the things that keeps me here. You were so passionate about starting a magazine that felt like fine art publications, and that celebrated our industry, and brought information and editorial forward with such a different voice. When I think about those early days of figuring out how to make it work, and the excitement of it all, and the inspiration that came from you making it happen is very powerful. I think you and I also have such different views on editorial and what's interesting — so the back and forth is always fun for me. Lastly, seeing the scope of artists that have contributed and been featured. Not just the well known, but the artists who were emerging at the time who got their first feature with us. I think that is why we continue to be such an important voice.

**What do you love about being a part of the magazine?**

**SL** My dream job in my teens was to be a beauty editor. Since 2008, I've been able to live out a version of that dream by being a big part of this magazine. You and I make a great team and I love planning out On Set content with you, and seeing every issue come together.

**JV** Working with the artists to put together editorial. I think it is a concept so many find difficult, and seeing the unique images that get featured because you take a chance on giving artists pages to really play and be creative, and express their art in ways traditional publication may not.

**Shannon, is there a feature you've worked on over the years that has been a favorite?**

It's so hard to pick just one; I always love when it's a show or film I'm really into or an artist I've known for a long time. For one of the first issues we did, I went to the Mad Men set and Debbie Zoller gave me a 1960s makeover in the trailer while I interviewed her. That was the most memorable.

**James, as Director of Artistry you help set the tone for the work we see in the issue, and you have created many beauty and grooming stories for the magazine. How do you understand what is next in makeup?**

I have always looked at what is next as being more about evolution and connection over trend. As artists we know how to create with the elements of art. Trend is a consumer concept for most publications. I think of makeup or fashion trend as a cultural shift. I find that exciting. It allows me to see where we are going and honor the originators. I think that inclusive and open approach to trend or media allows me to push and pull and create something original or important to me or in my own aesthetic, and incorporate the now in a way that elevates it a bit and makes it accessible.

**Why is On Makeup Magazine important for our industry?**

**SL** It's important to create a community and a place to celebrate our peers and the craft of makeup artistry.

**JV** We are equal opportunity — for brands and artists alike. We create opportunities for smaller brands to share their products and initiatives which is invaluable. We have seen so many brands that are now huge or hero products find themselves in our hands first. As an artist you can be someone from a smaller city who has always wanted to see your work in print, an Emmy winner who doesn't usually shoot editorial or an agency artist who feels stuck — and we allow you to be the artist you want to show the world.

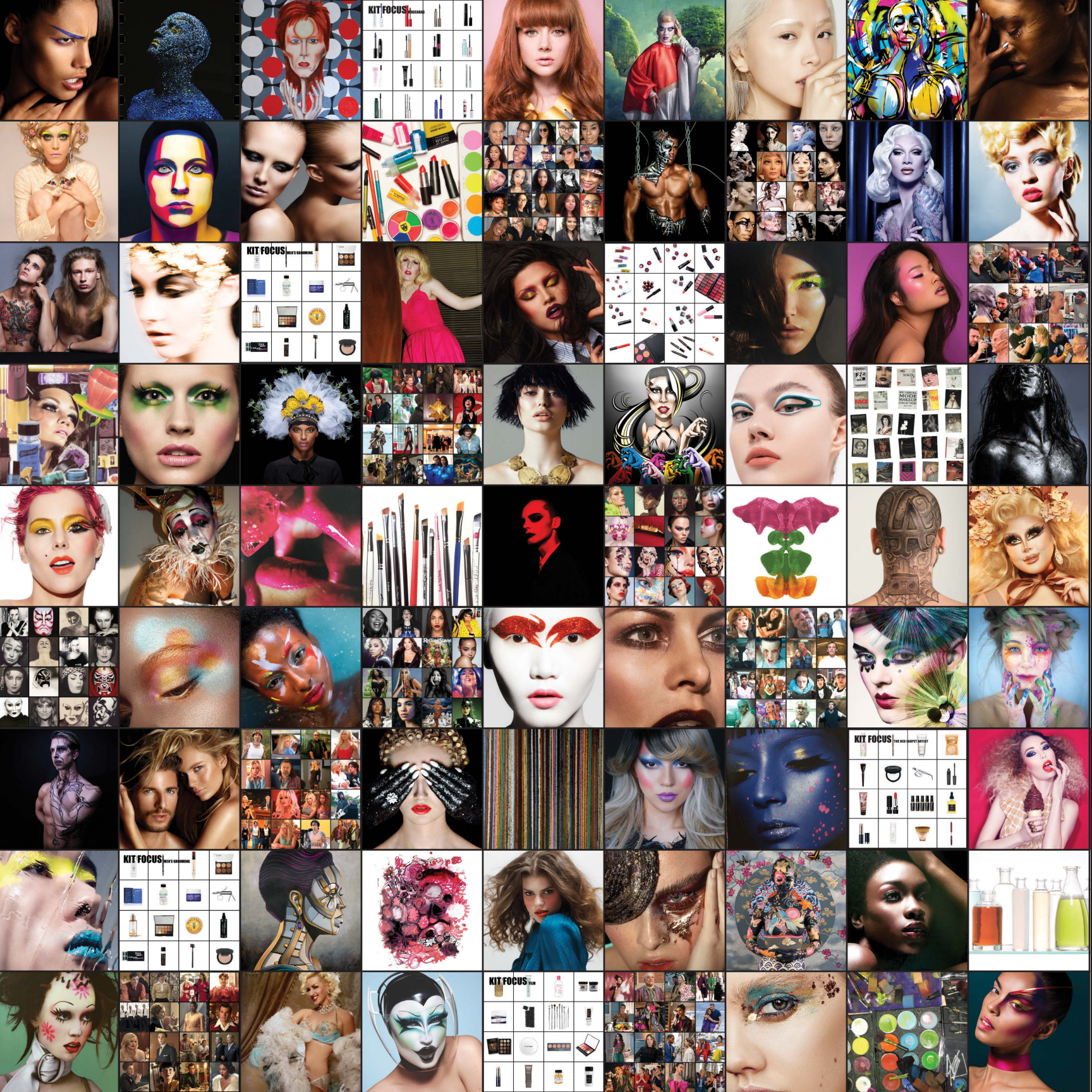
**What has changed most about the industry, or how we celebrate it, over the 15 years?**

**SL** When we first started doing this, Instagram and TikTok didn't exist. Youtube was a year old. So by far social media and the way artists learn and are discovered and inspired, now versus then. It has made the industry bigger and more celebrated by not just artists, but also makeup enthusiasts.

**JV** When we started, it was before social media. Our community didn't have a safe space to truly celebrate artists who were outside of NYC or LA. Other shows and magazines weren't showing or supporting them. We were a comfortable place to find yourself and see yourself among your peers and people who inspired you and that is important. Seeing yourself and your work represented is so powerful.

Words **Michael DeVellis**  
Photos **Courtesy of On Makeup Magazine**

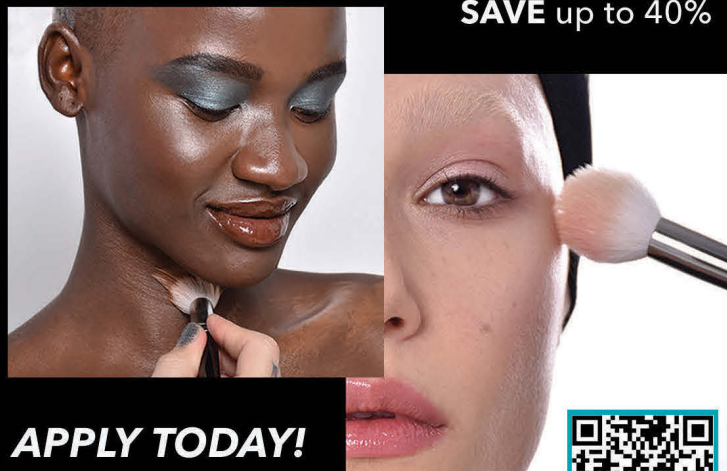






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# MILESTONE 60 YEARS OF RCMA MAKEUP

## **How did RCMA come about as a brand?**

The Research Council of Makeup Artists, also known as RCMA was founded by our grandfather, renowned makeup artist, Vincent JR Kehoe in 1963. Vincent was an established professional makeup artist who had been working since 1940. Throughout his career, he oversaw over 3,000 major television, film, and stage productions. He was head of the CBS makeup department in New York, as well as the NBC Hallmark Hall of fame series. Vincent also served as the Director of Makeup for New York City's International Beauty Show (IBS) for several years. Vincent was probably best known for the many books he wrote on the art of makeup. To this day many professionals say his books were the inspiration for them to become makeup artists and thank him for sharing his knowledge.

When film and TV were making the transition from black and white to color, Vincent noticed that the makeup being used did not translate well into color. At that time there were very few makeup companies that were dedicated to making products for professionals. We always say Vincent was a perfect storm of knowledge. He was a published photographer for magazines such as Time and Life, he had a degree in chemistry, and was a professional makeup artist. So he took his vast knowledge in makeup, lighting, and chemistry to come up with the Color Process Foundation for RCMA.

## **Can you share a little of the history of the brand after the launch? What were the biggest challenges when the brand started out?**

I think the challenges were similar to any startup company. You must get the product into the right people's hands, you've got to get it out there, and get it known. At the time, our grandfather was a full-time working makeup artist, as well as a photographer, so for the first couple of years RCMA was basically his side hustle. He believed strongly in the products and the company, but the first few years were very difficult. It wasn't until the end of the '60s that things really started taking off.

## **Biggest challenges today?**

Everything. No, but seriously, I think one of the things that differentiates us from others is we're not just a brand, we are also the manufacturer. We do everything in-house from the concept to compounding the product, to pouring and filling, then packing it up and sending it out. It is all done in our facility. Take any challenges that a company has as a brand, and then add on top of that any manufacturing challenges. We are just a small family-run company. Many people have told us in the past that we should use a third-party manufacturer and just deal with the brand, but then quality can become an issue, as the old saying says, "if you want it done right, do it yourself" so that's what we do.

## **Who runs the brand now?**

We are still 100% family-run, we (Christian and JR Kehoe) run the company. We are third generation, our grandfather, our dad, and now us. We have a huge sense of pride in carrying on our grandfather's legacy. This company has been in our family for 60 years.

## **How has the brand evolved over the years?**

There have been a lot of modifications in the last 60 years. We have to adjust to the times. There have been so many changes in camera technology, ingredients, skin tones, lighting, etc., that we have to make the proper adjustments as well. At the same time, most of our products are always rooted from the original formulas.

## **Are there any key heritage products that are still in the line from the beginning of the brand?**

Our Color Process Foundation for sure. Obviously, through the years we've added and subtracted from the line of shades and tones, but that was one of our original products. And of course, our No-Color Powder! That's been around since the '60s as well.

## **What do you think has given the brand such longevity in the pro makeup industry?**

I think there are several reasons, the quick answer is our products work and we are not a flashy company. We're not out there chasing trends. We make a good product that performs well and sells at a good price. Another reason and probably the biggest is our versatility. You can use RCMA foundations for everything from the red carpet to HD, to 4K, and everyday wear. Also, I think we run our company with integrity. We are known for our quality and consistency. A makeup artist must be able to rely on the product in their kit to perform properly so that they can do their job. If we make products without gimmicks and stick to quality that can be depended on, I think we will always have a market.

## **What is the most satisfying part of running such an important legacy business?**

For me, it's when I see a makeup artist online saying that we are their "secret weapon" or go-to, "ride or die" product, or that they couldn't do their job without us. That is special. After all these years, it really means something to us. We take it personal, that's our name on the box, it's not just another product. We do everything from scratch, so when someone likes and appreciates the hard work and love we put into it, it means a lot to us.

