

## Pretty Curious with Jonathan Van Ness & Holly Waddington

JVN: Hey, curious people. Welcome to Pretty Curious, our podcast on all things beauty. I'm Jonathan Van Ness. This week we're talking to an Oscar nominated costume designer, Holly Waddington. "Poor Things" starring Emma Stone. Honey. Holly designed the costumes for that film, and that's not all - she's done a lot of other really cool projects. Our conversation was so fun, like I learned so much cool stuff about how things work on TV and film sets that I did not even know about. It is really fun. So stick around for that conversation, but first it's time to get ready with me.

I've literally had my same set of Dieux Eye Patches for, I would say a year they have these reusable eye patches that come in this like little tin silver like tin silver thing. Um And I've been, and then that way you can just choose whatever serum and moisturizer, whatever your skincare is, um whatever your eye cream is, you just basically are using that because all those eye patches that are pre done. You don't, I mean, you know what's in there because it says in the ingredients that it might not be like what you've been typically using and we know consistency is key. Um So I really like just using the eye cream that I already have and then you use these reusable Dieux skin eye patches to like just hold it on there. So you're getting all the bang, none of the waste and it just, you save a lot of money because you don't have to like buy all these like individual things when you could just use like a reusable one. And then when you want to clean it, you just like clean them right off. Um soap and water, let it dry. I've literally have had the same pair forever and I love them and it's just so good. Um And so much less wasteful and I love them and they're really easy to use. Um So do eye patches get into it if you have not incorporated um Those little under eye patches into your skincare routine. I do notice that it makes a huge difference. It makes my under eyes look way more like deflated and just less puffy. Um So I know that we don't always want things deflated but our under eyes, at least for me, I want mine smooth and deep puffy.

So while Paris and Milan are the main centers for luxury brands, London Fashion Week is known for its independent designers, specifically Roxana. I'm obsessed with Roxana, but then you also have Molly Goddard um Amelia Wicks who we also love. Um They were featuring a lot of like deep red, gorgeous tones. Then we had Zendaya, did you all see Zendaya? Zendaya was giving futuristic, she was giving like I take this, this acting role for the dune. Very seriously, honey, I'm gonna give you futuristic vibes. Uh I thought that was such a look. Just gorgeous. This was also really cool. The opening look. That was the opening look that was at the Roxana Show was literally the outfit that Zendaya wore for the press junket on Doom part two. It was such a look. It was very futuristic. Her hair was incredible with it. Um She looked incredible with it. So I just thought that was very cool. Interesting. Zendaya needs no notes on fashion. She's got it together. Um So that was gorgeous.

Let's get into some listener questions. Our first question is, "I'm so sick of winter. How can I get beachy waves this time of year when my hair is drier than usual?" It's a really good question. I do think winter just because we're in like heated environment so much. It, it does tend to be drier and then like the hot and the cold. I think the big temperature changes is also a little bit harder on here. I really like to take the winter time to do a deep conditioning treatment. Um Not to be that girl who's obsessed with her own hair care brand, but our Nurture Mask is incredible it uses this like protein from upcycled orange peels called carris that gives your hair so much shine and it gives it so much suppleness or it just makes the

hair very supple. And then it also has amino acids um in addition to our he squealing that just create such soft, touchable hydrated hair, which I love. Um And it also won't weigh it down if you want to do some uh beachy ways. Also, I would say um if you're gonna blow your hair out straight, um And you want a beachy wave, do a blow dry preserver, do like the little halo, like wrap your hair around it like the heat curls. What a great way to get beach waves with no extra damage on your hair. Now, if you're talking about how to style your hair naturally curly, I still think nurture mask is a great way to prep the hair to give it extra moisture. But obviously you're going to want to do like not a blow dry first. You're gonna want to do like a curly person. Um you know, application with your product, which we I talk a lot about on my social. So that's kind of just like layering a little bit of instant recovery serum or air dry cream. You could mix them or just do air dry cream uh per section on your hair from like bottom to top and then just diffusing or air drying. So that's gorgeous.

