

Pretty Curious with Jonathan Van Ness & Frances Hannon (Part 2)

JVN: **British accent** Hi, curious people. Welcome to, no, I'm just kidding. Hey, curious people. Welcome to Pretty Curious, our podcast on all things beauty. I'm Jonathan Van Ness. Y'all. Well, America and the world, we have a problem. Um, we, we're here again. It's gonna be ok. We, and you know, when I said that we're gonna be ok on social media when I just said it. Now I say that like with a commitment to stand by us and also like, I'm cheering myself on too, like we are going to make it through this together. We have been through this before. I think, I hope. Um so, yeah. Uh anyway, because it's been a rather intense week. I realized I wanted to stay in, like I wanted to stay in Wicked land forever. Um, Frances Hannon was one of my most exciting just fun times ever and we actually talked for three hours. So I thought, honey, let's do a part two with Frances Hannon. Let and also to be Frank when I saw the red carpet with fucking Ariana and Cynthia, I was just like, holy shit. Also, no joke. I literally met Cynthia last week before the election at a gorgeous jewelry event in Manhattan. I literally met Cynthia in real life. She was so fucking amazing you guys. She had the most amazing nails, her style, this Chloe jacket was just to die for the nail game was next level skin game to just absolutely like takes your breath away. I met so many fun people at this party. It was the most fun I've ever had in my life. I could not even handle how much fun it was. Um, ah just now that we're going back into Trump's America, we realize that we wanted to stay in Oz for a little longer. So that's why we're doing Wicked part two with Frances Hannon. Um, o that's why we're staying in Oz a little longer. And honestly, that was one of our best episodes that we've done in a minute. We had a lot on the editing room floor that we were just like, this is part two. This isn't the fucking editing room floor. So stick around you guys. Uh, but first it's time to get ready with me. So we literally went to see Wicked on the 21st anniversary in the theater. It was major. My husband has never seen it. We had so much fun. Um, Elphaba MK Morrissey next level. Alexandra Socha is Glinda. Oh my God. They were amazing. Uh Jake Pedersen Boq and I both work out at Chelsea Piers. So that was really cute. Small world. Um, so if there's any pod listeners at Wicked Broadway. We love you so much and uh thanks for having us. We had like the most fun night of our lives. Um, uh and Leah from Wardrobe, Leah from Wardrobe, who gave us the most major tour of all time? We had so much fun. Oh, also you guys in episode one with Frances, you saw that? I got the literal Wicked press box of all the makeup. I'm happy to report. I did the entire eye shadow palette 5 million times since then. I took it with me to Beauty Con. Um, I did my makeup with it for that. I also did it's stunning and the the REM uh highlighter drops are so gorgeous. I like to put them on a little brush and then put it right under my eyebrow to like highlight my eyebrow or like right under my eyebrow. It's so pretty. Um, so I'm obsessed with that. Uh, also sidebar. So is the highlighter also loved the eye patches. I used a few of those. Uh then what else did I get though? Oh, I got a Huda Beauty under eye corrector like for under my concealer. And I do feel like it really lightened my under eyes like the Huda Beauty like under eye character. Like I really feel like it did, it did a thing. I got the one for like cooler skin and I really loved it. I got it at the Sephora Savings event. And I also got the House Labs cream blush stick, which was also really gorgeous. And I also got the Kosas um SPF Foundation. It's like kind of giving like the tinted illia one but the Kosas virgin or version. And can I just say that Kosas totally gets it. And I get why people love it because it has that really fresh like scent. It's giving spa like the fragrance of it's really nice. Um, ok, but anyway, let's get a little bit more serious for one second. Self care. You guys self care is not only

going to the Seor Savings event, as I just said, it's also self, like volunteering and community is self care. And there are so many ways that you can be in community and be in volunteering without like there's just so many ways for you to be a part of it. So I would just say right now people are going through it. People need us more than ever. So as much as you can get what you can. Um, and we're gonna be highlighting some people who we think are doing a really good job on social. So stick around, take a look at our social. We'll be highlighting people that are doing really good stuff that you can donate to. And uh yeah, ok. So we love you. Um, but I would also just say when you're done donating your time and effort uh baths, we're gonna need a bath and we're gonna need some snacks and we're gonna need some martinis. So, with that being said, it's now time to get to part two with Frances Hannon. Just going back to the work for just two seconds. Grand Budapest Hotel Oscar winner, World War Z, riveted. Indiana Jones. Get out of my face. You have seen the movie, huh?