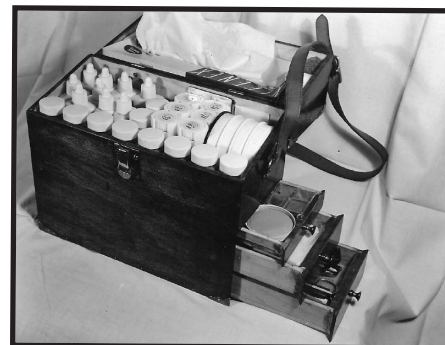
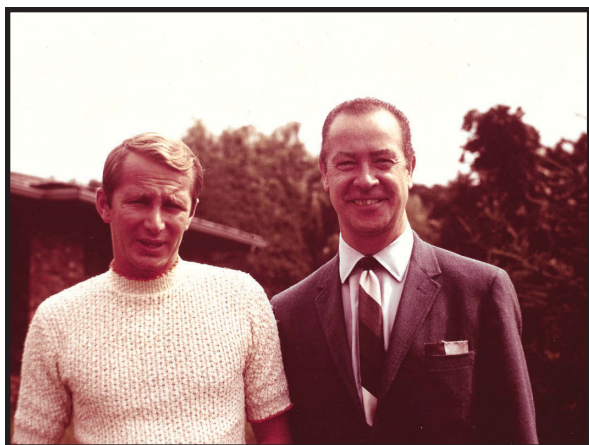
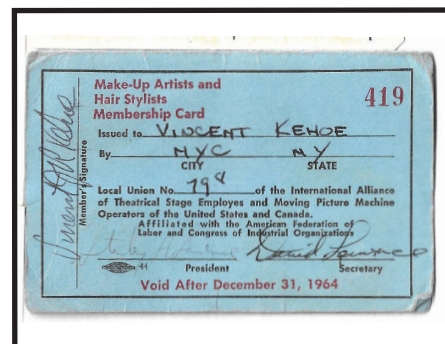
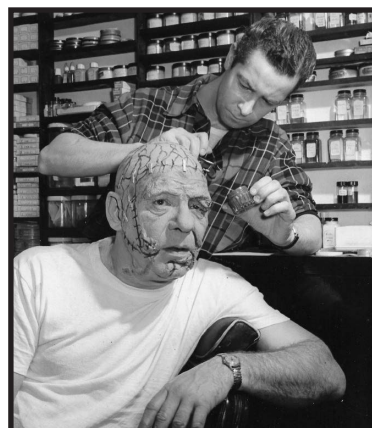
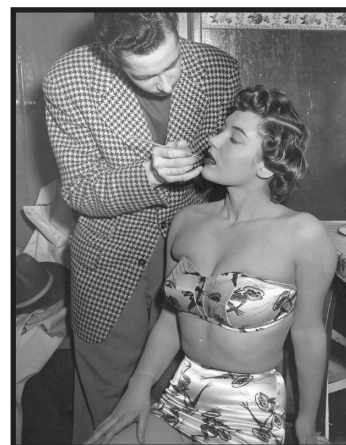
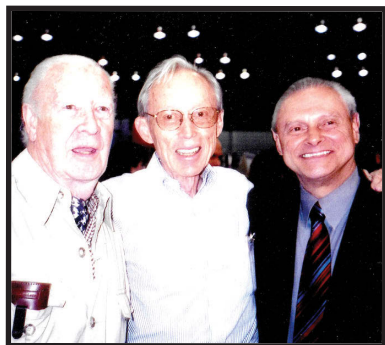
## **What is coming next for RCMA Makeup?**

We are very excited for the next 60 years! We have a lot of ideas, you will have to just wait and see.

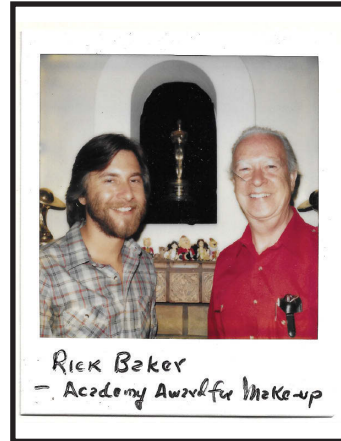
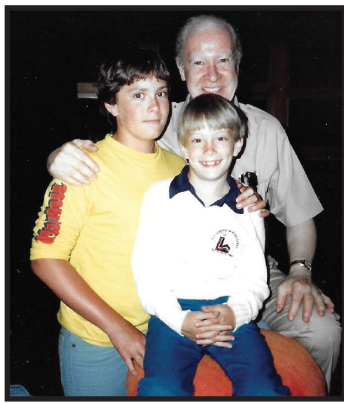
Words **Michael DeVellis**

Photos and Interview **Courtesy of Christian and JR Kehoe**

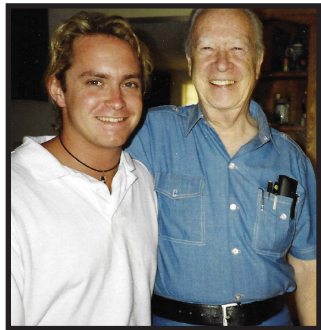
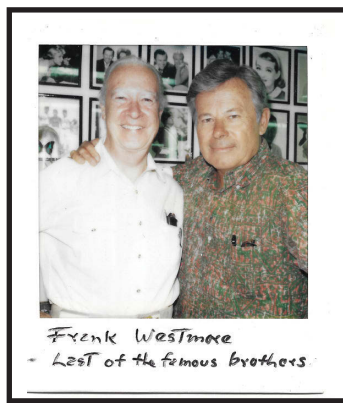
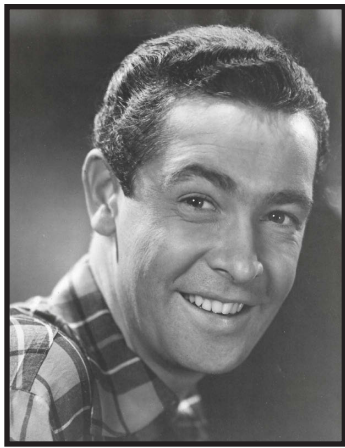
















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# PROFILE WENDI MIYAKE

## **Where were you born?**

Honolulu Hawaii/Kaneohe

## **Where do you live now?**

Los Angeles

## **What's your sign?**

I'm a true Aries.

## **As a kid, what did you want to be when you grew up?**

I always knew I wanted to work in the beauty industry. I was intrigued by makeup and transformation and learning how to transform myself. It helped me find myself as a young trans woman in Hawaii. I would get inspired as I was hanging outside of clubs in Oahu where drag queens and trans performers were frequenting. I developed a vision for myself through the inspiration, however, I never really knew where that would lead.

## **How did you get your start in makeup?**

As a young transwoman I was always fascinated with the illusion of makeup and its ability to create a new feeling or persona. I remember saving money I made from doing hair and makeup for proms and going to the MAC store to get my makeup done so I could learn from the working artists.

## **If you hadn't gotten into makeup what do you think you'd be doing right now?**

Maybe own a nonprofit and own an animal rescue shelter.

## **How did you know that the makeup artist industry was where you wanted to be?**

I realized that I was good at something, and I followed that path. I don't know where I would be without makeup in my life. I'm just as excited about it every day. I wake up thinking about manifesting the next client and I go to bed dreaming in color. I love when my client sees the makeup I created in alignment to their features and personality.

## **What was your first memorable work as an artist?**

Getting a call back to work with the legendary Pat McGrath. It was for Diesel Black and Gold and it was the first show I did with her. After that I was booked for the European shows in Milan, Paris and became part of the team.

## **What are the things about your work that makes it the most interesting to you?**

The most interesting part of makeup is in my own personal evolution and how I've been available to be sensitive enough to always learn and shift the creative energies to suit the client or situation. I believe that's my secret weapon. Never getting stuck in my head about what makeup is appropriate and then I allow the creativity to take center stage.

## **What are the challenges you face working as a freelance artist?**

The business part, managing money, establishing relationships to gain client retention, and keeping my focus on moving forward to manifest the next dream client. That takes more analytical thinking and I'm a creative thinker.

## **What should someone who is looking to develop a career in makeup know before getting into the business?**

Practice and learn color theory first and foremost. Learn to put your ego aside. Be a team player and have common sense. Be ready to hear no and realize when the gig isn't for you so you can be available for the right opportunities that fit your style and personality. Before someone takes a chance on you, you must be available and ready to deal with many levels of responsibilities as well as makeup techniques.

## **What are some of the most important qualities that a makeup artist can have?**

Having a positive attitude. Someone is always watching especially when we least expect it. Be prepared, be organized, have a clean and organized makeup kit, and learn how to work with a team to create the overall vision. Most importantly listen fully to direction rather than talk over other team members. Allow your input to shine on the face.

## **How are makeup artists that you see coming into the industry today different from when you were starting off?**

Makeup artists starting these days are viewing unrealistic techniques and confusing examples taken out of context on the internet. It's a challenge to interpret these in the real world of beauty and fashion. Previous generations were good at being inspired by history, art and nature and developing techniques to produce looks.

## **What makes someone a good makeup artist?**

A good makeup artist is one who has taken time for themselves to acquire a sense of backstage etiquette. Also having a skillset and mind set to be able to manipulate products and the know how to shift with last minute changes on the job. A good artist is constantly learning as beauty trends change and or recirculate.

## **Do you have a signature style?**

Stylized glam, precision and beautiful skin.

## **Has your style evolved over the years?**

In the beginning of my career, I worked in pageants like Miss USA and Miss Universe, and evolve to fashion, runway and editorial. Currently I do mostly celebrity beauty and glam. I'm always moving into an area that keeps me interested and pays well. I suggest we all allow our value to come through. Our environment will always change.





**What brought you from New York to LA?**

I always have been fortunate that I have great friends who inspire me by their abilities and after a few years in NYC I had felt I'd learned a lot of struggles. It was amazing being in the center of the beauty universe, but when I looked at my dream board it pointed to sunny California.

I had friends in LA and working with more personal clients was going to be a great opportunity for me to move forward in my career. I took the risk and it paid off.

**You've been doing a lot of high-profile clients in recent years, including Madonna, how did working with her come to be?**

I did a test shoot with photographer Andy LeCompte, we shot like nine covers that day. He was Madonna's photographer, and she was looking for an artist in LA. Finally, an opportunity to work with her arose and I was excited. Honestly, the first time I did her makeup I didn't think it was anything amazing. This goes to show you that building relationships is much more than makeup. We had alignment on many levels, and she continued to hire me. I feel blessed.

**How do you continue to grow as an artist?**

I surround myself with other artists that I'm inspired by, constantly learning, and finding ways to elevate myself and my work.

**Do you ever get stuck creatively?**

I get stuck in my own head like all good artists do and I use this as an opportunity to look inside. I usually find that I could be communicating more with the client or the team as a way of getting back on track.

**What project was the most challenging?**

Any TV or film projects. I'm not a fan of the long hours. The hurry up and wait game. I don't come from that background, so I've realized that it's not my favorite genre.

**What has changed most about the industry in the time that you've been working in makeup?**

Social media. It's a tool that I have a love/hate relationship with. Artists nowadays have to worry about creating content, engaging with the followers, promoting, etc. When you have to worry about all that, sometimes it takes away from just creating beautiful art.

**Back to your high-profile clients. How do you handle your social media when you are working with big celebrities?**

I don't over post so I don't post a lot of my big clients on my social. You have to be really careful to have approval of the use of images.

