

KEVIN HIGGINS



Right: Anthony Rini and Susan Chickets



can't all afford this wife or this tan. Mr. Revson knows this, and knows we want it just the same. So he packages the jet set/sun lamp culture in a brown tube, boxes it in packaging whose wood grained sheen comes off the walls of his baronial office, and extends it to the upwardly mobile masses.

John Revson says the Bronzer is just "a grooming aid, not cosmetics—because it's not covering, just changing the skin tone. Therefore, it's not makeup."

A Middle Interlude: What They're Saying About Makeup on Men

Wayne County, underground playwright: "One unisexual person, a boy, in makeup is more revolutionary than any bombing."

An elderly woman with white marcelled hair, being interviewed by Rob-

in Dawn, off-off-Broadway actor, in his regular street makeup, large circles of silver shadow around heavily made-up eyes: "I like it on you, but it's obvious, you know. Tone it down a little. I do believe it might become popular, with all the things coming out for men now."

Model Anthony Rini: "Looking in the mirror at 17, I became aware of features that gave character to my face. Thrilled by this discovery, I immediately began experimenting with anything I could find to accentuate my high cheekbones and deep set eyes. The obvious thing to use was makeup, but I did not want to look feminine. So I invented. I remember when I lived at home how silly it was to sneak into our kitchen before I went out to steal a little flour."

Middle-aged husband and wife coming out of the theater. He: "It hides wrinkles and, after all, hair pieces must be included." The wife: "I only hope they develop some male types." He: "Oh, I think there will be as many male types around as there were before." She: "No, I mean male types of makeup. Men, with their own shades of makeup, could look absolutely beautiful."

Donald Lyons, street philosopher: "The only purpose makeup had was in old movies to bring out the stars' features. There's no purpose for it anymore." (Craig Barrie at Faberge said that outside of the bronzer, which they're not promoting much, Faberge wasn't interested in producing makeup for men because there was simply no market for it.)

A clerk in Greenwich Village: "I get up and put on cologne and jewelry, things that make me feel good. Why not makeup?"

John Sullivan, at Estee Lauder, parent to the very successful Aramis line: "Well, pal, we've got our bronzing gel. We were the first with the instant bronzing stick—just put it on highlights like cheekbones, chin, nose—smooth it in and it looks like you've spent two weeks in Puerto Rico, Miami, Bermuda, Jamaica, you name it. Of course, it washes off in minutes. It's grown into quite a hot item. Big Seller. We've also got a skin softener—uh, wrinkle cream, and a crotch spray. But Aramis won't be putting out anything like eye shadow, they won't be dealing in that sort of thing at all. In fact, none of your major cosmetic firms are likely to venture into that sort of thing. It's, well pal,

it's like the black people. Why two years ago, if you'd mentioned special makeup for black people everyone would have laughed. But now . . ."

A lady at the men's cosmetic bar at Bergdorf-Goodman: "Men who want makeup? I should say so. We've got this Braggi line here, but if they want eye shadow or blush they go to the women's department, especially the Biba cosmetics from London on the sixth floor."

The lovely young salesgirl at Biba with stark white skin, brown lips and a blotch of green shadow over each eye: "We've got great shades for men . . . they're all so dark and earthy. I think it's attractive if it's done well. I like eye shadow on men, but not face makeup. I had a boyfriend who'd wear eye shadow to match mine. It was beautiful, like butterfly wings."

Richard Gillette and Barbara Needleman run a store called Goods in New York, with some of the most incredible clothes and shoes. "I find it so strange that you should want to interview me about makeup," says Richard. "It's something I find so natural." He wears shades of light and medium brown to shadow his eyes and cheeks. "When I was young, I thought it would be so hard to alter things in my life. Finally, the first thing I altered was my appearance. I found out it was so easy. Now, I feel I can change anything in the world that I want to."