FRANCES HANNON: No, I haven't.

JVN: No, no kidding.

FRANCES HANNON: We had a showing last week in the UK and I was on a, a much needed holiday so I missed it. So I see it next week for the first time.

JVN: I can't believe they can't give you a little sneaky peeky, little like super encoded one that you can just watch. You're the, you're the lead artist, darling. I can't believe you don't get to see it at home yet. So next week, are you excited to see it? Nervous to see it? Like obviously you're like so excited to see. You can't stand it.

FRANCES HANNON: So excited. I can't tell you because no matter how much you, every day you watch all the dailies one watches all the stuff John does. John sends me photos and that but you never know the bigger picture. You never know what's being dropped or put in that maybe you would like or you wouldn't like to have lost. But um so I've still got that excitement to come. You have seen it then, Jonathan?

JVN: The stage production. Yes, but I've never seen the movie, I'm kind of like full crush. Frances. This is like a side bar but I had my pr person who I love so much. Her name is Alana. I was like, Queen. Can you try to get me into, like, can I try to get to a premiere? Police? Like, I just want to see it so bad. And the New York premiere is really tiny but the LA one was bigger but his luck would have it. My comedy agent who I love, he's, you know, well, he actually just whatever focus I, I, I have a comedy show the night of the LA premiere that I booked like 10,000 years ago before I knew that that was the date of the premiere. So I'm gonna be in Minneapolis at this casino performing, which I love performing and I love Minnesota. Um, but, you know, I'd be lying if I didn't say I had a little trepidation, you know, I'm performing the week after the fucking election. I'm missing Wicked, but I love Minnesota and it's worth it. So that's cute, you know.

FRANCES HANNON: Yeah.

JVN: Um, but also we have to go back to Elphaba. So her microbraids are stunning. And so you were saying earlier that basically once you tested the like full like one and jet black hair with the green, it was too tre harsh –

FRANCES HANNON: Yup.

JVN: So you needed to go to like more of like a soft, dark brown. So it's giving like a three or like, it's, to me it's giving like a three, it's like a level three. It's like a dark, it's like a dark brown. It's not like a medium brown. It's like a dark brown.

FRANCES HANNON: You're showing your talent again, aren't you? You know, sharing your knowledge? You're absolutely right. We did have a three in there and then just one lighter that we had lesser of, you're absolutely spot on. Yeah.

JVN: Once you pitched the research and the idea of Elphaba's hair and like what it should do from film, one to film two, then what happened?

FRANCES HANNON: Well, yeah. Keeping um keeping, keeping Cynthia and not drowning her with hair was very important. So the microbe idea hung well with everybody. They all saw the sense in it. Keeping her hairstyle is very simple is very important because she's not interested in herself visually, but because of her upbringing and her way. So she, it was very important that that didn't get too fancy just because one could do anything. So keeping it tight to her head. Um, but keeping the interest and the texture there. So it's not bland and boring. And as Cynthia herself developed her own Elphaba she chose, we had started with just four, very simple looks caught back at the side, got the braid. Of course, they had iconic braid for the opening that she is and just a couple of other looks. But as Cynthia developed both for her costume and her um hair, she wanted to incorporate just more changes so that it showed the development more for her. And that's, uh that's what you always have to do. You have to keep open to the artist and their character because it's theirs. It's not mine, it's not Paul Tawes, it's hers. And John Chu's and, and anything development they see that comes during the whole process of filming, one opens up to the next stage or to something new that you haven't thought about.