**Do you prefer one type of work to another?**

I love doing beauty, full glam, red carpet looks. I love the pressure of the red carpet looks, and with the hair, outfit, nails, seeing it translate from how I pictured it in my head. A lot of people filter their photos but seeing the client feeling confident and beautiful is everything to me.

**What would your clients say is the best thing about working with you?**

I'm professional and I'm funny. I will always be on time and ready to go with everything in my kit available to create any look my clients can imagine.

**Is there someone you have always wanted to work on who you haven't had the chance to do yet?**

I would love to do Cher and Diana Ross

**What inspires you?**

Art history, nature and cultural makeup from different time periods.

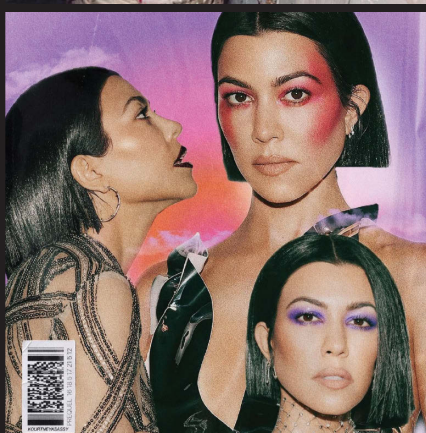
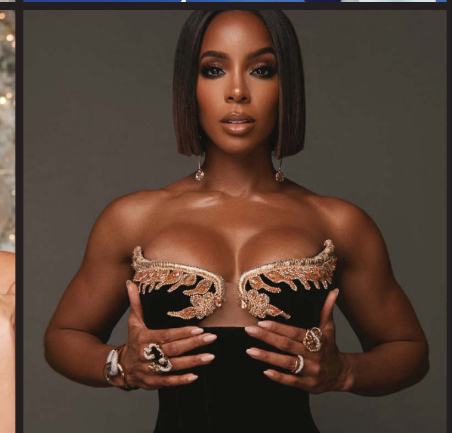
**Whose work do you admire?**

Serge Lutens, Kevyn, Aucoin, Fran Cooper

Words **Michael DeVellis**

Photos **Courtesy of Wendi Miyake**







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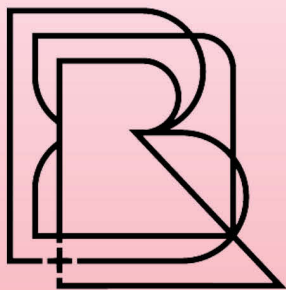
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# PROFILE SANDRA SAENZ

## **Where were you born?**

Monterrey, Nuevo Leon, Mexico

## **Where do you live now?**

Dallas, TX

## **What's your sign?**

Scorpio (An evolved one though lol)

## **When you were young, what did you want to be when you grew up?**

I envisioned myself as a painter when I was a kid, and by my teens I leaned more toward the idea of becoming a plastic surgeon. Makeup Artistry became a fantastic merge of both professions: I get to paint and while doing so, I achieve beautiful transformations.

## **How did you get your start in makeup?**

It was 1999 and I had recently moved from Mexico to the USA. I was 14 and didn't have friends during my first two years in America, so I would spend a lot of time watching TV in hopes of understanding what America was all about. In school, I wanted to belong, but I had no idea how to join any of the high school cliques. At the time, movies like Clueless, She's All That and A Walk to Remember often showed the fantasy of how a "makeover" and the power of beauty would change the protagonist's lonely life into one full of friends and success. That's when it clicked for the first time, makeup could be transformative to the point that it would become life-changing! So, it all started with a silver aluminum makeup train case Larry (my stepdad-whom I love and adore) got me. It wasn't quality makeup nor some expensive brand-name kit, but it sure helped me visualize and get familiar with basic items that were needed to recreate a full face. It even came with brushes, so it truly felt like the real deal!

Since we didn't have cable at the time, I needed to watch Access Hollywood, Extra, or The Rosie Show to get about two minutes or less worth of makeup looks from the artist/ celebrities I loved so I could use it as my makeup inspiration. I'd watch over and over again and make mental notes. The next day I'd wake up super early to get glammed up. I would pretend the school hallways were my red carpet and instantly I was living my own fantasy/movie and people wanted to know how I recreated this look and would stop me to ask about the products used. I would save my \$10 weekly allowance to grow my kit with some Wet n Wild, Bonne Bell, Hard Candy, and Lip Smackers. It didn't take long before I started doing my friends' makeup for Homecoming and Prom...the rest is history.

## **If you hadn't gotten into makeup what do you think you'd be doing right now?**

There is no way I wouldn't have gotten into makeup. I was either going to find a way or learn how to make my way into the makeup artistry world. Makeup has always been a huge part of who I am and a key element of me finding myself. I think I'd be lost if I wasn't in this industry doing what I love the most.

## **How did you know that the makeup artist industry was where you wanted to be?**

I knew what I DIDN'T want, so that made it easier when knowing what I DID want.

I wanted the freedom that came with being creative and managing your own business. A 9-to-5 and a college degree was never the goal. However, finding myself and what I could do for the rest of my life did become the goal. After a lot of years of trying different things, jobs, and career paths it always came down to what came naturally: makeup artistry

## **What was your first memorable work as an artist?**

My most memorable work is the one I have yet to still build, pave and secure for fellow hijabs and Latinas alike. I've created lots of work that I've been super proud of over the past two decades, but to be completely honest, there is no commercial or editorial work, celebrity, or job title that compares in satisfaction with being a pioneer for all hijabi women in this industry. I became the first Latina hijabi artist to secure agency representation in the US, as well as the first Latina hijabi artist to sign an exclusive contract with a global cosmetic brand as an ambassador. Although this is huge, it's not enough when I'm the only one. I'm currently and actively trying to change this; we need more.

## **What are the things about your work that make it the most interesting to you?**

There's always a story behind the makeup I do, it's rarely told, but behind each application, there is a character or mood in my head that I'm trying to bring to life. A lot of thought and depth are brought into my creative process. I want people to feel something when they see my work.

## **What are the challenges you face working as a freelance artist?**

Thankfully, I have an agent that I adore and love - Madeline Leonard. She gets me and gets my purpose for why I wake up every day to do what I do. I haven't been freelance in a while, but when I was, I wasn't facing many challenges because I was a great agent to myself. I knew what I wanted and I wasn't shy to pursue those opportunities. However, being in a small market like Dallas did affect me when it came to being limited to the type of work I could do or would enjoy doing. That was the biggest problem for me when I was freelance, outgrowing a market that I never felt I belonged to, which narrowed my opportunities to keep developing as an artist.





### **What makes you a good makeup artist?**

Sandy Linter once sent me a postcard telling me "I would make it in this industry because I have HEART" — so I'm going with that one. And yes I did frame that note!

### **What should someone who is looking to develop a career in makeup know before getting into the business?**

It's not cheap or easy, but it sure is worth it if you're willing to work hard. But never forget to be kind. Passion is key. It will come in handy when you feel like quitting, but you're also going to need heart when it comes to staying authentic to who you are and your values. Comparison is the thief of joy, never think you aren't capable or able to create something equally as beautiful as any of your colleagues. There is only one YOU and the world needs to see the true essence of YOUR work.

### **What are some of the most important qualities that a makeup artist can have?**

Best qualities to have when interacting with clients: Attention to detail, cleanliness, being able to follow directions. Best qualities for self-growth: Receptive to new ideas, comfortable navigating through different trends, willing to grow and embark on new challenges. Best qualities we can bring to our artist community or when interacting with fellow artists: Respect and integrity to self and when speaking of others.

### **How do you continue to grow as an artist?**

I keep doing things that are way out of my comfort zone. As much as I love a good challenge, it always breaks me, but I end up learning something new about myself that I didn't know before. This industry is fast-paced so if you don't evolve with it you can fall far behind.

### **What has changed most about the industry in the time that you've been working in makeup?**

Lots has changed. We are in a new digital era that requires artists to be everything: Videographer, photographer, art director, stylist, etc... But frankly, I'm not mad at it. I love being able to produce all my work because I enjoy curating my work. I love this era we are living in. The golden years of the 1% of successful makeup artists will never be again, but now everyone gets to be that 1% through the magic of social media.

### **How has social media affected your career or work?**

It has created a wonderful bridge that connects me with the rest of the world. My current job title as a Global Ambassador for KVD Beauty was because I got discovered through social media. The pandemic gave me no option but to start doing makeup on myself. The internet loved it and people were so thrilled to see a Mexican Muslim woman with a rock 'n roll vibe doing self-applications. Halfway through the pandemic, I got an email from the VP of Kendo offering me a Global Artistry Ambassadorship and I never looked back. I'm living my "happily ever after".

### **Do you have a signature style?**

Regardless of what I do, I love good hydrated dewy looking skin. I love dramatic eyes with an element of decay (not perfect and beautifully symmetrical or glam) more like a lived-in afterparty look after hanging out by the sauna all night. I like

blush that looks flushed. Some element of rock and roll has to be part of my makeup whether that means smudging a perfect-looking eye or giving the illusion that it's effortlessly beautiful. Gel on brows ... bold brows ... never boxed-type filled brows.

### **What type of work do you find most satisfying? Do you prefer one type of work to another?**

I LOVE fashion editorial work the most, but frankly, any work that allows me to tell my story through makeup I feel incredibly blessed to do.

### **Do you have a project that you've done that you are especially proud of?**

I must admit that it isn't a celebrity or campaign. Frankly, I'm proud of my website. It's by far one of the hardest things I've ever done. Like most artists, I have such a hard time explaining "me", so creating my website while trying to nail down my overall essence through a bio, colors, and choosing portfolio images was definitely hard. Thankfully, I didn't do it alone and my wonderful marketing and branding team Chris and Diana held my hand during the whole process.

### **Do you ever get stuck creatively?**

Yes! All the time. I get into this mental funk and I struggle creatively when I'm under a huge amount of stress. Thankfully, I have a wonderful assistant and team that help me navigate these creative blurs.

### **What project did you have the most fun working on?**

I am particularly excited about a project I haven't revealed yet because it's still in the works. I'm curating for two different Museums and I can't wait to announce the collaborations.

### **What project was the most challenging?**

Doing makeup for my teen icon, Shirley Manson. She was THE MOST wonderful client ever: Smart, kind, cool, and such a badass! I was so nervous it took me 1.5 hours to do a black graphic smokey eye...I mean come on! It only takes 15 minutes max, but my brain was operating at a sluggish pace. I never get star-struck or nervous, but thank God for the fact that the hair artist needed more time to do her hair because I still don't know how it took me that long. Glad I didn't sh\*t my pants too because that would've been awkward. Haha!

### **What would your clients say is the best thing about working with you?**

Kit-wise: I'm very organized, clean, and aesthetically pleasing. Artist-wise: I'm receptive, kind, and care about my clients' needs and wants. I don't just provide a service, I'm a whole experience.

### **Is there someone you have always wanted to work on whom you haven't had the chance to do yet?**

The legendary Britney Spears.