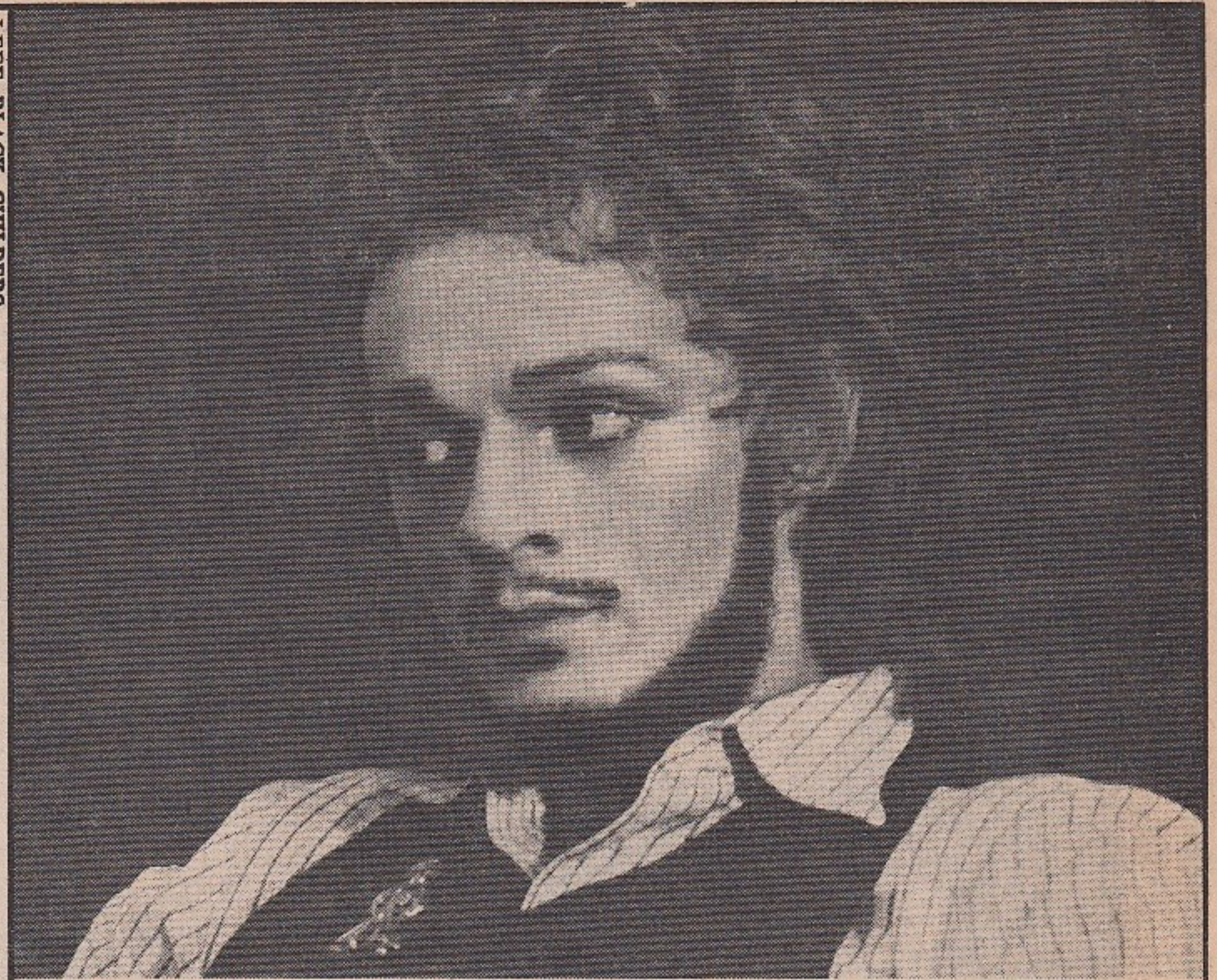
A young woman in a car coat: "It depends on the man. You know? Like if he feels he needs a little added highlight somewhere, he should do it. Like, the way you're wearing it, it changes the sculptural aspects of your face and that's what it should be for."

"I'm against it," said a man with a briefcase.

At Bloomingdales, the salesman at the Bill Blass/Braggi counter, a walking testament to the wonders of Bronzer: "Well, first, here in men's toiletries we don't use the word makeup. We have a bronzing gel. It gives the effect of a suntan. It's not considered a makeup." Was that what he was wearing? "Oh no, this tan is natural, but even if you already have a suntan you can use it to highlight what you have already. But I don't think men's makeup would be a great seller. There just wouldn't be any reason for it."

Wayne County, underground playwright (his *World: Birth of a Nation* was performed by the New York Theatre Ensemble): "Makeup on males is just like makeup on females. Hair,

LBBB BLACK CHILDERS



Corey Tippin, actor: "If you're a man, then naturally it's men's makeup."

THE OLD PROS

Jay Johnson and Corey Tippin were eating Chicken Delight and watching television. They looked like the old illustrations in Little Golden Books of the ancient Greek heroes Perseus and Jason. Hair the color of gold—not yellow—falling in soft curls on their foreheads. Piercingly dark eyes lined like an Egyptian statue. Heavy red lips set in a pout.

On the table was an open makeup case containing the secrets of these gods—eye shadows, rouges from the Thirties, Biba and Woolworth lipsticks in rich browns, oranges and reds, foundation (Sub-Dew Focus by Beauty Masters, Inc.).

"Everybody wears some kind of makeup now. So why not wear it all? Of course I don't use men's makeup. They don't make men's makeup. Oh, they make bronzer and things like that.