Um our next question is "I've heard you talk about under eye cream a lot. Is that the best way to get rid of under eye dark circles, how can I get rid of them?" Well, darkness and puffiness are different things. So I do like eye cream and an eye and an under eye patches to help with like the lymphatic drainage. So I'll, I'll apply my eye cream and all loosely or gently, not loosely, just very gently massaged from the in inner bit of my eye to the outer bit of my eye on the underneath to just deep puff and it's like, it's just give me lymphatic drainage. Um And then I do love to do like an eye patch underneath there to just like keep the serum and the moisturizer really close to my skin so that it can get all of those uh benefits, um which, you know, de puffing is one. But as far as the dark under eye circles, I think when we're talking about color because that dark under eye is typically more like purple ish and the opposite of purple is kind of is like yellowy, orangey. Um The opposite of blue is orange, the opposite of purple is yellow. So if it's kind of like a blueish violet ish under eye, you're gonna wanna correct it with a pretty like orangey concealer, like a more a concealer has a little bit more orange in it, then you're gonna wanna put foundation over the top of that, um, to really color, correct the darkness in there that's going to make it appear brighter and lighter and it's actually going to correct that darkness. If you just put foundation straight on it or a concealer, that doesn't have any peachy or orangey to it, you're not really going to counterbalance that purple, it's just going to or that bluish violet under eye circle color. It's, it's still gonna kind of like be visible through. So you really have to color correct? With a warmer toned concealer um to really get rid of them. Um But I do think that like a a little lymphatic drainage, a gentle, gentle little massage with some great eye cream in your eye patches is also gonna help because it's, it's puffy and it's dark. So it's kind of both. Um OK, so that was fun. I'm loving our listener questions. Are you guys loving Pretty Curious? I I so hope you are. We're loving making it. But now let's get to our conversation with Holly Waddington.

Holly Waddington is a costume designer and theater designer working between film, theater, and dance and live performance following a degree in fine art from Oxford University, Holly began her career working for Angels, the Costumiers in London. She is known for her work on "Lady Macbeth" and "The Great" - such a good show. She is nominated for her first Oscar for Best Costume Design for her work and Poor Things. Holly! Welcome to. Pretty Curious. How are you?

HOLLY WADDINGTON: Oh, thank you for that. I'm, I'm very well. Thank you. It's lovely to be here. So

JVN: you're minding your own business one day, like at your house and, and then someone came to you and was like, Holly, darling. We have this film called Poor Things. Uh It's a little bit victor and it's a little bit made up like how did they approach you to, to design and costume design this whole project?

HOLLY WADDINGTON: So I, I, you know, I'd worked with Tony mcm on the great and he and I had a great, really good collaboration on that on that um pilot episode, I could only do the pilot episode because I was having Children at the time and just, you know, you couldn't make it all work with, with little babies. But I did the pilots and he came to a Halloween party at my house and just mentioned that he was, he was writing this script and he couldn't really describe it to me. It just sounded mad, you know. So then a couple of months later, I got an email saying, would you read this? And, and could you meet Yorgos on Monday? And I, you know, at the time it was just before Christmas, I had a whole weekend of, of, of Christmas parties. It was all like just the week before Christmas, something like that. So I just went, yes. Yes, I would. Yes. I, I really would cancel the Christmas parties called the local bookshop to get the book as quick, quicker than Amazon. And we should all be supporting our local bookshops anyway. And um and just got on it, cram, read the book, read the script twice, annotated the script. Got down to my local brilliant photography shop and got a book on Japanese dolls and went to meet yogas on the Monday morning. So it's just like a sort of cram reading revision.

JVN: So when they emailed you and said, like, would you read this stuff? Like, were you like, were they already, like if you're in, were in or did you still have to like audition or do like a mood board for them for like, what you were thinking or how did that part

HOLLY WADDINGTON: go? Oh, I totally hadn't, I wasn't just offered the job. I had to, I had to get the job. So I had to come up with I, I met Yorgos and I took, I took this book of Japanese dolls along that was, you know, it's funny how the first things that you find are often really crucial to what you end up doing because although looking, you know, it was only recently when I found this book of Japanese dolls and I thought, oh, actually it was really a crucial part of it because these strange little tiny Japanese dolls are wearing these big clunky outfits with big sleeves and the fabric feels a lot, you know, it feels too big for their bodies. So there's a thickness to it because of this, the disproportionality between the doll and, and the material that's designed for, for human not, not tiny, little 10 centimeter dolls. And so that I think that it finds itself into the, into the film actually quite, you know, quite a lot. I think when I showed that to Yorgos, it wasn't, I think he quite liked, but it wasn't an obvious, like, yes, we should base the whole thing on this. It was, it was very much like a small starting point really.