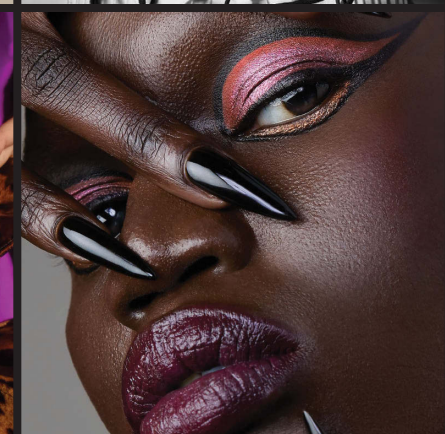
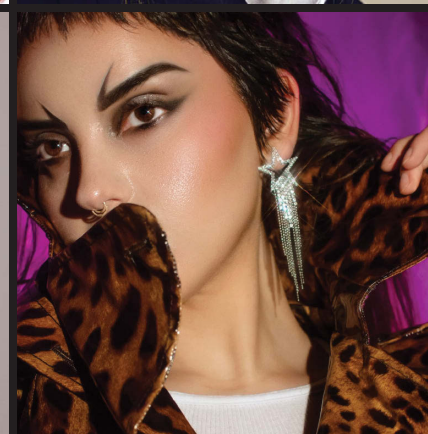
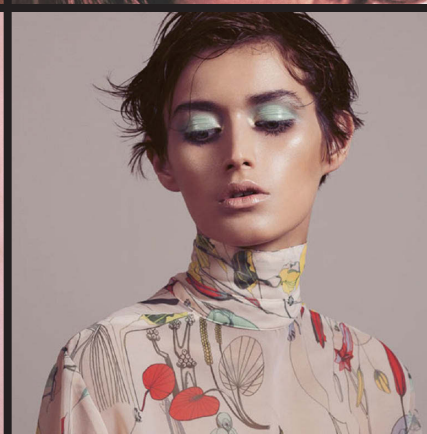
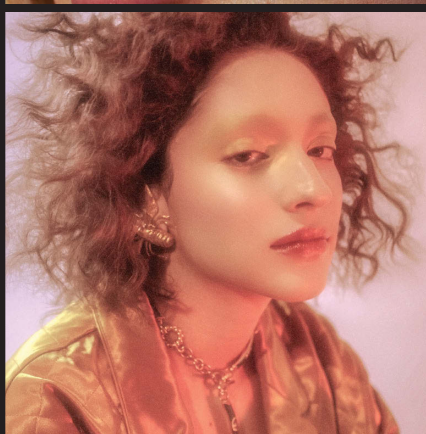
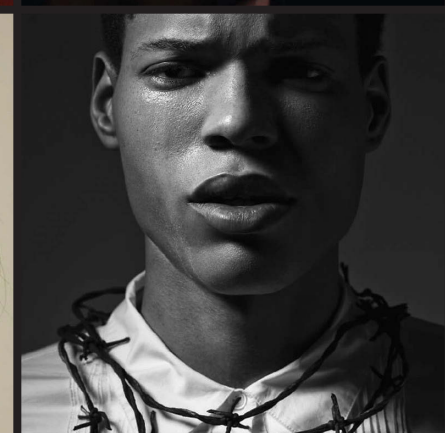
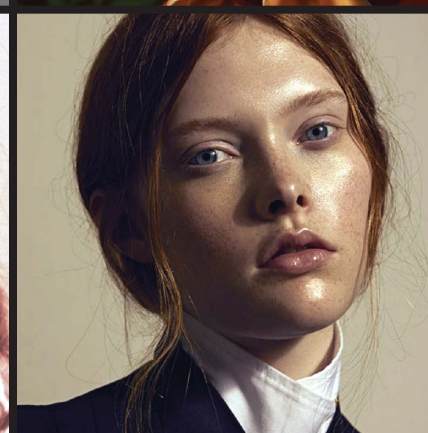
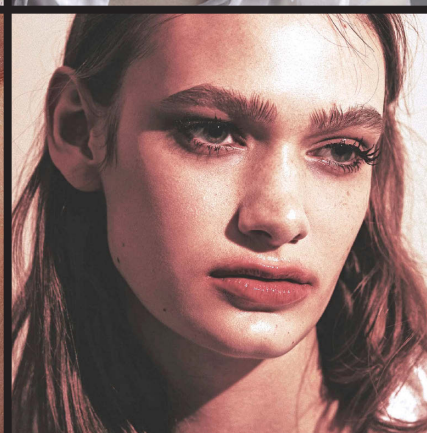
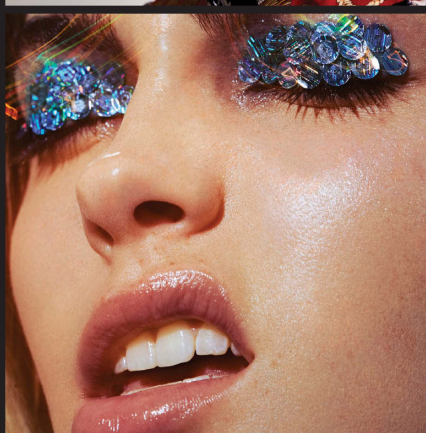
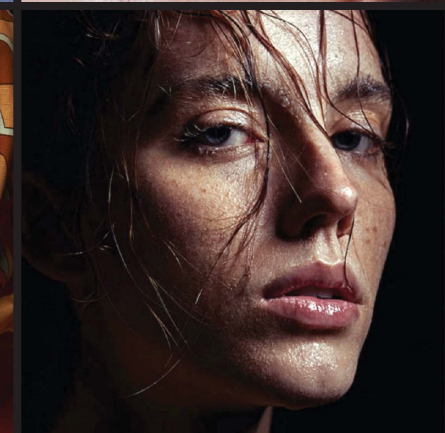
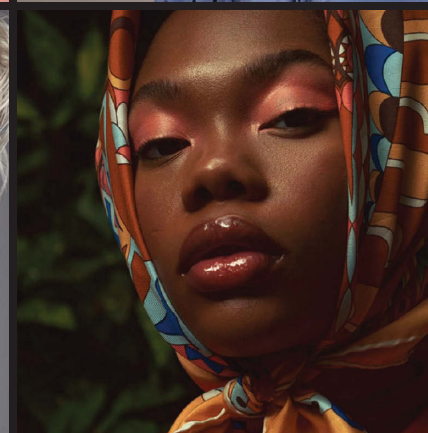
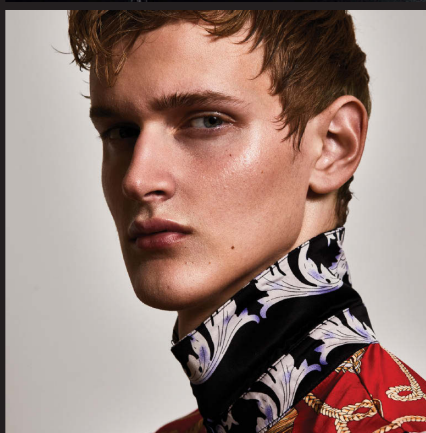
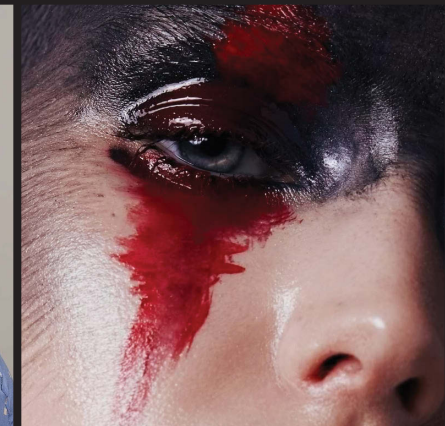
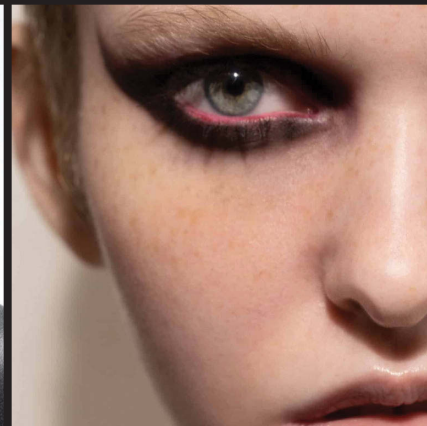
### **Whose work do you admire?**

Billy B., Pat McGrath, Alex Box, Ellis Faas, Isamaya Ffrench, and Kabuki.

Words **Michael DeVellis**

Photos **Courtesy of Sandra Saenz**







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Model: L'ka

# BEAUTY BY JAMES VINCENT

Makeup **James Vincent**

Photo **Daniel Rosenthal**

Model **Elliott Sailors @elliottsailors**

Model **Regan @familymanagement**

Hair **Ryan Austin @ryanaustinhair**

Stylist **Barbara Velez @barbbvelez @vardomanagement**

Floralist **Lucy Ageeva @lucysflowers\_design**

Illustration **Olimpia Valli Fassi Soheve @olimpiasoheve**

Makeup Assistant **Suki Tsujimoto @sukitsuji**

Stylist Assistant **Delia Socorro**

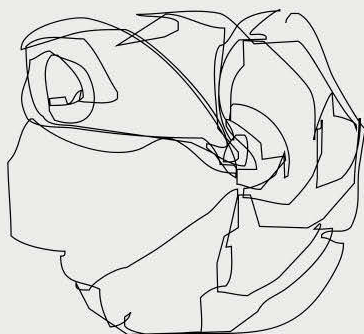
















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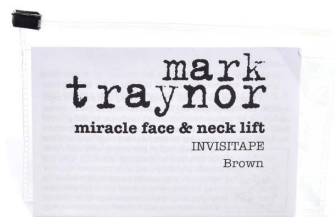
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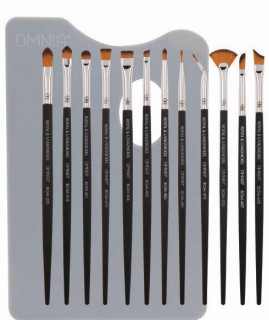


# KIT FOCUS

## THE CLEANER ARTIST







# KIT FOCUS THE COMBO ARTIST



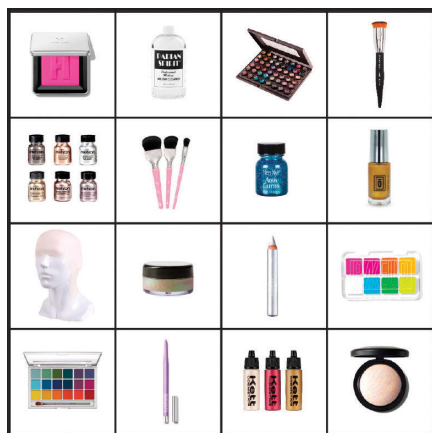






### The Bolder Artist Page 48

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 Crystal Cream Eyeshadow in Venus 17.99



### The Bolder Artist Page 49

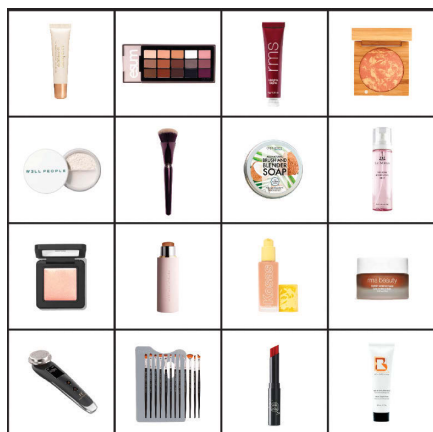
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**OMNIA** BOM 140 16.99 **Mehron** Metallic Powder 9.95 each **bdellium tools** Double  
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**MAC** Mineralize Skinfinish in Lightscape 32.00



### The Cleaner Artist Page 50

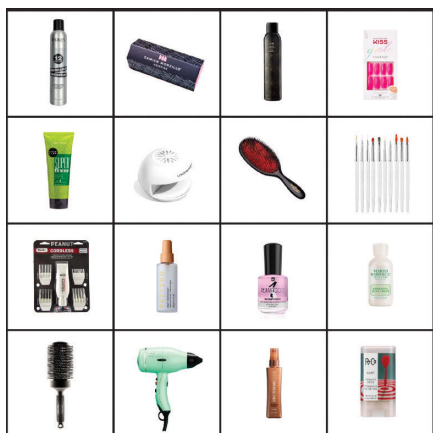
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**Beekman 1802** Bloom Cream Daily Moisturizer 54.00 **ATTN! Beauty** Makeup Sanitizer  
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### The Cleaner Artist Page 51

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### The Combo Artist Page 53

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Special thanks to the following makeup artists, nail artists and hair stylists for their editorial contribution to The Combo Artist: **Ahbi Nishman** @ahbinishman  
**Johnny Lavoy** @johnnylavoy, **Ruth Roche** @ruthroche **Juna Jose Herrera** @hairbyjuanJose **Holly Markert** @hollymarkert **Jami Zoglio** @mindyourmanicure



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# BEAUTY BY AHBI NISHMAN

Makeup and Hair **Ahbi Nishman**

Photo **Karen Epstein**

Model **Jadamonae Green** @iamjadamonae @qmodelsmanagement

Model **Adelina Tereshchenkova** @adelina.tereshchenkova @qmodelsmanagement



















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After a two year hiatus due to the pandemic, this award season brought with it not only another amazing celebration of the **Make Up Artists and Hair Stylists Awards**, but returning with resounding success was the annual **Skindinavia Loves Pro** event on the eve of the MUAHS.

