

## **JEFF HAFLER – THE BEAUTY BUBBLE HAIR SALON & MUSEUM INTERVIEW TRANSCRIPT**

**INTERVIEWER:** Candacy Taylor  
**INTERVIEWEE:** Jeff Hafler  
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**KEY:** CT – Candacy Taylor (Interviewer)  
JH – Jeff Hafler (Interviewee)

CT: This is Candacy Taylor, I'm interviewing Jeff Hafler, at the Beauty Bubble in Wonder Valley California, and it's July 26<sup>th</sup>. Please state your full name, your profession and the number of years you've been doing hair.

JH: I'm Jeffrey George Hafler, and I've been doing hair, a cosmetologist since 1991, I started beauty school in 1991.

CT: Where are you from?

JH: Columbus, Ohio, actually from Pickerington, Ohio, a suburb of Columbus.

Taylor: Where have you lived?

JH: I lived in Pickerington, Ohio; Columbus, Ohio; Seattle Washington; Hollywood California; and now Wonder Valley, California, outside of Twentynine Palms.

Taylor: Why did you choose to become a hairdresser?

JH: I finished High School and really didn't have any direction. I just knew that I didn't want to be in school anymore. I took a year off, I moved out and I got in a lot of trouble and I realized that I couldn't spend the rest of my life doing that. A friend of mine had gone to cosmetology school and was just starting out in the business and he said that he thought I'd probably be pretty good at it and I should go and look into beauty school. And so...I'd mess around with friends' hair, I'd cut my own hair and I'd cut my friend's hair on the porch and stuff, so I thought, *I could probably do that*. So I went to the offices of The Ohio State School of Cosmetology in Columbus, Ohio, [Singing] *The leader the largest in Ohio!* [Laughing] That's their jingle and it turned out that I qualified for two Pell Grants. That covered just about the entire tuition and so it wasn't going to cost me anything to do it. I thought, well, I'm just going to invest the time. I might as well because I'm not doing anything else. And so it turned out that I was really good at it. I finished at the top of my class. It's been great. It's been 20 years of being able to work anywhere and pretty

much just always have a job, because people always need a haircut. I was lucky. I just fell into it. I fell into the right path.

CT: If you could do or be anything, what would it be?

JH: Oh gosh...probably a musician, singer. I am an entertainer already, so.

CT: It's kind of by nature.

JH: Yeah, you are an entertainer when you're a hairdresser because you're entertaining your client while you're doing their hair. You have to interact and make it fun.

An interesting thing about the grants...the full cost of cosmetology school for me would have been \$5,700 and the grants covered all but \$300 of it and so I had to pay \$300 when I started. For some reason I've just always been real lucky when it comes down to financial stuff whether it's a guardian angel or good Karma, who knows but, I graduated and they gave me \$200 back. [laughing] They said, "Your grants covered more than we anticipated. So here's a \$200 check." They sent me home with on the day I graduated.

CT: What would say is the best part of the job?

JH: Well for me, in my situation, I'm my own boss. I think that's a big part of most hairdressers, even if they're working in a salon situation where there are commissioned employees, most people get to make their own schedule, it's not like you have anybody looking over your shoulder.

I am a chatterbox, so I get to talk all day long. I think the relationship you develop with your clients too...because you develop a friendship with people and they stay in your life for years with the loyalty that comes along with it. So you just get to meet a lot of people, have a lot of friends and talk a lot.

CT: What's the most difficult part?

JH: Being on your feet all day — the physical labor part of it. It doesn't seem like it would be as difficult as it is, but I work in athletic shoes now and I have for the past ten years because I spent the first ten years in cute shoes and it just makes a huge difference. I got to the point where it was like I can't do that. It's also the reason I now teach yoga because I discovered early on that yoga helped me to stand in those postures all day long. I needed it to maintain my body and so I got my certification two years ago to teach yoga because I knew I needed to have it. So I thought if I *teach* it, then I'll *have* to do it. And it really helps. I would say that's probably the hardest part is the physical.

CT: Do you prefer the term hairstylist, hairdresser, beautician, or do you care?