JVN: Because Cynthia keeps her hair like really short typically or like almost like almost like no hair typically, right? Like really, really short tight.

FRANCES HANNON: Yeah.

JVN: Yeah, that's what I thought. So it's like that is one thing I'm like jelly of people who wear their hair really short or bald because then you can just like getting a wig on there is way easier, honey. When you don't have to like deal with a bunch of like hair on top of your head, you don't gotta like braid it down, you don't gotta like hide it, you don't gotta like it just and like like I'm not in a rush to like have Alopecia universalis, but I'm pretty sure I will at some point because I mean, every man in my family like has lost their hair except for my dad's dad. So if I did squeak out a recessive trait, maybe like maybe but I just, it is fierce. So any tips on like with for her micro braid wig. Was there, was it like a glue down like lace front? Was it like a laceless front? So you could just kind of like put it on, take it off?

FRANCES HANNON: Yeah, Samuel James wigs company made the wigs for me. We had one made in America to start and then it was made short and then the braiding was done afterwards by a huge army of braiders because it took days to braid one wig and then the actual dressing was done on Cynthia's head on the day depending on where we were in the storyline. But um it, it was always quicker to and the um Sam dyed the, the hair lace green to match her skin tone. So we were always one step ahead with that side of it.

JVN: Oh perfect, you just disappear it.

FRANCES HANNON: Glued down or tape down is how that wig was worn glued at the front, tape around the back. Yeah, we had, we had like 10 Elphaba wigs and we had 12 Galinda wigs. We'd often change the wig, not, not take the time out to dress it with the second week would be prepped, which is with regards to what you were saying, it's quicker to swap a wig than it is to take the time to dress my head. That happened particularly with Galinda's wigs because they were more complicated style wise.

JVN: Oh, that makes sense. Now, um with Elphaba's wig for the micro braids, how did you fasten the braids at the bottom. Was it like a really, really tiny elastic or were they braided so tight that they just kind of stayed? And then, like, how did you like fasten it?

FRANCES HANNON: So tight. Braiding is so tight they stayed.

JVN: On the bottom of the braids.

FRANCES HANNON: Yeah. Yeah. And, and also then some days we, some of the wigs would be more broken further up, like to show that it was just go out of bed or, um, a development in a time process where the hair is getting looser. She's developing in her own character to be stronger and more in control of everything. Um, it got looser and broader and longer and darker.

JVN: Ooo! Now. Am I hallucinating or did I see that Elphaba had some like little freckles too, didn't she have some like dark green, cute little freckles?

FRANCES HANNON: Yeah, she had some really lovely freckles. We did. Um, it's freckles like when you're trying to think Cynthia had a journey how to keep her young at Shiz and how to and how to develop that for her end. Um, it's using little freckles is something I've used in the past on artists. It does help to give that feeling of youth. So we just made a little template, you know, and just did a little airbrush of some freckles, just little dark, dark greeny black purple, you know, just mixed shades and, and sprayed it over and that way every day they were relatively in the same place, but Cynthia loved it. So much. It was something that she kept it throughout both films. She really loved the idea of the effect it gave. And then Cynthia shaved her eyebrows too. So I used eyebrow transfers, you know, just some ones had them all made up, you know –

JVN: A little stencil.

FRANCES HANNON: So that every day, so Cynthia outside of our job and especially as, you know, we had that terrible strike in them towards the end of our film, Cynthia could continue her life with her, her shaved head, her no eyebrows and it didn't affect us when we went straight back into filming if she had a weekend in LA doing some other project, something, you know, life outside of Wicked, that is as opposed to Wicked every day.

JVN: And so it, it took like 2.5 years to how long did it take?