Hosted by Skindinavia Founder, **Allen Goldman** and Director of Brand Development, **Deb Milley**, the event brought together MUAHS nominees, makeup artist members of the Local 706 and 798, and industry luminaries to celebrate the pro community in advance of the biggest night in makeup.

"These artists have always been so supportive of Skindinavia. It feels good to be able to give back, even in a small way." said Allen Goldman, "We are all so blown away by the incredible work that is honored at the awards and we are so inspired by the talent that surrounds us here in Hollywood."

Deb Milley had this to say, "It's the professional makeup artists that gave Skindinavia its start more than 18 years ago and we are proud, inspired and grateful for this talented and generous community's support."

Teddy's at The Hollywood Roosevelt once again set the scene for the celebration, produced by Michael DeVellis of The Powder Group on behalf of Skindinavia. Attendees of this year's event were treated to an evening of cocktails, hors d'oeuvres and an huge amount of community love.

The room was packed with the who's who of pro makeup from MUAHS nominees to industry powerhouses and icons including **Eugenia Weston, Ve Neill, Debbie Zoller, Eryn Krueger Mekash, Nicki Ledermann, Christina Smith, Barbara Lorenz**, The Milton Agency Founder **Daniella Milton**, Local 706 Business Representative **Karen Westerfield** and Local 798 Vice President **Jenn Bullock** among many others.

Among the attendees at the party who would go on to win their categories at the 2023 MUAHS the next evening were:

**Shane Thomas** for Elvis

**Doniella Davy, Alexandra J. French** for Euphoria Season 2

**David Williams, Jennifer Aspinall, Jason Collins, Mo Meinhardt, Abby Lyle Clawson** for Pam & Tommy

**Michelle Chung** for Everything Everywhere All at Once

**Tyson Fountaine, Tonia Green** for Legendary

**Matt Sprunger, Alexei Dmitriew, Scott Stoddard, Jon Moore, LuAndra Whitehurst, Mo Meinhardt** for Guardians of the Galaxy: Holiday Special

**Jason Collins, Kerry Herta** for American Horror Stories: Dollhouse Promo

**Erica Adams** for The Quest

Other 2023 MUAHS Nominees attending the event included the following incredible talents.

**Aurélien Payen, Carole Nicolas, Joséphine Bouchereau** from Emily In Paris

**Amy L. Forsythe, Devin Morales** from Stranger Things

**Mike Fontaine, Göran Lundström** from The Batman

**Nana Fischer** from Amsterdam

**Louie Zakarian, Jason Milani, Amy Tagliamonte, Brendan Grether** from Saturday Night Live

**Tym Buacharern, Kato DeStefan, Eleanor Sabaduquia, Jennifer Zide-Essex** from Nope

**Denise Tunnell, Janice Tunnell, Ashley Langston** from Till

**Mark Coulier, Jason Baird** from Elvis

**Rebecca Hickey** from The White Lotus

**Darcy Gilmore, Kristene Bernard** from The Voice

**James MacKinnon** Beauty and the Beast: A 30th Celebration

**Mandy Artusato** from Babylon

**Robert Bolger, Justin Jackson** The Young and The Restless

**Julie Hassett** from The Fairly Odd Parents

**Kim Felix** from Black Panther: Wakanda Forever

**Cristina M. Jimenez** from I Can See Your Voice

Details on all the nominees and winners of the MUAHS can be found at **local706.org**

Please note: Every effort was made to present the above information accurately. Our apologies for any omissions or errors as they were unintentional.

Words **Michael DeVellis**  
Photos **Brandon Showers**

















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# BEAUTY BY TIFFANY CATALDO

Makeup **Tiffany Cataldo**

Photo **Tracey Crosby**

Hair **Nicole Bradley @style\_by\_nic**

Model **Amanda Prather @amanda.Kay.slays**

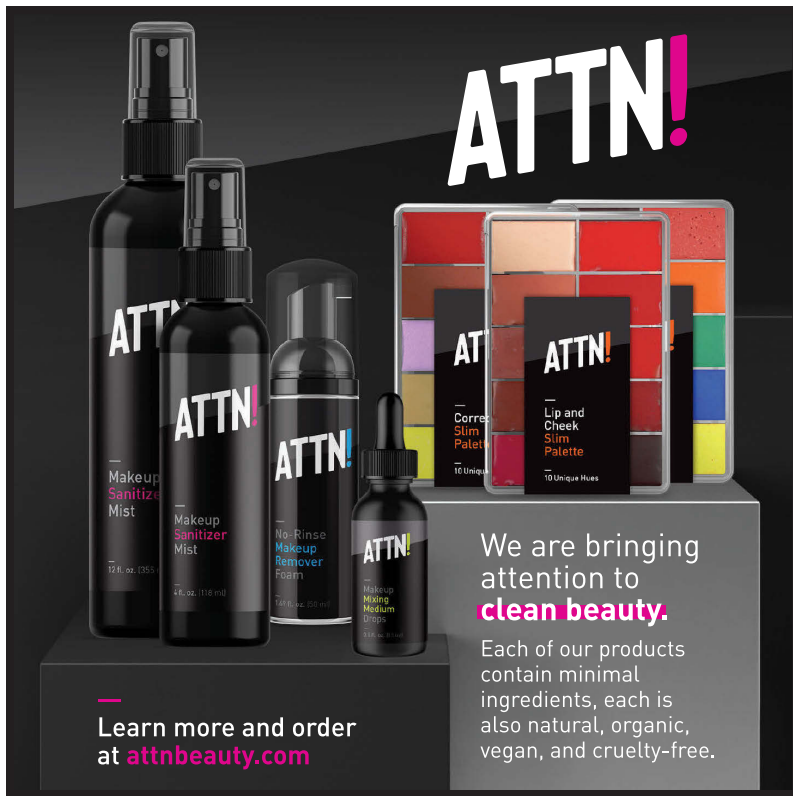












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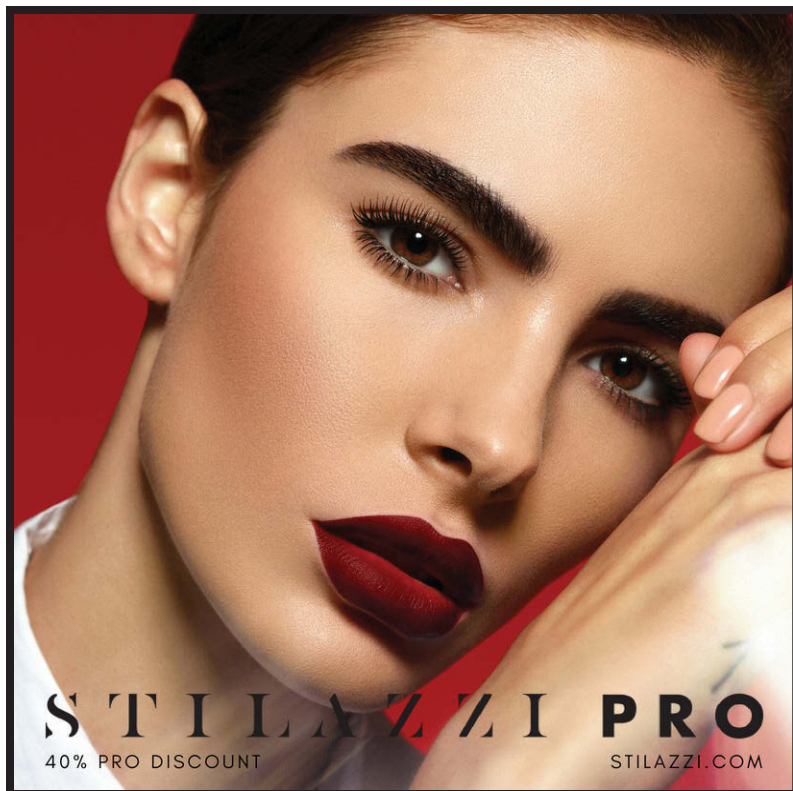
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# ON SET

## MICHELLE CHUNG + EVERYTHING EVERYWHERE ALL AT ONCE

### **What was your design process like on Everything Everywhere All at Once?**

Designing the looks was a highly collaborative process. It started with pulling mood boards for the multiverses in conjunction with seeing the fitting photos from our amazing costume designer, Shirley Kurata. From there, hair department head Anissa Salazar and I would decide what we were thinking of doing, and work off of each other's ideas to create a cohesive look. A lot of the looks were created on the day, as we had very limited time to test anything because of our extremely tight shooting schedule.

### **The film takes place in different multiverses creating a very different version of each character. How was this process managed on your end?**

There were so many multiverses! I had a great key, Erin Rosenmann, who really helped keep track of continuity. We made a huge continuity chart that was taped to our wall so we could always refer to it. The Daniels were also great because they had it all in their heads, even if sometimes their response was not to worry about continuity!

### **Michelle Yeoh as Evelyn Wang has the most diverse looks depending on what multiverse she is in. Were there any challenges in the process because of that?**

We shot the whole movie in eight weeks, so we had to try to create looks that were high-impact, but quick changes. I started my career working on low-budget indie films, so I'm used to working quickly. I think our schedule was the biggest challenge in all of this. Her normal look was pared down. We aged her a tiny bit and tried to make her look haggard and worn like life had beaten her down. So every other look was a little easier, building up from that look, or even wiping off what we did. Michelle is a naturally beautiful person, so it was a challenge to try to make her look like the worst version of herself.

### **Jamie Lee Curtis as Deirdre Beaubeirdre was one of the most fun transformations in the film. Can you tell us about her makeup design?**

What a great transformation! My key, Erin, handled Jamie's makeup and did a great job making her look like a real, believable hilarious character. Jamie Lee Curtis had a stock photo of a woman that our costume designer had found that she wanted to look like. But she also had ideas about her character's makeup. She wanted her makeup to look like she'd done it the same way for years, and didn't know how to do it well. Her concealer was intentionally too light and smeared under her eyes as if she swiped it with her fingers. Her brows were a little too dark, and not done great. But her nails were impeccable. She had this great story that her character thought her manicurist was her friend, so she would go get her nails done constantly. They were this beautiful red color. A funny side note, when she had the hot

dog hands, made by the amazing Jason Hamer, we used the same nail polish to give her hot dog fingers red nails as well.