JVN: And then it was like, like, I'm really inspired by these big sleeves. But what if we just like push the timeline because they, whereas he's like big ass leaves in the 18 nineties. So that would make sense. So it's like just giving like inspiration and that kind of informs more of the editorial and like the narrative?

HOLLY WADDINGTON: Yeah, I mean, I think so. Yorgos is a very interesting, very interesting director in that. He, I mean, there were many interesting things about him and that's why his work speaks to itself. But what he does with his collaborators is he, he really sort of sets us, set us free on this project. So he, he wasn't at all prescriptive. He wasn't, he wasn't at all blocking, he was the opposite of that, he opened the whole process up and allowed us to, to come up with things. And even to the point of saying, you know, you don't

actually have to, if you want to explore other periods or, or, or, or not a period or, or mixing periods up, you can just, just explore things. So for me that, that, that this idea of not having any historical route was, you know, any, any particular place or historical route. The crossing was a little bit alarming because as soon as you, you know, if you explore every aspect of, of dress, that's, that's quite a huge amount of things to be thinking about. So for me, it was very important to have some kind of framework. Um And I did all of this research and loads of ideas to do with, you know, where we might position it. It felt important to me that we keep it in the 19th century because the film is exploring, you know, the patriarchy and women's role in society and how and at that time in the 19th century, those those divisions are really, really clearly delineated and described through clothing through, through how people live through behavior that was um you know, expected perceived forms of behavior. So I was really on board at being keeping it in the late 19th century. And then I'd given him lots and lots of images and references and he really went for this huge sleeve idea. You know, I, I could have probably, yeah, I find all of the parts of the 18 of the late 19th were pretty fascinating and I think any of them could work but it was really him who was driving that big sleeve look.

JVN: So then, so then, so then like you do your, like you do your pictures, you do your auditions and then, and then like the team of Poor Things is like, yes, we are moving forward with Holly, she's the costume designer. And so, and so then what happens like it is it like only like the leads. Do you have to like concept the whole all the extras? Is it like how many people do you have to fucking dress for? And are you doing pulls or are you making costumes or is it both like is some of it pulled?

HOLLY WADDINGTON: Yeah. So, so, so then when I got the green light that I was on board officially on board, I was then given this, I was given access to the they call it the Bible. It was this document that Shona Heath and James Price and Yorgos had made and it was the art department's response to poor things. So they've been brought on quite, you know, considerably early than I had. And that was a bit of a, that was pretty mind blowing because what they'd come up with was this incredible multipliers collaging together of different periods in time all sorts of archaeological architectural styles, all spliced together, thrown together in really interesting ways, really playful, really experimental.

JVN: So like when you were still in that conceptualization phase or like the concept phase where you like sometimes when I'm making something I don't like, I like to do research. But then sometimes I get to a point where I'm like, I don't want to do you because I wanted it to be like original and like, unique and like, but then I, but then sometimes I think like, well, shit, if you do something that's really similar to someone else's just because you didn't see, it doesn't mean that someone else doesn't mean that it, like, it's like, why not just do a bunch of research? So like, did you like, how do you feel about that? And also like, who were kind of like some of your other? Because Yorgos was like, go for it queen. I mean, I'm paraphrasing there. But what did end up being some of your like, muses and stylistic references and period points outside of the 18 nineties or even within the 18 nineties outside of like the big sleeves that you were like, moved by it.

HOLLY WADDINGTON: I mean, the thing, the thing that I really stuck to that I really felt from the beginning was, was just in my own mind, this idea that she should be really not fully, ever fully dressed, you know, that they would always, that, that would be the way to play with the clothes that, you know, at the beginning in, you know, when she's like a very, very new person in the house being looked after by God Godwin Baxter and Mrs Prim, that she would

have these clothes that would be beautifully, you know, a little bit childlike, not really children's clothes, but, you know, a little nod towards the sorts of things that people put their kids in. very soft, comforting fabrics like sea sucker and quilting and that she would be dressed probably by Mrs Prim. This was the idea, but that, that in the course of the day, she would shed pieces of clothing and we'd see these really incongruous combinations of knickers and bare legs and shoes kicked off and big ridiculous bodices, you know, with bibs and, and bits of underpinnings that we don't often get to see in, in period films. And so that was the conceit that I had, you know, from the get go from reading the script and that I really stuck with. Um And also surrealism felt to be like a key area to research. So I did look at a lot of early 20th century surrealist fashion designers, particularly um Elsa Schiaparelli and-

JVN Oo! We love Schiaparelli.