FRANCES HANNON: Uh well, I, I came on board very early 2022 and we finished film in February 2024. But in between, we got hit, well, Christmas breaks, but we got hit with that strike. That sort of took us out roughly. I mean, I don't have a great memory of it, but from August to the, we thought we'd start in the December and that got pushed and we started turning over again in the January. But we had planned, we did August to December off camera in the hope that we were gonna film December, but that didn't actually happen. So we turned over in the January and then we filmed in the February, had the strike never

happened. Had we never been hit? We would have finished, I believe the end of August, beginning of September 2023.

JVN: Love. My cup runneth over, honey. You are giving me so much today. I like, I'm beside myself, but you had mentioned that you said that these were the biggest sets that you've ever worked on and considering that you've worked on the movies, I mean, that's so like, how tall were they? Like was the sound studio? Like was it just like, was it like a whole like factory size set? Like just like three stories high or something?

FRANCES HANNON: Yeah. Well, the set, the set, interior sets in the studio were the full height of the studio and every set was finished with them either depending on what you needed, the blue or the green for the CGI to go over afterwards. So they were in post, everything was higher and taller. On the exterior sets like Munchkin Land and Shiz University and everything. The sets were as big as football pitches and they had the CGI uh covers at the top for it to be extended. It was, it was um I have to say I found it mind blowing. So how John Chu brought to life and filled that set every day was phenomenal.

JVN: Frances. You're gonna send me the freaking chiropractor today. I'm gonna have to go to the chiropractor to get my jaw adjusted from how open jawed I am for this. Like, you know, I, I hope you guys understand like, how lucky we are. Like, how like this is just like major. Ok. Also, um I don't know if you also TikTok is like, really my life too much. It's annoying. But one thing that TikTok has readily brought to my attention is the like the sloppy stand ins in friends. Like when like, they would have to retake a line of like Joey or whatever and then they would put in like a stand in Lisa Kudrow, but they just do like a really quick side shot of her face and it was like very clearly like, not Lisa Kudrow. Did you guys ever have to do like, like was there ever a time where like Ariana had to like film something or Cynthia had to film something and you would have to do a stand in and if you ever did have to do a stand in, are you ever just like, fucking worried about it? Like, oh God, I hope that like, it just exactly matches like, is that like anxiety provoking for a makeup artist and hair artist or is it just par for the course?

FRANCES HANNON: It's, well, for me, it's part for the course because of the, because of the types of films. Whereas, so first of all, there's a difference the stand in is who you put in, in the mornings when you're getting the actors ready and on this and usually with the stand in, what you do is a fabric color match and a hair color match with a wig or something. And that's sufficient for the DP. But Alice Brooks our DP, that wasn't sufficient. Our standings had to go on every day. So it's not somebody who, it's not a double, which is the next stage up just to stand in, had to be in every day with the exact hairstyle, the exact color wig, the exact hairstyle of the artist with the perfect color match so that she worked with a lot of back lighting. And if I sent in the right hair color, but my style and Ari came on with this, you can see here perfectly. She wouldn't have got it lit right? Because it wouldn't have come round on her face, see how my face changes from that to that. And that would have so all Alice's prep work for when the actors arrive on set would have been foiled.

JVN: So Frances, let me just explain what you did for them so that they can not because it's like a listener. So basically Frances's hair today is this like stunning blow dry. It's giving like clavicle length, like gorgeous, like towel, like little blow dry. And so she just said, you know, if I sent the actor out with, with the hair down, but or if the, if the hair is gonna be down in the shop, but I sent them with their hair up. It's like, it's not going to give the lighting justice because there's all this like backlighting. So the hair has to be perfect. And basically you

would have that so that like Ariana and Cynthia don't have to get there like three hours early in full hair and makeup so they can like, save themselves for their performance. But then you would have like the stand in who is in full hair and makeup to like test the lighting and test like the set to make sure it's like ready to go when the talent gets on set. Is that is, that's like how it would go.

FRANCES HANNON: That's perfect. Yeah, very good description, Jonathan.