### **When Stephanie Hsu's character Joy Wang becomes Jobu Tupaki her makeup design becomes super creative. What was your inspiration for those looks?**

I pulled so much inspiration for Jobu Tupaki because she had so many looks, and I wanted to make sure each look was different. I pulled runway makeup and editorial looks as inspiration, makeups I've seen from TikTok and Instagram, as well as from the art world — paintings by Picasso and cubist painters, National Geographic photos of warriors, clown makeup, pretty much anywhere I could find inspiration. I keep photos and screenshots of stuff I love or that inspires me, so I can always pull from my stock of images to come up with some great ideas. A lot of the looks had some kind of emotion painted on her face, such as teardrops, hearts, and a runny nose, like her character's emotions were coming out through the makeup on her face.

### **Are there products you couldn't have worked on this film without?**

MAC acrylic paints were amazing for Jobu Tupaki's jumbled look. They last all day with no touchups, and through fighting and sweating. MAC is so supportive of film and TV artists, which I appreciate. For everyone's natural looks, we concentrated on good skin over makeup—Weleda Skin Food and IS Clinical are favorites. We're big fans of makeup, so there are many brands we love. Sunnies Face was great for lip colors in nice textures; Armani Luminous Silk is always a staple in my kit; Tower 28 makes amazing cheek and lip balms and is Asian owned, which is nice to support. Ilia is a great clean brand I love that we used a lot as well; their mascara is great. Anastasia's brow products are also always on hand.

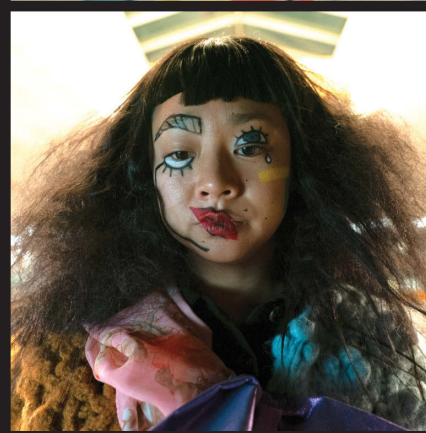
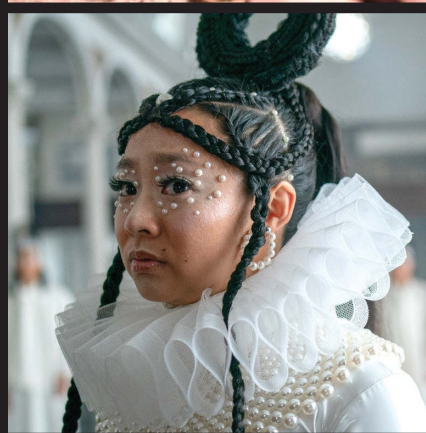
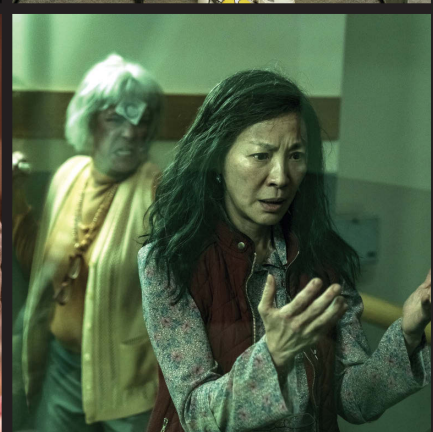
### **What was the best part of working on Everything Everywhere All At Once?**

I loved working on this project, there were so many good things about it. The cast and crew were amazing, and they made it feel like a family. We had morning warmups together, and weekly awards for crew members. The Daniels created a warm environment, and trust their crew to do their job. I love that I got to stretch my creative makeup skills. We don't get to do crazy makeup that often, so it was fun to break out some crazy colors and textures and flex my makeup skills a little.

Words **Shannon Levy**

Photos **Courtesy of Allyson Riggs/A24**







# ON SET

## JOEL HARLOW + BLACK PANTHER: WAKANDA FOREVER

**Wakanda Forever takes place five years after the first film — and introduces a lot of new characters. Where did you draw inspiration when designing those looks?**

The obvious answer to that is the comic book source material. We also had a Mayan cultural specialist, Dr. Gerardo Aldana, who helped inform the looks and advised us because we wanted to be as culturally accurate as possible. I would run everything by Dr. Aldana, from the hieroglyphics on the front of the rebreathers on their faces to the shapes that were used.

**How did Shuri's looks evolve in this film?**

My key, Kim Felix Burke, handled Shuri. In this film, Shuri is more mature. She's suffered a loss which we see at the beginning of the movie, as the crew did in real life losing Chadwick Boseman. For her, it plays out on screen. We wanted to make sure that maturity and grief read on her. She has a tattoo behind her right ear that is a bit of artwork from Chad's Black Panther helmet from the first film as a way to honor him.

**What were some of the challenges you faced shooting in water for the undersea kingdom of Talokan?**

All of them! Not being a stranger to water, having worked on all five of the Pirates of the Caribbean films, I know the problems that water is going to pose. Water is a constant battle. It is unforgiving. It erodes mountains. We had to really seal our makeups, use waterproof makeup, and then seal over that. Then it's constant touch-ups all day. You've got fighting battles underwater, and abrasion and water are how you get most things off, so trying to keep it on was a challenge. We were shooting wet for wet in a great number of these scenes. Even when not submerged the actors were still spritzed and covered in water at the beginning of each shot so we struggled. Half your day is spent in the morning getting everyone ready and the rest is spent making sure what you did that morning didn't come off during the day.

**What was the process like for creating the blue skin tones for the Talokanil people?**

It was an extensive process. Certainly, there have been blue people in films before but we wanted to find something unique to our world. Once we found that color, then it was a question of finding the right material to keep it locked in until we wanted to remove it.

The first time I did a full Talokanil makeup, I made up a stand-in and showed it to Ryan Coogler, our director, who signed off on the color. I happened to run into Geoff Baumann, our VFX supervisor, on the way out and he asked if it was waterproof? I spritzed the actor and it started to bleed this dark blue sweat. So I had to go down an entirely different road finding another product and coming up with something that looked the same that wouldn't bleed.

**How much of the transformations were makeup design vs prosthetic?**

I never really separate those two; it's all about what the character requires. If there's a prosthetic element to the character, like pointed ears or gills, or even a wardrobe element like a gasket around the face, that all falls under my department. They need to seamlessly blend into each other because a lot of the prosthetics on this are jewelry or wardrobe elements. We used many materials to achieve the look of one Talokanil — transfer, silicone, prosthetics; it was a lot of different skill sets going into one character.

**Whose look was the most difficult to achieve?**

Each one of them presents its sense of challenges. Namor may have been because he's a fairly well-established character in the Marvel universe. It was combining that comic book reference with the Mayan character. We did a couple of versions of the ear. The septum piercing is 3D printed and held together. We added slight arches to his brows as the character in the comics has an extreme arch.

Then there's all the Talokanil from the flashback sequence. The prosthetic gaskets they wear are traditionally Mayan. At the end of each day, you take them off and you can't salvage them. Each one has silicone and twelve different colors to simulate jade and gold. And when you have 40 people playing, you want to salvage as much as you can so you don't have to make hundreds for each day of shooting.

**Products that you couldn't have done the film without?**

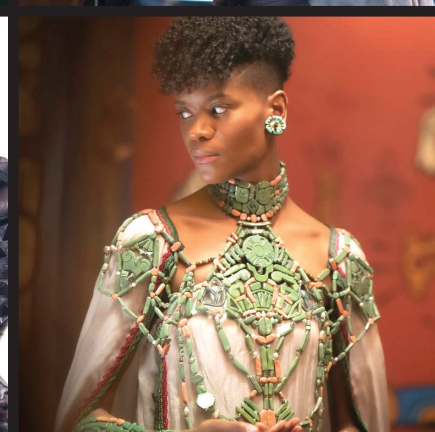
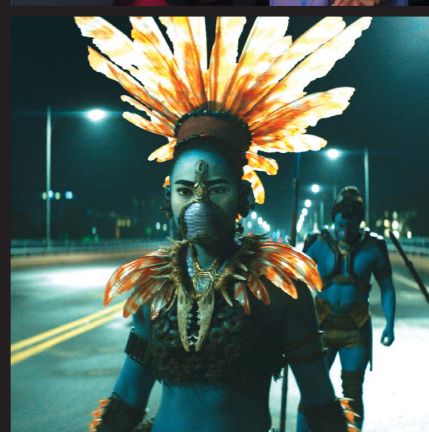
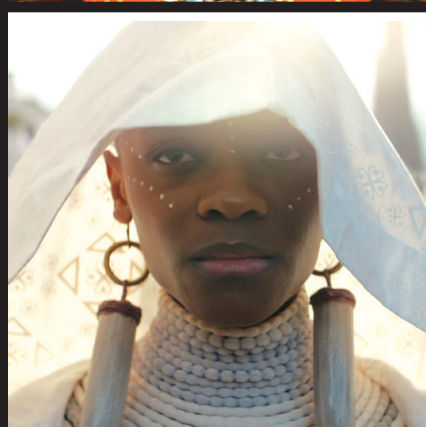
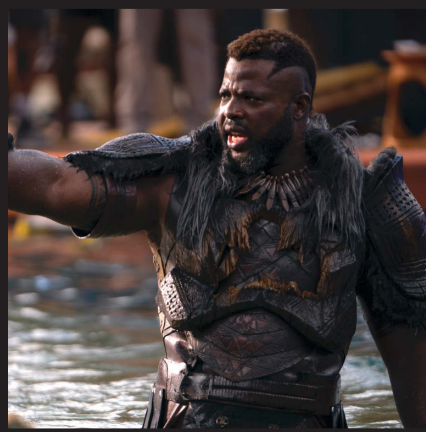
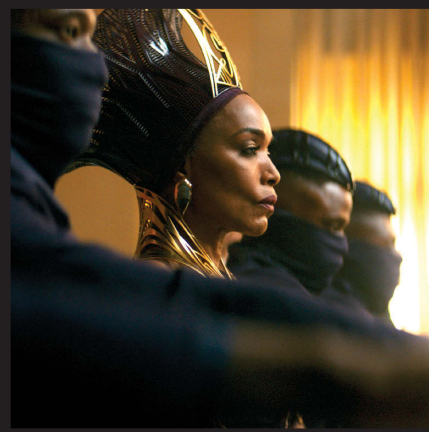
Yes! Endura — airbrushable and paintable tattoo makeup made by EBA. They have a great line of colors. That was the one product that saved the day as far as keeping blue on the characters. It's very heavily pigmented so it didn't require multiple passes which are invaluable in the morning when you're cranking out person after person. Each Talokanil was a three-hour makeup job. Also digital technology such as Z-Brush digital sculpting program by Pixologic, 3D printers, and clear 3D printing resin. These modern products figured very heavily into what we did on this film. I did Danai Gurira's head stencil for the Okoye tattoo on her head from the computer. This technology cuts application time down considerably. On the first film, the application time was three to four hours versus 45 minutes on this film. Then you have production happy.

**What do you love about working on Black Panther films?**

The camaraderie. We all worked on the first film. There was a family atmosphere which you don't find on a lot of films. Since we lost Chad, there was a sadness, I think everyone being back together helped us get through that. It was comforting to know that everyone was feeling the same.