JH: Hair burner! [laughing] Sometimes they call us "hair burners," "beauty operator". I love "beauty operator"...probably "hairstylist." I probably have said stylist more over the years. I had

a business card once that I wrote [that said] “Coiffure construction, maintenance and repair.” [laughing]

CT: Do you think “hairdresser” is kind of lowbrow?

JH: I don’t know, “hairdresser,” I don’t take offence to hairdresser. I think it’s a common term that’s not really derogatory.

CT: I was reading about this Yale psychologist who studied how hair affects the way other people perceive us. She put five different hairstyles on the photo of the same face and had these radically different views on how people’s ideas about how wealthy, how intelligent, how agreeable and how open minded they were. It was the same face but a different hairstyle. So that’s why I think hair is so important. I’m wondering how many clients have gone through some major life change and radically changed their hairstyle. How often does that happen?

JH: It does happen. I had a client just recently who was just turning fifty and so we transitioned her from a brunette to a blonde. But we did it slowly that wasn’t a drastic thing. But yeah, major life changes...someone will cut their hair short, you know something terrible happens, [like a] divorce and they might just want to change their whole look. But I do think that ultimately everybody ends up with their *go to* look. Everyone has that style that looks the best, is the easiest for them, regardless of the trends that come and go you might sway from it here and there.

CT: Have you had anybody who’s had serious regrets after they’ve made a drastic change?

JH: Yeah, there have been tears. I would say probably a few times and it’s always been from someone who’s gone from really long to short, because it is drastic. You have to remind them that hair grows. I told someone once who was having a hard time with it that our hair holds energy. All the hair that’s on your head is holding everything that happened in the period of time that it’s taken to grow that hair. So if you have hair to your shoulders that hair has been on your head for three, four, five years, depending on how quickly it grows so imagine that at the very tips of your hair is whatever happened to you five years ago and so if you cut that off, you’re going to let it go. Describing or explaining it like that helped that person through going shorter. I don’t know necessarily if it’s necessarily true but it kind of makes sense [laughing].

CT: I think that’s a good way to look at it. How do you deal with someone who’s crying because of something that you’ve “done” to them?

JH: Well, pat ‘em on the shoulder and just say “Oh I’m sorry honey, but you told me to do it.” [laughing] “It’s done now, gotta wait for it to grow back, maybe get a wig.” [laughing] There’s always wigs. You know what something I’ve done here in this shop, more than anywhere else, I’ve had clients who do Locks of Love donations. I think that’s a really good way to get someone to go from long to short too. In fact, I’ll recommend it. If someone’s kind of hung up on whether they want to go that drastic I’ll say well you know “Locks of Love, you can do a Locks of Love donation and they require a minimum of ten inches. So if someone has really long hair, I’ll estimate where their hair would be if they did a Locks of Love donation. Nine times out of ten, they’re like, “Okay. Let’s do it then.” Because they know that that hair is going to go and help someone.

CT: Why do you think hair is so important?

JH: [Clears his throat and speaks in a serious tone] Well, hair is our crown and glory. It defines us. It really affects the way you look, the most, of anything. I think that hair is the first and foremost thing we think about when we think about our appearance. And then everything else goes along with it. Like, if someone changes their hair color, a drastic change in hair color and I'll suggest, "well now you should go buy a new lipstick and then you can change your whole...change everything a little bit now. How you wear your hair, can even change the way your face looks. A simple, you know, combing it forward as opposed to combing it back is going to change the way your face appears. Like I can't wear my hair long because I've done it and I look tired. It just pulls me down, so I've always kept mine cropped and short so I can stay young and perky [laughing].

CT: So in your experience approximately what percentage of people want hair they don't have?

JH: Oh, I mean gosh, that's the majority.

CT: What would you say fifty percent, eighty percent, ninety?

JH: Eighty percent would probably prefer to have different hair. Nobody's happy with what they've got.

CT: What lengths have you seen clients willing to go?

JH: To change it?

CT: To change it.

JH: Well, great lengths, because really anything is possible in this business now and having collected the historical part of the beauty business being a "hairstorian" [a term he created to describe someone that collects hair styling antiques], I just have that knowledge of all those inventions and everything that has been created in the last hundred years to make that possible.

CT: Can you talk about the Beauty Bubble a little bit, the museum?