JVN: So then, but then a body double is like if you like, if they were going to like have to like stand there as like for the other actor to give like a line again or something, if there was like a retake. But the, but the original actor like wasn't available, is that right?

FRANCES HANNON: Yup. That's the difference. Like just for example, we had, of course, there were sequences where we'd be filming in the set with, with Ariana and, and Cynthia, but they'd be shooting on the set unit doing some of the maybe it might be Fiyero or might be Ariana horse riding through the thing or it might be. Um, and so we'd have body doubles and they would be, we'd have a huge collection of them. Like they'd be the body doubles who were riding. There'd be the body doubles who were good over the shoulder, the right size head, there'd be the body doubles whose hands are great. Um, and of course, John Ch, all artists, they did like to do everything but there are occasions where somebody has to be a double for it might be an over the show down to a book that John Chu needs, you know, might be Michel Yeoh's body double. But your wig, the look I always got to choose with, with Paul very much. I had to compliment with Paul because the costume would have to fit the double. My wigs would be made for the double, so made specially for them and to match perfectly. But it's also that their jawline would be right if you were over the shoulder. So unlike what you've seen on TikTok, um, we work to perfection to the best you can for what exists quite often like in Indiana Jones, um, the body doubles for, um, Harrison, you know, there'd be the one who did good running or something and he's got a great friend who's really similar to him, but they put a little fake nose and some earlobes on every day, little prosthetic. So that when you did get that side shot, you, you got it good, you know, you got, it was to no good if they're useless because you've wasted the director's time that you work for perfection and hope you get there.

JVN: What happens if like, ok, so like, let's say that like, I'm like one of the like speaking principal actors like hairdresser and let, but like, not like Galinda and not like Elphaba but like, let's say I'm like working with like one of the other like kind of more major people. And let's say that like I go in and, and I'm just like doing that person because that person was like, oh can I bring my hair person? Let's say that I was a hair person and let's say that the first day that they were going on set, like the hair was too big or something or like the character was supposed to have their hair down. But then the actor was maybe like, can you just like put this up in a little fucking bun? Like I don't wanna have to have my hair down and then the hairdresser like puts it in the bun and doesn't put their hair down and then when they're like walking to set, what would like happen? Like would you, would it be you that would be like uh that's not what the thing looks like and like John's like not gonna love that or would you just be like, go for a honey and you're trying to change creative like that? Like good luck. And then do they just go to set and then is John like uh that hair has like like what happens if there's like an artistic difference like in real time? Like or does that just never happen by the time that happens? Because everyone just already knows?

FRANCES HANNON: You're right. It never happens. It never happens because you already have, even if your artists come in very late, like Jeff came in very late, but I was lucky, I'd worked with him a lot before. So I had his wigs and everything made, not knowing we discussed the looks, but we hadn't discussed where it would land in the end. And when I'd seen the designs and I knew what, how phenomenal his set would be. But um he, he, he didn't want to wear a wig but he did go with it because his hair was too short and it didn't give the volume that was needed for the big top hat and that he has a big collar that comes right up here. So he, he went along with it and he has facial and everything but it you everything is done even if they're only in the day before it will be tried. And John Chu and Mark Platt will have approved before it ever, ever gets to a camera on the day.

JVN: Was there anyone from this cast who you hadn't worked with before or even just like any cast from any movie? Because you had so many where you were just like, what's like your Olympic podium for top three most starstruck people that you worked with were like, where you were just like, oh my God, like, kind of like me when I first got on the call with you. Like, like, who were you like most starstruck for?

FRANCES HANNON: Oh get out of here. I have always been starstruck by musicians, never, ever artists funny enough for whatever reason. I don't know. But I made up Paul McCartney once and I could hardly keep my hands still for being so overwhelmed because I was such a Beatles fan right from when I was like, six or seven years old. And that blew me away. I have to say –

JVN: That's a good one. That's like a really, really good one.

FRANCES HANNON: Yeah. I, I, I mean, I, musicians, there's something about them that just, I don't know, make me so nervous because I, I'm so, that's such a talent that I could never achieve. I don't know what it is.