Words **Shannon Levy**  
Photos **Courtesy of Marvel Studio**







# ON SET

## NANA FISCHER + AMSTERDAM

### **How did you get involved with Amsterdam?**

It was the dual effort of my agent, Daniella Milton, and producer Anthony Katagas. I've had the pleasure of working with Anthony on several projects in the past and he kindly recommended me to David O'Russell for Amsterdam. Not only was it a period film set in the early 1900s-30s, an era I adore, but it was also a feast of creative work.

### **What special makeup FX and prosthetics, were involved?**

You can expect to see lobotomies, different stages of scarring, rotting teeth, and pockmarks; all are prevalent features throughout the film, and we tasked ourselves with overlaying it all — the good, bad, and the ugly — with the patina of the 1930s glamour.

### **Any challenges you faced working on this project?**

The biggest non-technical challenge was the pressure to bring the same quality of vision to my makeup as our collaborators were bringing to the acting, writing, and directing. The bar was set high from the get-go with the level of star power in the cast and with David O'Russell at the helm. David had been writing this script for several years and the vision was already living in his head; it was like he knew each character in real life, so he was reasonably specific about each look. Having said that, he is an incredibly open-minded director who is willing to change the look of a character at the drop of a hat, which I love about him. From a technical standpoint, the biggest challenge was the volume of work and creating nuanced body trauma wounds from bomb explosions in bulk.

### **What was the most important detail in getting the look of the eras right?**

Since there were multiple eras in this movie, I collaborated with the DP Emanuel Lebowksi to have the faces pale, while the hair, costume, and production design were all in darker shades to make the faces pop. He would light the faces and dim down the lights so that it was a moody spotlight effect. I used a lot of shading and contouring to create the old Hollywood portrait look. I did this for every era in the movie.

### **Where did you draw inspiration from when designing the look for the characters?**

Old Hollywood was the key to our approach. Our major influences were icons the likes of Marlene Dietrich, Katharine Hepburn, Jean Harlow, Errol Flynn, Clark Gable to name a few. My main inspiration came from the photographer George Hurrell who was a maverick artist that captured the essence of movie stars from the period with bold contrasting and seductive poses. He was known as the Rembrandt of Hollywood.

### **Was your team divided for straight makeup and FX?**

There was so much work to go around. Ultimately, for time

management reasons, the straight makeup and FX departments often worked in unison. For example, for the autopsy scenes, Joel Harlow and his prosthetics team would work on the bodies of the corpses while Jason Collins, Kenny Myers, and myself in the makeup department would take care of the face, hands, and feet. It's important to have the right people on board, and I had a great team on this film.

### **Mike Myers's transformation as Paul Canterbury was amazing. What was involved with that?**

Mike arrived with a complete character in mind and brought several appliances created by the talented Louis Zakarian, who did the first test in New York. Upon Mike's arrival, the creative teams and I assessed his look and decided to adjust it slightly to make his character look a bit more facially ambiguous, leaving one to question whether he'd had work done or not. We used all of Louis' original appliances except for a new nose that Autonomous FX supplied us with. We used three prosthetic pieces – a chin and jawline, a nose bridge, and a nose lip which were all applied with Telesis 9 adhesive. The colorations were achieved with Skin Illustrator colors to blend the pieces into Mike's natural skin tones. For the flashback scenes of a younger Canterbury, we used multiple "lifts" to streamline his face to an earlier time. We also used a popular under-eye treatment to shrink the skin under Mike's eye to give the illusion of youth.

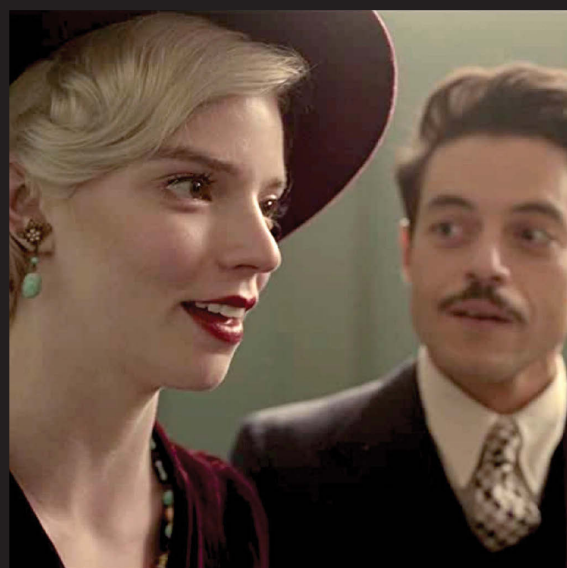
### **Can you talk about Margot Robbie as Valerie Voze and the shifts in her look over the course of the film?**

We had five stages to her look: First, as a young nurse we used warmer skin tone, freckles, rosy lips and cheeks, natural eyes, some mascara. The next stage is years later when she is back in the US. I made her three shades lighter to look pale with red and brown eyeshadow to make her eyes stand out, and a lot of shading and contouring. The third stage is the flashbacks when she is young and living a bohemian life in Amsterdam. We see a montage of different looks – the iconic black smudges, smoky shiny eyeshadow, and pink reddish lip. I added a bit of Vaseline in the middle of the eyes to give them a slightly dewy look, applied a dot of lipstick or cream blush on the apple of her cheeks and finger blended it, as somebody would have done at that time. For the fourth stage, I gave her a Katharine Hepburn look with a soft skin tone, nude lips, a slightly smokey eye, and subtle contouring. The final stage at the ball is the most glamorous and vintage, with a Valerie twist. We opted for a lighter foundation, a very elongated brow, and deep brown shadow elongated to a flick at the bottom line opposite to an eyeliner flick with false eyelashes on the corner of her eyes and a full red lip with two long mounds that flare out at the corners. Then we used a thin makeup brush to add two dots on the inner corner of each eye for a unique look.

Words **Shannon Levy**

Photos **Courtesy of 20th Century Studios**







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# ON SET

## TARA MCDONALD + WEDNESDAY

### **How did you come to work on Wednesday?**

It was an unusual circumstance, as it didn't work out with the original hair and makeup designer. My agent called to ask if I'd like to meet for the job, and I jumped at the chance. I met with Colleen Atwood, the costume designer, and the producers that same day via Zoom. I was on a plane to Bucharest within a few days to start work where I remained for almost eight months. I guess you'd call it a lucky break!

### **Tim Burton's projects have a specific aesthetic, what was the design process like for creating the makeup and hair for Wednesday?**

My prep time was short and rushed. I think I had less than four weeks before we began pre-shoots. It's a bit of a blur! I gathered images from books, magazines, Pinterest, and drawings, and in this instance took inspiration from Charles Addams's illustrations. I created mood boards which I presented to Tim Burton. We discussed every single character in great detail. Tim was very involved with the look of each one. The next step was the hair and makeup tests—we would try out some of our favorite ideas, some would work, and others not. The final step was to test the looks on camera to make sure they worked on film.

### **This is the first time viewers see Wednesday Addams as a teenager. How did you modernize her look for this series while staying true to the iconic character?**

It was a great privilege to be part of the collaboration to create the look for teenage Wednesday. The idea was to create a more contemporary look. Wednesday is not the type of girl to worry too much about makeup so I wanted to design something simple, yet effective. The lip was the most important feature for me; I wanted a bitten-lip aesthetic. I wanted smudgy smokey eyes, and of course, for her freckles to remain visible. An edgy "Soft Goth" look was the goal. Jenna arrived with bangs and Tim was keen to keep this style as a modern approach to the overall look. We cut in a French girl fringe to achieve the aesthetic.

### **What key products did you use to create Jenna Ortega's goth-glam look as Wednesday?**

MAC Nightmoth lipliner and Dr. Paw Paw lip balm were the key products.

### **Tell me about the makeup for Jenna as Goody Addams.**

Goody was a ghost so we paled her down and darkened under her eyes. We paled her lips too. We tried various colored wigs and settled on a dark blonde. A bald cap piece was used on her part to disguise her dark roots. We would often jump between Goody and Wednesday in one day. Those days were tough!

### **What was the key to transforming Catherine Zeta-Jones into Morticia?**

Again, the aim was to modernize Morticia. I wanted to move on from the previous incarnations. To do this, we changed both the lip and eye color. We decided on a plum and mulberry palette. Catherine played a huge part in creating this character's look. She's a wonderful collaborator.

### **How did you translate the blood rain in the dance scene onto the skin and hair of the characters?**

This was a tricky scene. Tim was very particular about the shade of red for the blood. The art department camera tested various shades over a week. Once they decided, it was our job to recreate that exact shade so we could match this for pickups and other continuity scenes that were shot out of sequence. We mixed different products; Maek up and Pigs Might Fly had the closest colors.

### **What was the process like for transforming Fred Armisen into Uncle Fester?**

I received an email from Fred as soon as he was cast saying he wanted to shave his head. This was great news—no bald cap required! We used silicone eyebrow blockers to hide his brows. Tim wanted him to look more realistic than previous Festers, so a light base was applied and a little shading under his eyes.

### **From Weems '50s hair and makeup to Enid's playful, brighter color palette. Where did you draw inspiration for these characters?**

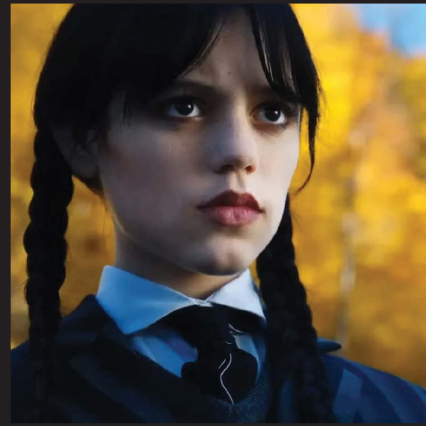
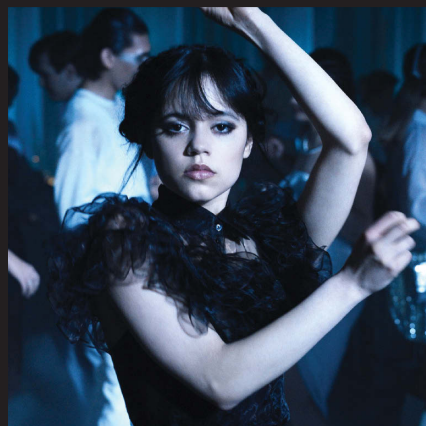
I wanted to make all the characters beautiful and unique with a strong signature look. Once I'd seen Weems' costume it was clear we were going down the Hitchcock Blonde route. I had a platinum blonde wig made by an amazing wig maker called Roberto in Rome. We took inspiration from both Kim Novak in Vertigo and Tippi Hedren in The Birds. The classic red lip was a must and a light-colored eye with the black winged liner completed the look.

### **The Outcasts at Nevermore have signature looks to distinguish each group. What was the design process like for that?**

This was the trickiest part to design. As we mainly see them in school uniforms, it was up to hair and makeup to distinguish the looks. The Sirens wore sleek wet hair, glowing wet look skin, and pale lenses. Tim wanted faint scales applied, for the camera to occasionally pick up. The Fangs wore dark plum lips and most sported some sort of gothic-style tattoo. The Wolves wore wild hair and had monobrows drawn on. The Gorgons had snake-style hair pieces attached to their hair daily to achieve the appearance of hidden snakes that would be covered with a beanie.

Words **Shannon Levy**  
Photos **Courtesy of Netflix**







# ON SET

## REBECCA HICKEY + THE WHITE LOTUS

### **How did you get involved with The White Lotus?**

I got a call from my friend, the AD, saying he was in Hawaii and their makeup artist dropped out. I feel like when Hawaii calls — you go. I was on a plane a week later!