JH: The Beauty Bubble museum is my museum of hair and beauty and I started it when I started beauty school because I was a lover of history, so I turned my love of history in the history of cosmetology, hair and beauty because that was going to be my occupation. I was an avid thrift store shopper, simply because I didn't have a lot of money and so every time I'd go thrift shopping I'd find an old hairdryer or an old product or something and so I started collecting it because I was attracted to that historically and I was in that business. But it was really just out of fun for the first year or so and after the first year I accumulated twenty or more pieces of this stuff and I thought, this is a really interesting history, really, really fascinating and nobody was preserving it that I knew of, and so I got serious about having a museum and so I started actively collecting and looking for it and people started to know that I was doing it so people would give me stuff, [they] still give me stuff. That's the way the collection grows. It's over 2,000 pieces now.

And every month there's something new. Whether it's a donation or something that...you know I hold on to magazines now. You know you could call me a hoarder, I suppose [laughing]. If I have a magazine that has something about hair on the cover I'll put it in the museum, or if there's an interesting new product that I've used that's empty, I'm keeping that bottle because it's going to be a collectible in fifty, one hundred years down the road. So, I don't know, I really started seriously thinking I was going to have a museum at the age of twenty and collected it and just kept it in my apartments and then in Seattle I continued to collect and then I moved to Hollywood and I was still collecting.

CT: You're forty now so that's twenty years.

JH: Yeah. And I finally had the opportunity to open the salon and museum in Hollywood. So the first time the collection got to be shown to the public was in LA. Our shop was called *Ohio Custom Wear and Hair* in West Hollywood and we got a really great write up in the LA Times, in the Southern California Living section, they put us on the front page and back page. It was a really big, huge story. In fact Earle and Bernice Adams, the hairdressing couple that I know from Hollywood said they had "never seen the LA Times do a story on a hairdresser like that." To tell you the truth, I know that I've gotten the attention that I've gotten as a hairdresser because of the museum. I do good hair, but so do millions of other hairdressers. I am good. I was Valedictorian [laughing]. But it's the collection that's gotten me the recognition and will continue to because I won't always do hair. I won't physically be able to continue to always do hair, nor do I really want to, for the rest of my life. But I will continue to maintain, and curate and preserve this collection.

CT: Can you tell me the most outrageous, unusual thing you have in your collection?

JH: The oldest thing that I know of is a kerosene heated curling iron oven that's dated from 1883 and that was an eBay purchase. I was very excited when I discovered eBay. I was one of the original eBay shoppers when it was just one big yard sale. And that came from an attic in upstate New York. A woman inherited her grandmother's home and cleaned out the attic. She put that on eBay and nobody was...the thing about eBay for me was that nobody was bidding against me on all the stuff that I bought, so I was paying nothing for amazing collectibles, getting three or four deliveries a week. I was buying pages out of magazines you know and that was \$30 from 1883. And then I have my perm machine that was donated by Earle Adams, which was a 1940 Duarte perm machine. He was Veronica Lake's hairdresser. Veronica Lake actually sat under that machine. So that's one of my prized possessions. The See Back viewer is really great. It's a pair of glasses that have mirrors instead of lenses so a woman could style the back of her beehive with both hands, free. You know she wouldn't have to hold a mirror up with the other hand to see...The Pin Whiz is a staple gun really, that was used to shoot out bobby pins in the 40s from the pin curl sets and they did not have rubber tips.

CT: So why...what would you shoot it towards, your head?

JH: Into the head.

CT: It wouldn't hurt?

JH: Yeah, well I'm sure it could [laughing], and if you shot it, it would shoot across the room. It would shoot bobby pins across the room, with no rubber tips on them, so this is why it's not around today, needless to say. But that's really interesting. That's in its original box, with its original instructions. That was from an antique store in Seattle.

CT: What would you say is a product that seemed really great that should be brought back, or do you think these products had their time and place and are really not relevant now?

JH: Well you know that See Back Viewer, I think, could still be used today. A lot of people are still holding up a mirror to see the back of their head, trying to make the back of their hair look good.

CT: I've seen those glasses and they look kind of ridiculous.