JVN: It's that rizz honey, it's that musician's rizz.

FRANCES HANNON: Oh is that what it is?

JVN: Yeah. It's the re the, the charisma. That's what the kids call it now. Um, and you used, I mean, you were giving prosthetics, you get, you did so much in the film. And I think that even just from like the, the clips that I've seen so far, it's like the work is just so seamless and unclockable. And I think it's a really difficult thing to make something look fantastical but natural at the same time. You're just not thinking about the glam like this. You're thinking about the story and that's such a hard needle to thread and you did that so seamlessly. And I can't wait to see everything. One more question I have for um for Wicked is what was the longest shoot day? Like do you, was there a day where you're just like, oh my God, how are we gonna get all of this done? And it was just the longest day?

FRANCES HANNON: I think I'm uh in general not talking about the crowd scenes. Now, Monday was the longest day because with regards to you always had to start a Monday off extra early because you could start artists extra early after a day off. So we always had to have the principal artists, Ari and Cynthia on set for 7:30 on a Monday knowing that as the week progressed at that time, you know, you have to have so many hours that they have to have so many hours off the clock, not us. Um, and then by the end of the week, you'd be working until much later in the chair and John got them later on the set. So a general rule of thumb was Mondays were the earliest. But outside of that, some days when we had a

massive crowds like, you know, two or 300 munchkins or Emerald City, four or 500 you know, in these big statuesque and big makeups, we the crowd team would always be in the chair at 3:30 and have their stand their standbys and our supporting artists all in the chairs starting in the chairs by four. And even then though they'd want them on set for 8 a.m. they would have a progression of getting them on the set because um you can only work like say the team of running the crowd, say do the hair, makeup and nail artists were would be maybe 120 some days of artists. You can only you can't really bring in 400 artists for 100 people, but the work that they needed done on them took time. So therefore you have to allow the time and they were what we call, we fed them onto the set. Like you can have 150 at 8 a.m. and –

JVN: 20 every 30, right.

FRANCES HANNON: Yeah, yeah.

JVN: So if you had there was 500 artists for like the Emerald City scene for those two days, how many makeup artists and her artists would you have to do the 500 people?

FRANCES HANNON: Max maximum? Like I'm talking about the crowd sequences now, not, not who was in the main team. That was always huge because there were always loads of artists involved in every day and you had your standings and your doubles and your stunt doubles and everything and that was every day. But on the crowd sequences, I think our biggest might have been 140 rounded off.

JVN: So if you had 500 people and there was like 140 artists, like, each artist would be doing like, four or like 4.5. So, like, that's how you could get like 150 at a time. You're like, if they all got there at like in the chair by 3:30 it's like maybe 45 minutes a piece. And that's how you, like, get them all done by. No wonder you needed a vacation when you were just a little bit ago.

FRANCES HANNON: You sounded like you've done the job before. You sounded like you've been working on Wicked.

JVN: What's your favorite? What's your, like, favorite movie that you've ever worked on that? Like, from, like, from a, just purely, like, spectator, like, like, just like, like Moulin Rouge and, um, like Moulin Rouge and like, um, and Everything Everywhere all at once or like, two of my top favorite movies just to, like, watch what are like, two of your favorite movies, whether you worked on them or not?

FRANCES HANNON: Oh, God, that's such a hard question. The one I never thought that you'd ask me what I'd worked on because I don't have a favorite because everything, everything needs so many different things from you. But going back to something you won't know about Jonathan was, I did, I used to work at the BBC. That's where I trained and I did a TV production. Um, called the Singing Detective. And it was about, it's, uh, Michael Gambon was covered in a skin disease called psoriasis. And, uh –

JVN: I have psoriasis!