### **How closely did you work with wardrobe and hair during your design process for the second season in Italy?**

I make a lot of notes while reading the scripts and start the process by talking to Alex Bovaird, our amazing costume designer. She has been involved longer than I have so she has a much clearer idea of the characters. Her fitting photos are super helpful, and we have a lot of conversations about character looks. It's fun to see what the hair department has in mind. I always aim for the characters to feel relatable and authentic but we get to push the boundaries a bit. The collaborative process is my favorite part of the job!

### **What were some of the makeup choices you made when designing Daphne (Meghann Fahy) versus Harper (Aubrey Plaza)?**

Daphne and Harper was a fun juxtaposition to play with. Daphne is sweet and bubbly — dewy cheeks, gem-colored eyes, and always a pink/nude lip. Nails are important to a character so we made sure she wore a pale pink which felt very classic. Harper was the opposite in so many ways—a lot of matte, neutral eye shadow, contour, and natural lip most of the time. Rust color nails were just moody enough for her without doing a traditional deep maroon or red.

### **What was the inspiration for the local characters and how did their makeup embody a more Italian style?**

Italians are incredibly chic! And they don't have to try very hard. I felt that immediately when I arrived. We wanted to bring an element of playfulness to these girls. We got really creative with matching their looks to their outfits and wanted them to have a bit of an edge without being too overdone or heavy.

### **Tell me about Portia's (Haley Lu Richardson) trendy style of makeup versus Tanya's (Jennifer Coolidge) classic sultry look.**

Portia has a funky style. I love that our designer made her feel current but a bit off. She has such a fun and easy face to work with—a great canvas to throw a lot of color on. We kept it modern by using mostly one color tone on the lid and rimming it with black liner. Greens, blues, and pinks are unexpected on film so it was fun to experiment.

Tanya is so feminine and has lots of sex appeal. I love keeping her makeup dramatic. Her face can take a lot of contour and lashes. She definitely has her "face" on at all times, and the French Tip press-on nails are a perfect addition to her character.

### **Did Tanya's look change from the first season in Hawaii to Italy?**

Tanya, to me, feels like someone who has her routine down. She doesn't sway too much with different colors and knows what works best on her face. We kept it pretty consistent and played a little bit with her eyes and lips throughout—bold eyes, strip lashes, Mac Whirl lip liner, and Tom Ford contour palette were staples!

### **What did you use to tan the cast for this season?**

It was off-season when we first got to Italy so I mostly wanted everyone to keep from getting too tan as the shoot went on. I always rely on Sally Hansen Airbrush Legs spray, Vita Liberata Body Blur, Prtty Peaushun, and Licious body oil. Continuity is so difficult when the weather gets warm and people want to be out in the sun, I just begged everyone to keep their SPF on at all times!

### **What were some key products used on set?**

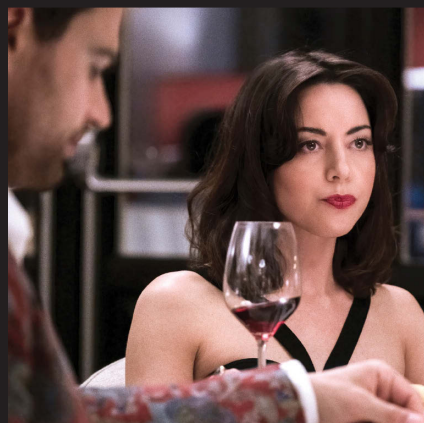
It's all about the skin for me — cold eye patches in the morning, ice rollers, pimple patches, LED lights, facial steamers — anything to keep everyone's skin happy and clear. I Love Eminence, Vie en Rose Mile-High Ultra Hydrating Mist, Love Potion CBD Face Oil, Agent Nateur, and U Beauty. For makeup, I am a creature of habit — Cle de Peau concealer, Armani Luminous Silk Foundation, Koh Gen Do foundation, Chanel bronzer and blush, Kosas eye shadows, Anastasia eye and brow palettes, Saint Jane lipsticks and oils, Danessa Myricks when we wanted some glitz and lots of ISDIN sunscreen!

### **What did you like best about working on this season of The White Lotus?**

The location was everything this season! We got to stay at the Four Seasons in Taormina, Sicily and it was so dreamy. I think our creator, Mike White, has such an eye for beauty and that really comes through this year. He is the heart of this show. He makes you want to give it your all and gives us the creative freedom to bring these characters to life. He is a genius.

Words **Shannon Levy**  
Photos **Courtesy HBO**







# ON SET

## DEBBIE ZOLLER + KATE BEST + SHOTGUN WEDDING

### How did you come to work on Shotgun Wedding?

**Debbie Zoller:** Director Jason Moore was the same as Pitch Perfect. We have kept in touch over the past 10 years and he asked me to be a part of it.

**Kate Best:** I've had the privilege of working with Jennifer Lopez for six years now on her movie projects and when I was invited back to do Shotgun Wedding, I couldn't say no.

### What was your makeup design process like?

**DZ:** The design process involved a collaboration with Jason and Mitchell Travers, the costume designer. Jason wanted to see a vast difference between the looks of Tom's (Josh Duhamel) family and that of Darcy's (Jennifer Lopez). Then at the end of the film, he wanted them to assimilate as one big happy family. I had to figure out how to tell that story with makeup. Mitchell's costume design allowed me to have some fun, especially with Jennifer Coolidge. Her makeup was bright and vibrant, like her. I had to figure out all the bloody cuts, bruises, and dirt on Josh before shooting because we shot the film out of sequence. The most fun was watching how everyone starts fresh and clean, and during the film, their makeup deconstructs, but still looks fabulous.

**KB:** It's always a meeting of the minds. Jennifer has a very clear idea of where she sees the character, then I show her what I'm thinking and we work through the look. She's very exacting; she knows it when she sees it. I developed her character's arc from a neat and pretty wedding shower to dismantled, dragging through the jungle.

### Were there any challenges created by shooting on a Caribbean Island?

**DZ:** We started filming in January 2021 in the Dominican Republic. We faced many challenges not only with working under the Covid protocols; but the heat, mosquitoes, and moving from location to location around the island. The language barrier was a bit tough in the beginning. Luckily, my amazing Key, Kathleen Brown, spoke Spanish and was able to bridge the gap when necessary. Getting the necessary equipment and supplies needed was a bit tough. At one point, the prosthetics weren't setting up properly because of the heat, and we were running out of supplies. I had a PA in Los Angeles pick up everything we needed, load it in a suitcase, and bring it to us. It was the only way. We had to adapt to many issues daily, but we made the best of what we had and learned a lot!

**KB:** Yes, it's called nine suitcases of makeup! It's my job to pre-empt Jennifer's likes and favorites...and have multiples of all of them for the trailer, green room, and on me. A lot of prep to think of.

### A lot of time was spent with much of the cast in the pool.

### Did you use any special products for these scenes?

**DZ:** Three weeks were dedicated to the pool scenes so I was armed with Supergoop and Sun Bum sunscreens. It was important to keep the actors from burning in that sun. In addition, we needed the makeup to stay on all day because touch-ups were few and far between. I had dozens of Urban Decay All-Nighter spray and Skindinavia spray primers to keep everyone intact. Also Mackenzie Westmore's Body Coverage Perfector which is waterproof and sweatproof.

**KB:** Full body makeup is required before the dirt, blood, and makeup. I don't mess with that gorgeous face by adding too many layers of anything. Her well looked after skin is always achieved with the JLO Glow line and La Mer. Body-wise, it was challenging because you couldn't always get to them. There is no one product going to survive those elements.

### How did you manage special makeup needs on the film?

**DZ:** I'm lucky that I had a great team of makeup artists from LA, NY, Mexico, and the Dominican Republic, and between all of us, we figured out how to get things done. I brought as much as I could with me, but we faced some issues that took us back to old-school techniques. We had Lenny Kravitz stunt double that needed to match Lenny's real tattoos. Felipe Moreno, my prosthetic designer from Mexico, did the tattoo transfer the old-fashioned way with tracing paper and Mennen deodorant. For blood, dirt, bruising, and prosthetic cuts, I had to seal everything first with EBA sealer then sprayed Opsite Spray Bandage on a small sponge and gently applied it on top of everything. It helped especially in the pool scenes.

### What did you love most about working on the film?

**DZ:** Since I had been shut in for months due to Covid, it was nice to be able to travel and see the gorgeous oceans and meet the beautiful Dominican people. I was thrilled to be able to reconnect with Jason, the director, Peter Deming, my longtime friend and DP, and work with Kate Best, JLO's amazing makeup artist. I was fortunate to bring three of my mentees from The Mentors Project I created in 2020 to help me for a bit. It gave them huge insight and hands-on experience. I am grateful for what my crew was able to pull off in the jungles of the Dominican Republic. The movie is a fun ride and I hope everyone enjoys riding along with it.

**KB:** It was lovely to see Deb again! We live in a little bubble where we have our Jennifer glam family that we travel all around the world with. We stayed at a fabulous estate with our own villas on the clifftop. Lorenzo Martin, her hairstylist, and I would walk from Jennifer's villa down the beach. Not one minute of this was lost on me. You take it in and think, my goodness, how lucky am I to be doing this?

Words **Shannon Levy**  
Photos **Courtesy of Lionsgate**







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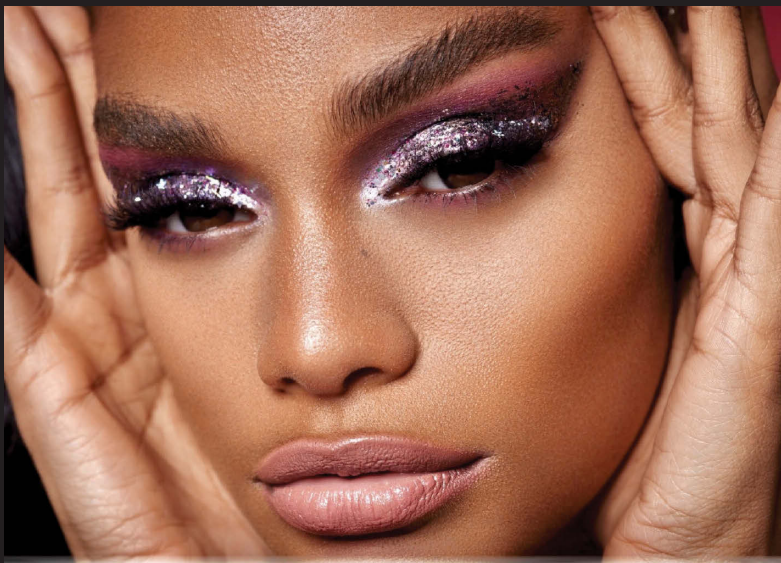
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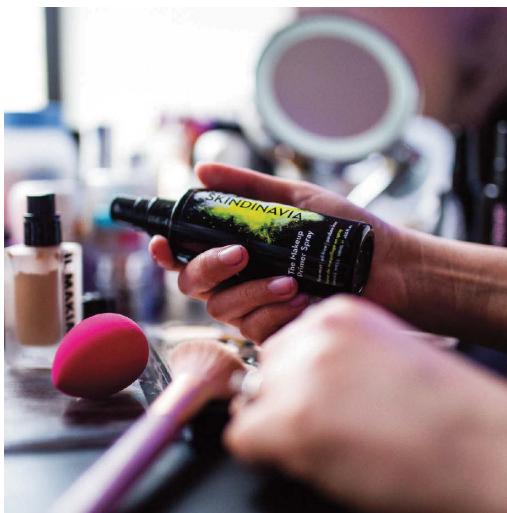
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