HOLLY WADDINGTON We love Schiaparelli.

JVN: So, uh I'm sorry, Holly, I have been calling you Holly this whole time when I should have been calling you Oscar nominated. Fucking Holly because you're fucking Oscar fucking nominee. Like that's so incredible. Congratulations. Did, like, did you predict that? Was that on your bingo card? Like when you were a baby designer?

HOLLY WADDINGTON: Um, I think, you know, when I've been, I've been working in costumes since I was 23. So, you know, it's like a good 23 23 24 years. And I, you know, I'm always, you know, aware of the awards and who, who gets which one? It's just, you know, it's the industry that I've chosen to be in. And I'm very, you know, I've always been very committed to the industry. So it has been on my, wouldn't it be amazing list? But I, I would never have imagined for this project actually. Um, so it's, it's, it's all quite surreal, you know, I wouldn't have imagined when I was out there in Budapest doing Poor Things. It didn't feel totally smooth if I'm truly honest, you know, it was very much working very instinctively in, in quite compromise. You know, it was mid pandemic. I hadn't worked with the crew before the costume team that I, we had put together was a mixture of Hungarian people that I've never even met before. Uh, some British people who, again I hadn't worked with before, apart from one person, uh, Sophie who did the, the crowd costumes. So, you know, it, it was, it was quite bumpy. A lot of it was quite bumpy. And so I, I could, I couldn't have imagined that it would be up for awards. Um But obviously, it's a huge um privilege to be in this position to be having this exposure, to be talking to people like yourself and having, you know, it, it's what's wonderful is, is having um such a, such a lot of interest in the work because often our work is not, um is not. So, um you know, often the work of a costume is a little bit invisible. So it's a really, it's really a great thing.

JVN: Did you go to school to like, study, like costume design or like clothing design or like, how did that happen?

HOLLY WADDINGTON: So, I, um, I actually went to art school. I went to, I did fine art and, um, that was good. And then I needed a, when I moved to London, I needed a job and, uh, was sort of flailing around not knowing what to do. And a very good friend of mine had said, seen this job, a job advert in the, in the guardian newspaper for costumers Angels. The costume house Angels, costumers were taking 10, um, like 10 new people to train up as costumers. And I walked into this costume house and just my jaw just dropped when I saw this place. I was amazed by it. And that was it that from that moment I just was on track. Like I knew what I was going to do. Um, it's basically a huge warehouse full of, of of, of costumes

and, and our job was to understand them and to know how to put them together into different periods and to prepare supporting artists, outfits for films and get things ready and, and to work alongside costume designers, you know, starting with doing things like book covers and, you know, children's TV, you know, things that I wasn't particularly interested in. And then, you know, once I was properly trained, I got to work with very good costume designers like Sandy Powell and Jacqueline Doran and Joanna Johnson, people that I ended up having working relationships with.

JVN: How fucking cool.

HOLLY WADDINGTON: Well, it was cool. Like looking back, like, that's how I learned my craft really through doing, through doing this work. I didn't always think it was cool. Like when I first got there, I was sorting out doing a lot of like sorting out hundreds of 19 fifties jackets, you know, and, and uh sorting out pairing up gloves and, you know, I found it a little bit tedious a lot of the time, but my mom was always telling me just to keep going and to stick at it and to learn stuff and, you know, to try and get some proper knowledge and, and that's, that was what I got through working there.

JVN: And you did and then when did you make the transition from that into like, was it like, was it like one clean break of like, OK, I'm like a full time or was it like you kept getting more projects as you were still working for Angels? Like how did that work?