FRANCES HANNON: Oh, there you go. You know all about it. Then if it's bad, imagine if it covered your whole body. And Dennis Potter was the writer and he's very layered. So there were like four or five stories all running historical, like history and imagination and reality, all running together, and if you ever get to watch it, if you're ever bored and I doubt that will

happen. It's a, it's a six parter and uh it's the most layered and intense and original piece of work I think I've ever worked on. Um, if I had to pick one.

JVN: I, if I just wrote that down, I love a British, I love a British fucking limited series. It's giving um what was that one? Bridges? The one about the ladies who had been the second they were like they worked in World War Two was like Bletchley Circle. That one. Did you ever see Bletchley Circle?

FRANCES HANNON: Yeah, I did.

JVN: That she was good I, uh, British mini series. Y'all don't fuck around with your mini series.

FRANCES HANNON: No.

JVN: You really don't like. You're because I got Brit Box in our house. Like I said, my husband's British. We, we go for Brit Box real hard around here. Are you a fan of the Gilded Age or do you, did you watch Downton in The Gilded Age or do you not like period pieces? You have to kind of like it because the hair is good.

FRANCES HANNON: Period is my favorite stuff. I watch anything and everything, you know, good or bad. I don't mind. Um, I love Bridgerton. I love Downton.

JVN: I know. You know what, you know what, I just kind of pulled out of the hat for, but I'm curious to see what you think about it. Do you know what movie I'm, I've been referencing ever, like, ever since I started doing hair which was 2005. And it's always something that like, I will reference as like kind of like a sexy bobby shag even when it's been like more in style and not in style because to me it's just very timeless is um um Thomas Crown affair. What is her name in the Thomas Crown Affair? Oh my God. What's the actress's name?

FRANCES HANNON: Rene Russo.

JVN: Renee Russo in the Thomas Crown Affair! It's like that kind of like fringy bobby like shag, like I'm obsessed with this haircut and I feel like it's always kind of fashionable and current no matter what, like it just like that to me is one that like, and, and you even see like those styles are like more and now like these like little short, little fringy like nineties things like, so that's one that I think that's one that I'm gonna give my timeless seal of approval to because I also feel like Pierce Brosnan like that slicked back Pierce Brosnan hair, like that's always kind of hot and there's always someone kind of doing that.

FRANCES HANNON: Yeah.

JVN: So I'm going to say Thomas Crown affair. But do you agree? Can you even think of that here? Off the top of your head?

FRANCES HANNON: Yeah. No, I do agree. And I do understand that. It's just, I mean, I feel like I should be, I feel like it's there but like it's just left my head. But whilst I saying that I just finished a film with Pierce Bros and now he's into his mature years. He is mind blowingly beautiful and that hair that's now gray and steely gray and everything is still the same style and my word, it suits him so well and he is timeless.

JVN: This is really off the beaten path, but Harrison Ford – definitely had a crush on him since Six Days Seven nights. Like he's as charming in real life. Huh?

FRANCES HANNON: I find him so absolutely wonderful.

JVN: So charming, right? Just like, oh my God, I just, I fuck with that Harrison for it, honey. Yes. **Sings Wicked Battle Cry** Don't we just love Frances? I'm so glad we got to share this wicked HMU part two with all of you. What a gorgeous song. The movie comes out in a mere few weeks. November 22nd. If you missed part one with Frances, go back and enjoy that as well. Take care of each other. I love you guys so much and we'll see you next time on Pretty Curious.

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 and follow us on Instagram and TikTok @CuriouswithJVN. Pretty Curious drops every Monday wherever you get your podcasts and make sure to tune in every Wednesday for Getting Curious. Still can't get enough? Honey, you're insatiable! Subscribe to Extra Curious on Apple Podcasts for commercial free listening and our subscription only show, Ask JVN, where we're talking all about sex, relationships, or really just whatever's on my mind that week. Our theme music is composed by Nathanael McClure. Come on Nathanael! Our editor and engineer is also Nathanael McClure, yes! Getting Curious is produced by me, Chris McClure with production support from Julie Carrillo, Anne Currie and Chad Hall.