JH: Yeah, but if you're in your bathroom, nobody's looking at ya [laughing]. That was great. What else? There so many products that they don't use anymore. There are so many products nowadays, everything's been expanded on. I have this electric detangler from the '70s that, you plug in this huge plastic comb and the blades move back and forth really fast and it's supposed to detangle your hair [laughing]. I don't know if that ever worked really well. Another old thing that I have, I would probably have to have a professional date it, is I have a hand-carved ebony hair pick from Africa that could be ancient. I don't even remember where I picked that up. I think that was probably an antique store somewhere along the way. That might have to be carbon dated. I have a can of AquaNet from 1971. I love my Farrah Fawcett's Glamour Center, my Growing Hair Cher.

CT: You have a lot of things that reference pop culture from different decades.

JH: Yeah, because I started to only collect hair and beauty related products and advertising, but I started to collect, really, anything that had to do with hair. So I was collecting toys, hair-related toys, Growing Hair Cher has a button that makes her hair grow and Farrah Fawcett's Glamour Center is the actually Farrah head that you would get to cut and style. You would have to *cut* it. In fact they encouraged kids to cut this hair of Farrah Fawcett and then style it with the feathers. And then I have the Play-Doh Barber Shop. The Bionic Woman's beauty salon, the Hair Bear Bunch, which ironically was my favorite cartoon growing up. I loved the Hair Bear Bunch and I loved the musical Hair as a child and a teenager, go figure.

CT: You were kind of destined for this?

JH: Hmm mmm. So I also started collecting things from the musical Hair. I've got sheet music and concert posters and then I've got the Hair Bear Bunch lunch box and Hair Bear Bunch comic book.

CT: So it's beyond products.

JH: It's beyond products and also I have some beauty and fitness related stuff too, like Jack LeLannes Massage-O Ball from the '50s, which was one of the original rubber ball-type exercise things. I've got one of those vibrating belts that you would stand in and lose the pounds

supposedly...I've got a bust developer, a really funny pink contraption that would make your boobs bigger [laughing]. There's just so much stuff.

CT: Did you see Chris Rock's documentary?

JH: I did.

CT: What did you think of it?

JH: I thought it was fascinating. And having been trained on Black hair, I know the lengths they go to with their hair and so it's funny that they claimed that he had exposed all their secrets, which I guess they were secrets, but I think it's interesting, and I think it's interesting for people to know it and see it. But they do spend a lot of money. I don't think I realized that they put their hair on lay-a-way. That was something I learned [laughing].

CT: I didn't know about that either. I read somewhere that there is no limit to what women will pay to have their hair done. Do you find that to be true?

JH: I find that to be true. Yes, and thank God [laugh]. Well I don't live in a place where I can charge a lot of money, however some people do consider me expensive, which I get both, some people think I'm just as cheap as can be and some people are like "Whoa \$25, \$50?" And I just look at them and think *are you serious?*

CT: How much do you charge for a haircut?

JH: I never charged a lot, because I honestly never would have felt right charging a lot for it because I don't honestly think it's something that...it's not that it's not worth that much or that I'm not worth that much, but maybe there is that part. But right now I charge \$30 for a short hair cut, \$35 for a medium length hair cut, \$40 for a long hair cut. And then my hair color prices go anywhere from \$40 - \$100. I rarely charge more than \$120, for a full cut, color, style, blow-dry. It's rare that I charge over \$120 for a full service.

CT: How many years did it take to build a solid clientele?

JH: I've always been able to build clientele pretty quickly, because I do a good job and I'm fun to be around [laughing]. But when I moved out here, I've had this business open for almost nine years. So I opened the Beauty Bubble in January of 2004, which I can't believe it's been that long already and I never, in my wildest dreams guessed that I would have ended up in the desert. So we were living in Hollywood and we had our shop in West Hollywood and we bought our house out here and I'd always wanted to have a home salon but I never lived anywhere that still permitted them and when we came out here, because we came out as far as we did, we are in an unincorporated part of San Bernardino county, so we're not within the city limits of Twentynine Palms. The city of Twentynine Palms doesn't permit home salons. The county of San Bernardino does. So as soon as I found that out, I thought, well I want to have a home salon 'cause I want to be just like Dolly Parton in Steal Magnolias. She was my idol [laughing]. Truvy's, when I saw that movie I thought, well she's got it made! She's got her beauty parlor right there in her trailer. That's just the best thing ever! I want that [laughing]. And so as soon as