HOLLY WADDINGTON: So at the time I was, I was in my early twenties and I, I was watch, I was, I was doing, this is my day job. I was a bit frustrated by how tedious it all was. But um I had uh outside of work, my friends were artists and I had a boyfriend who was a theater design. We were watching, I was watching everything at the theater and I was really watching a lot of experimental theater that, you know, physical theater. And what I loved about that work was how, unlike the work that I was doing at Angels, um This work was much more poetic, much more expressionistic and, and sort of not at all, sort of stuck in a time frame, you know, often very imaginative. And so I was watching a lot of theater, I was seeing lots of art and, and, and then I, I applied to a master's course in, in designing for the stage. I did this this course and I did it along. I left and I went to work for costumes and I've met through working at Angels like Jacqueline Duran especially, and Joanna Johnson and um worked for them on, you know, helping them put their big crowds together for their films whilst doing really small pieces of theater in London dance projects, theater projects. Um and I sort of worked like that for years, actually, sort of working on my own much smaller projects and, um, you know, making a living through working on these much bigger projects. And, um, and then I started getting my own films and, and bigger projects, you know, and it built up like that and, and now I do, you know, do

JVN: Oscar nominee, and now you're an Oscar Nominee.

HOLLY WADDINGTON Yeah!

JVN I have a few more questions. Um So obviously you're going to the Oscars, which, so what are you wearing? Can you tell anyone?

HOLLY WADDINGTON: I'm actually after, after we finish this podcast, I am going to draw it and um because my friend Marlon is going to cut a pattern. I haven't done it yet, but I have got this matisse cut out uh which is the inspiration for it and I'm not quite sure how to manifest that. So watch this space. I've left it quite late, but I've been so busy.

JVN: Doing like all the press like is like, does the studio just send you around to do like a bunch of press or I basically do a lot of press?

HOLLY WADDINGTON: I do a lot of press and I'm just, I've just been busy. So I am, I am, I will design my outfit today and then you'll be writing. I'm, I'm thinking, I'm thinking colorful for this one.

JVN: Does what you're ever designing, influence your own style. Like after you did like poor things, were you like, honey, I need a fucking big sleeve in my life. I am wearing. You do. It does.

HOLLY WADDINGTON: Yeah, yeah, yeah, it does. I think it does. I think whatever you're working on it just naturally sort of starts to impact on how you present yourself. And I'm trying to think of, I was trying to think of good examples of that but, you know, certainly you just partly because you're working with the fabrics and the bits and bats and the haberdashery and the things you just start to kind of embody things. Um I certainly feel like today I've got like just the plain close fitting sleeve and I have been wearing a lot of big sleeves recently, you know, just, just, just drawn to them really. Um Definitely, I think definitely.

JVN: It's going to be really good. Are you ready for our final segment? Which is Our Rapid Fire

HOLLY WADDINGTON: Beauty? Ok.

JVN: What is your go to budget beauty recommendation under £10?

HOLLY WADDINGTON: Oh, hang on. Ok. I thought it was not budget. Ok. Let me think.

JVN: The next one is splurge. What's your affordable

HOLLY WADDINGTON: Splurge is Santa Maria Novella Bath Salts. That

JVN: Makes sense. Now, what about for your not so cosy queen?

HOLLY WADDINGTON: I'm just, I'm just trying to think of something. Oh, I know. I know. Cold tar soap, right? Cold tar soap. I love this stuff. Ok. You

JVN: heard it here first and get enough of it. What, what's a product that you never leave? Home without,

HOLLY WADDINGTON: I don't, I don't really have anything like that. I'm not very beauty product. Um, I mean, I love these products called Tropics. That, that, but, but in the day to day I, I maybe just have a bit of old lip balm in my bag.

JVN: That's great. I love, that's a good answer. Do you have any Roman Empire movies that you think about all the time? It could be stylistically beauty fashion or just because you like it?

HOLLY WADDINGTON: Yeah, I love Edward Scissorhands and on the piano. I mean, those three. But there are, love Eraserhead, love Eraserhead. Just three. Ok.

JVN: Me or major using a tablet or computer to draft a costume, um, carrying around a sketchbook major, um, actors wearing themed outfits for movie premieres like Dune or Barbie. Love

HOLLY WADDINGTON: it. Love that.

JVN: Royal Dansk butter cookie tins as a sewing kit.

HOLLY WADDINGTON: Essential. Do I just say, or

JVN: you can say essential?

HOLLY WADDINGTON: I think, I think that a major major and just get really good at our clothes for sure.

JVN: Designing for realistic movies.

HOLLY WADDINGTON: Great major. Uh,

JVN: Making your own Halloween costume?

HOLLY WADDINGTON: Absolutely essential.

JVN: Tomato pin cushions?