"Aramis? That's stuff designed for the butch faggots that go to Bloomingdale's.

Their beautiful faces grimace. "If they started making men's makeup, they'd only make horrible things like clear lip gloss, eyelash dye, tooth whitener. And they'd overcharge. Forget it. So why can't you wear women's makeup? . . . if you're a man, then naturally it's men's makeup. "It takes a while to get to know your face. But eventually you come up with your own look."

makeup, like styles of clothes, have no gender. Today people have different ideas about what the Revolution is. It means freeing one's head as well as political prisoners. Mick Jagger's influence on the unisexual culture and movies such as *Performance* have started people thinking about what it really means to be a man. And groups such as the Stooges and Alice Cooper have made great strides toward unisexuality. The Beatles, Stones, and Kinks sing songs about transvestism.

"Since *Performance*, I've really gotten into lipstick and mascara. Before that it was mostly Angel Face and

cheek tint. I've worn makeup since grammar school in Georgia and would only admit it to a few people until about three years ago. After putting on whites and blues and eye makeup, I study my face carefully in the mirror, adding touches here and there until I've achieved a look that is neither male or female.

"Rock music, long hair, a stoned head, and makeup have formed my life style. All have become such a part of my life that I couldn't have one without the other. The combining of the sexes into ultimate unisexual beings at this point in our civilization

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"Ten years ago, most men didn't even wear deodorant."

is the most important social revolution of our time. The end is near."

A young man with a beard in the East Village: "I think it's fashionable. I mean that's part of the definition of fashion in my head, like making-up, not being yourself, you know. It's just that we assume that our clothes are really more allowed than makeup is. We think of eye makeup as something extra, but I think dungarees are the same thing in a sense."

Danny Fields, Atlantic Records' rock promoter: "I adore it. It's just as natural as painting your nails. I've wanted to do things around the eyes for a long time, but I need to find someplace straight where it will have some value. I like makeup as accents on the face—if I were flashy I would wear it. The whole thing with foundation and everything becomes too much like a costume. That's for special occasions."

Miss Barbara Bliss at Avon: "Our ladies never call on men. Of course,

it would be permissible for her to, if she were . . . enterprising enough, I guess. None of our ladies have taken an interest in selling makeup to men, and I don't expect to suggest it to them."

A speed freak ricocheting down St. Mark's Place: "It sucks. It's not masculine. Besides it's unnatural. Women shouldn't wear makeup either."

Zandra Rhodes, English designer who wears multi-colored makeup and hair: "Oh yes, I like makeup on men. Halston wears it . . . kohl around the eyes and on the eyebrows. I use Leichner makeup from Germany, the stuff the New York guys use."

The Aramis salesperson in Bloomingdale's: "Makeup? No! It's . . . uh, it's medical." He was called away, returned to say he couldn't talk further. I asked if he was liable to say anything confidential. "I just can't talk to you any more."

Patty Hackett, Andy Warhol's private secretary: "If it's smeared, it's

fine. If it's too well defined, it looks prissy."

Larissa, clothes designer: "It couldn't do any harm to the masculine image. At least, then, we could compete on equal terms."

Gerard Malanga, poet: "I always take my makeup suggestions from Loulou de la Valise. She's got the greatest ideas."

A Final Interlude: Advertising Will Do the Rest

Ok, so it's not that men are getting *effeminate* wanting to look tan. It's another ball game—the money/status game, a game that the penultimate New American Rich Man, the guy who built an empire on nail polish, Mr. Charles Revson, is teaching us to play on ever more sophisticated levels. Revson is bestowing the forms and symbols of his wealth, the wealth that Does Count, on the vast middle class of America. They may not know they want it at first, but they will. Nothing beats that *savoir-faire* look. Revson's going the Fifties thing—making luxuries available to the masses—one further. He's marketing the *illusion* of the luxury—the tan, not the trip.

Revson's marketing the ultimate facade—not just grooming accoutrements, but messing with the *face itself*, the last bastion for a man. And once everyone's tanned and healthy and young-looking, what baroque twists will the face game take?

If it seems this is all quite fantastic, consider this fact: 10 years ago, most men didn't even wear deodorant. Let that sink in. Before 1970, hair spray was only for women. In just one year, with the unsexed term "hair control," men accounted for over 30% of the hair spray market. Now feminine hygiene sprays for men look as if they're the next big item. And ambitious men, sweating happily just ten years ago, are putting fake tan on their faces to symbolize their style, their sophistication, their cool. Although the strongest area right now for men's grooming sales is in the "treatment" areas like moisturizers and night creams, men are getting used to spending \$10 at a clip and looking at their faces more critically. Male narcissism and insecurity is all that's needed. Advertising will do the rest. ☛