I found out that I could have a home salon here, I thought, I'm going to do that because I can and I've always wanted to. And we had a lot of space. The room that I used for the salon was already here, it actually was part of the kitchen originally, but we had already separated from the rest of the house. We didn't know what we were going to put back there. But in my research I found out that the county did permit home salons and the main requirement was that you had to have a separate entrance from the rest of your house and so it did, it had a separate entrance. You had to have plenty of room for parking and we have 10 acres of desert, so we could park a hundred people out here. And that was really it. You couldn't put up any kind of crazy signage. There couldn't be anything that distracted from the overall appearance...you know you couldn't put up a big neon beauty parlor sign up. And so I opened it and I thought well I don't know who in the world is going to come out here and have their hair done because we're pretty far out here, but I had enough clients within eight months then I could move here permanently. I was able to cut the cord to Los Angeles. But I think even in LA I probably had, within a year, maybe it takes a year to build up a really strong clientele to make a comfortable living.

CT: That's not too long. So do you have worst customer?

JH: Oh gosh yes. The first one that comes to mind is a woman that...every time she came in for her haircut she was adamant about why I had cut it wrong the time before. And she would say "Well this part was a little long over here." Or, "This was a little short over here." Or, "You just didn't do that right." Or, "No, no, no, don't cut it like that!" I have my techniques and I do a lot of texturizing while I'm cutting. I don't do a lot of blunt cuts. I try to keep it texturized. And she hated that. I would start cutting, notching into her hair... "Oh stop, stop, stop!" I got so fed up with her after eight or ten haircuts, I stopped mid-haircut when she got into it the last time and I said, "You want to cut this yourself? You obviously know how you like it cut." [Laughing] I said, "Why do you keep coming back to me if I don't cut your hair the way you like it?" She said, "Well you're really cute and you're only eight miles from home." [Laughing] I think she may have come back one time after that. And it was like a year or two later.

CT: Who is your favorite customer?

JH: I have a handful of favorite customers. I have some really great clients out here. Luckily clients that are here permanently...a part of my business here, because we're so close to the marine base, is that I have, not a majority of my business is coming from the base but maybe 25-30% is military spouses. The General's wife comes to me, Officer's wives are coming to me and some retired Marine's even, husbands of my clients. But those people who are active duty are coming and going. So I get them from one to three years. They can be a really great client but they have to leave. But luckily it's to a point where I'm so established that whoever is leaving [someone else] is filling their chair. They're leaving but they know somebody who's moving here and so they are going to recommend me as the hairdresser and that's how I've gotten the General's wife the last couple of times, because the General's wife refers the next one.

But my favorite clients...well my friends Leslie and Meredith. They're just best friends and I have a seven-year old son and they have kids who are the same age so their hair days turn into play dates and cocktails. They'll be the last appointment of the day, we plan it so it's the last one of the day and they bring cocktails and finger foods and the kids play and we do their hair and



have fun. I have a handful of clients that do that. There are two that will come at the end of the day and we'll have a glass of wine or beer while we do their hair.

CT: How much do customers reveal about themselves and what are the most intimate stories you've been told?

JH: Well just about everything you can imagine. For some reason people confide in their hairdresser like a therapist and I've always been really good at that too. I don't know maybe because I'm a talker I'm also a really good listener. This business makes you a really good listener, sometimes you're client needs to talk the whole time and you may even just end up nodding your head and just throwing something in on occasion but they need to vent something. I enjoy that, really. In fact I have on my pricelist: "Therapy – Free" There's no charge for the therapy.

CT: So it doesn't bother you. It doesn't weigh you down?

JH: It doesn't bother me. My therapy is free but in fact, one time I had a client pay me. He was a guy. He insisted on giving me money that he would have given to a therapist. I said, "You don't have to do that." He insisted.

CT: On top of his...

JH: Yeah a \$150 check. That was a lot of money. Because obviously he felt like he had worked through whatever problem that was and I helped him like a therapist would.

CT: In one session?

JH: Yeah. He was a return client but it was that one time that he insisted on paying me like I was a therapist.

CT: How much do you reveal about yourself?

