



DON'T TELL MOM THE BABYSITTER'S DEAD

EMOTION BEHIND THE MAKE-UP

BY APRIL CHANEY
DEPARTMENT HEAD MAKE-UP

The hair and make-up department for movie productions is indispensable for creating believable characters, ensuring visual continuity, and enhancing film storytelling. Their expertise significantly contributes to a film's success and the industry's ability to produce high-quality, engaging content.



Hair and make-up artists help actors transform into their characters, allowing for more authentic and immersive performances. Subtle changes in make-up can emphasize an actor's emotional state, as well as deepening the narrative impact. Additionally, hair and make-up artists are crucial members of the on-set support team, diligently maintaining the actor's look throughout long shooting days to ensure consistency and continuity.

As a make-up artist involved in the remake adaptation of *Don't Tell Mom the Babysitter's Dead*, I was thrilled to have the opportunity to work on this project, particularly due to my admiration for the original film and the joy of revisiting its original filming locations. As the Department Head Make-up, along with Bryson Conley, who was Department Head Hair, we watched and rewatched the original film for research purposes.

Both of us meticulously planned and charted each character's appearance in the film. I particularly enjoyed the challenge the film's fashion show element, which emphasized the importance of ensuring the characters felt comfortable with their make-up looks. Regarding Simone Joy Jones, I did my best to ensure her make-up complemented her flawless skin, maintaining her youthful appearance for scenes at home with her family. However, for her professional settings, I adjusted her make-up slightly to age her appearance, reflecting her character's transition into adulthood as she sought employment at the agency.

I had the immense pleasure of working with Wade Allain-Marcus, the talented director of *Don't Tell Mom the Babysitter's Dead*. During our conversation, he generously shared his insights on why he was drawn to this particular story, explaining the unique elements that made it a compelling project for him. He also emphasized the critical importance of having an exceptional hair and make-up department on set, highlighting how their expertise and creativity would contribute significantly to bringing characters to life, and ensuring the film's visual and narrative cohesion. Wade's passion for the project and his appreciation for the behind-the-scenes artistry is truly inspiring.

Bryson, and I talked a lot about coordinating our art with Wade's vision for the project. We wanted to create something that felt both aspirational, but also lived in and real, grounded. His vision had arched moments, almost dream-like beats that feel heightened like right before the babysitter croaks, but also these characters have to be relatable and feel close to the audience. We had to play with age too. How could we glam Simone up and age her up to pass as an adult in the world setting, but also still be believable as a teenager? And there's just a lot of scenes where we're vacillating between both of those things. Also, our time and resources on the film were quite tight. Luckily, our team was more than up to the challenge.

Between Wade's passion for storytelling and our make-up and hair department's meticulous attention to detail, the collaborative effort of the entire team truly shines through, resulting in an outstanding movie set and film.

I would like to extend my personal thank you to our wonderful and talented team artists. Bryson Conley, Department Head Hair; Constance Foe, key make-up artist; Alyssa Hudson, make-up artist; Christine Joseph, key hair stylist; Sue Laprelle, make-up artist; and Dustin Morava, hair stylist. Each of you is incredible, and it was a pleasure working with you on this fun project. •