HOLLY WADDINGTON Can't live without one

JVN: Magnetic pin cushions.

HOLLY WADDINGTON: Not as bothered.

JVN: hand sewing.

HOLLY WADDINGTON: Always love, love it. Love to do it.

JVN Hem tape.

HOLLY WADDINGTON Sometimes. Very useful. Sometimes. Very useful.

JVN: What about wearing things backwards?

HOLLY WADDINGTON: Great. Oh, good

JVN: luck. What about, what about getting a blow dry?

HOLLY WADDINGTON: I've never really had a blow dry. I'd like to see what that looks like, that. I need to get one. I, it's not a look that I ever go for because they look like blow dry. But, you know, I need some advice with my hair. So maybe.

JVN: Are you going to do a back? What's your dress like? Is it big? Is it little, is it like a lot of look? Is it more simple?

HOLLY WADDINGTON: I just haven't designed it yet. So I've got to really work on that, but it's probably, I wear my hair back a lot. But if you can think of a, of another idea, I'd be very grateful because I'm a bit sick of it. It

JVN: could be pretty to do, it could be pretty to do down back, like off your body. Like, so a little bit of like a Kate Middleton vibe, like, you know, kind of like, like a little bit of like a soft roller set but have it like back off your body, like behind your dress, you know, so, like behind your shoulders, you look like you have some length. So like a little bit of like, like an old Hollywood, like down but off your



HOLLY WADDINGTON: body. Well, yeah. So that sounds great. I'm doing, uh, I think I'm going 19 forties for the, for the Oscars. That's what I'm like a

JVN: modern, like Veronica Lake,

HOLLY WADDINGTON: like a modern Veronica, a modern Veronica Lake. So, how do I do that?

JVN: So, it would be like, I would do like a very loose, like, I'd do like volume curls. I do like volume pen curls around your hairline and then I'd, like, blow out the back and then maybe curl it and then I would like, and then I'd brush it all out so that it's just like a really, like, oh,

HOLLY WADDINGTON: that sounds brilliant. Like, should I get, um, my hair with like bali because it's just natural. Just keep the same color? I don't

JVN: think it's ever good to do a hair color change like right the day before a red carpet thing or especially because especially because your hair needs to like like after highlights, you really don't want to wash your hair for 2 to 3 days. So I would want like a really fresh blow dry. Not like a day, two or day three after having fresh color. I think color is definitely like two weeks before your thing. Like I, oh you do win are the Oscars

HOLLY WADDINGTON: 10th of March.

JVN: Oh shit. You've got forever. I've got

HOLLY WADDINGTON: I've got forever.

JVN: You have so much time. Yes, girl. Are you gonna go back to London? Girl? See my girl, Jason Hogan. She is that girl. She does Nicola Coughlan hair from Bridgerton and he does, he is so good. I I paired them. I did that. That was me but

HOLLY WADDINGTON: yes. Ok. Brilliant. That's amazing advice.

JVN: Holly Waddington. Thank you so much for coming. I'm pretty curious. I love you so much. And Congratulations again.

HOLLY WADDINGTON: Thank you. Thank you. Thank you. It's lovely to talk to you.

JVN: So excited for you. And do you have any of your next projects already on up and coming? Are you already on your next stuff? I've got,

HOLLY WADDINGTON: well, I've got quite a lot of scripts to read, which is very exciting. You know, I've got quite a lot of great new opportunities. So that's amazing. We'll have to

JVN: have you on to talk about your next one. Thank you so much for coming. I'm pretty curious. We love you

HOLLY WADDINGTON: all. Thank you so much. It's lovely to talk to you. Lovely to talk to you. Thank you. Bye bye. Have a good day.

JVN: You've been listening to. Pretty curious with me, Jonathan Van Ness. You can learn more about this week's guest in the episode, description of whatever you're listening to the show on and follow us on Instagram @CuriousWithJVN. Come on, Curious Universe! Still can't get enough. Subscribe to Extra Curious on Apple podcasts for commercial free listening and our subscription only show, Ask JVN where we're talking sex relationships and

so much more. Our engineer is Nathanael McClure. Our theme music is also composed by Nathanael McClure. Pretty Curious is produced by me, Chris McClure, Julia Melfi and Alison Weiss with production support from Julie Carrillo, Anne Currie and Chad Hall.