JH: Oh everything! God. I'm an open book, for the most part. And I don't know why. I talk a lot [laughing]. When those KCET people were here [a Los Angeles television crew did a story on his salon], they said, "Tell me about the Beauty Bubble." It was like a half hour later. But yeah, I don't know what it is about the environment, it's probably because it's obviously very intimate and in my salon especially because most of the time it's one on one. It's just my chair and my client. Sometimes I'll have two clients going at the same time and that's fun because sometimes you get two clients talking about the same thing or you know they might be able to talk about each other's problems and have something to weigh in on. Somebody just posted on my Facebook page, "What happens in the beauty parlor, stays in the beauty parlor." It was one of my clients. She said, "This pertains to the Bubble, as well." I said, "Yes indeed it does." What happens in the Bubble stays in the Bubble, what's said in the Bubble stays in the Bubble and I've always been real loyal about that, too, not telling anybody's secrets, but people *love* to gossip. And for some reason this is just part of my nature to keep up on current affairs and what's going on in town and who's doing what to who [laughing] so, you know, people want to know! A lot of

people sit down and say, “Ok, what’s going on in Twentynine Palms? What’s the latest?” You know we recently lost our Farmer’s Market, which we’ve all been complaining about that.

CT: So how do you feel about tipping? Do most people tip? Does everyone tip?

JH: Not everyone tips. And actually there’s a lot of old school people out here and the old school rule is that you don’t tip the owner, because the owner is making money from everyone else. It’s not true of me because I don’t have any employees. I’m the only one, so for the most part I’ll get a little tip.

CT: Does it average ten, twenty percent, fifteen?

JH: Probably five to twenty percent.

CT: We’re going to see Lorelei [his hair model for the photo shoot] later and you’re going to put color on her hair. Can you walk me through what you’re going to do, what your process is?

JH: Lorelei has just recently gone blonde and in fact she started doing the color herself so I’m going to retouch the roots for her today. She’s bringing the product that she used so we may have to tone it. We will probably tone it with my Redken Color Fusion. She’s naturally dark and now a pixie platinum blonde. So we are going to be retouching her roots to platinum blonde and we’re not going to cut it today because we just cut it.

CT: To do that, how do you mix the....

JH: To mix the color, to get a platinum blonde you have to use a high lift bleach really. So it’s going to be a bleach, an on-scalp bleach because there’s two different kinds of bleach, there’s bleach that can go on the scalp and bleach that can’t go on the scalp and the bleach that can’t go on the scalp you’re going to use for tips or highlights. Something that’s going to be wrapped in a foil or paper but the on-scalp bleach is something that you’re going to use for an all over blonde hair color. So we’ll mix that bleach, it will be a powder bleach, that we’ll mix with forty volume peroxide. Most hair colors use a range of ten to forty volume peroxide. Ten is going to give you the least amount of lift, ten is going to give you like one level of lift, twenty volume is going to give you two to three levels of lift, thirty [volume] three to four [levels of lift], forty [volume] four to five [levels of lift]. Forty volume is going to give you the maximum level of lift. They do make like 120 volume peroxide which I’ve never personally worked with, it always made me a little nervous, but if you have somebody’s hair who is black as can be and you want it to be platinum blonde, they make 120 volume. It can’t be left on for very long because these products are toxic, corrosive and could melt the hair. So I’ve always avoided that.

CT: Has that ever happened?

JH: Oh yes! I have a really great story, a hair-melting story [laughing]. I had, it was a model, they sent this girl out here, there was someone here doing a fashion photo shoot. They had a model and they wanted her to be as blonde as could be and she came in and her hair was probably...it was brown and red and *fried*. And they wanted her to be real blonde and my thought process was that I’m not going to put bleach all over your head, because she had just

gone from blonde to brown to blond to red with the hair that was on her head. So it was already over processed and I just looked at and thought this hair is going to melt. So I thought, well let me just throw a bunch of blonde highlights in there so if we do get some breakage it won't be the whole head and she was really fine with that she said, "That sounds like a great idea." So I put the bleach foils in her head and I decided to give her a tour of the museum and the lodge. So I showed her the museum and we were in there for a few minutes and I left the door open, this was a February day, it was a winter day and then we walked back to the lodge and we just back there for a few minutes it wasn't like it was an hour or anything so we walked back up because I knew that we needed to get that color off her head and I glanced over to the door of the museum and it was left open and I thought, Oh I can close that later, but something told me, *No, you need to go close that door.* And so I walked over to the door and I got maybe about five feet from the entrance to the museum and I saw a trail of smoke coming off from the floor and my first thought was that bitch threw a cigarette in my beauty museum! [laughing] Even though she hadn't been smoking, but it was a trail of smoke like a cigarette would have left and so I walked in and I realized what was happening. I had just recently put a magnifying make-up mirror from the '70s on the floor of the museum. It had only been there a week or so. The sun at that moment was reflecting off of the make-up mirror and had caught the floor on fire of the beauty museum and it had just sparked into a flame as I realized what was happening. I mean that would have been a beauty bomb. All of that old product and hair and dried stuff would have exploded. In fact our whole house would have blown up. I was so lucky! Call it divine intervention or good karma or whatever. There are guardian angels who have watched over me. And so I stomped that fire out and then I went back into the beauty parlor, she was in there and I said, "You're never going to believe this!" And I told her the story and she said, "[with a sigh] that stuff happens around me all the time." It creeped me out a little bit. And then so I said, "Let me wash your hair out." And half of all those highlights melted right into the bowl.

CT: So does that mean her hair literally came out?

JT: Yeah, the ends...it ended up being really cute, because it gave it a really interesting texture because the hair that we had highlighted was half the length that it was because the other half just melted right off. But she loved it. Thank God. But I melted her hair the day the Beauty Museum almost blew up.

CT: Approximately what percentage of your customers are dyed blonde?

JH: I do a lot of blondes. I got really good at blondes living in Hollywood. The real, real intricate highlight. TV hair. That's what I called it. But the percentage that's blonde...forty percent maybe?

CT: What would you say is the most common color that you use?

JH: I do a lot of foil highlights, with 12Ab, which is Ash Blue with forty volume and I alternate with a color graphics which is a high lift lightening system so it goes even higher...your hair color range goes from 1-12. 1 being the darkest, 12 being the lightest. And those are the colors that you are going to use your 10-20-30-40 volume peroxide on. So 12 being the lightest with the 40 volume is going to give you the highest level of lift with a color but then you can go beyond that with a bleach or a high lift product and you can go up a couple of more levels. You just blast out

all of that natural hair color right out of the hair shaft. So I alternate a 12 with a high lift, so you get really nice light blonde. I'll do that on somebody who has probably a level 6 or lighter naturally, level 5 or darker is not going to look that great. You can get it blonde. It's not going to look natural. Could be brassy. I do a lot of two-color blonde highlights.

CT: Would you say that's the most common?

JH: It's pretty common. I call level 6, average white people color.

CT: How many natural blondes have you seen?

JH: It's rare. It is rare. But I have out here probably 5 clients who have a real beautiful light natural blonde, Caucasian clients. But that level 6, I have a level 6, average white person color. There's a little bit of gold there's a little bit of green and there's a little bit of brown, blonde red, it's kind of like this weird mixture, people call it dishwater.

CT: Talk to me about the issues of handling different hair textures, I know that you were trained on black hair and on kinky texture. What advice would you give to a stylist who has very little experience with this, other than what they learned in cosmetology school.

JH: I would say really just to not be intimidated. Just go at it with confidence. Because hair is hair, really. And if you honestly feel like you can't do, you just have to say you can't do it. In fact I had a client just this week, I was cutting her husband's and her son's hair and she said, "Can you squeeze my niece in after them?" And they're a white family, and I said, "Of course I can." They came and her niece is adopted from Liberia, so I mean that was just beyond any texture I had ever seen. She sat down in the chair and *I* was intimidated. I really was. It was like *whoa*. A trim? I looked at her and I dug in there just trying to get a feel of what that hair was like and man is it thick. So she wants it to be texturized and trimmed, she wants to wear it somewhat natural but loosen that curl up just a little bit.

CT: How long was it?

JH: Not very long. It appeared to be a couple of inches from her head, but probably if it was relaxed it would have been three or four times as long. But that was the thickest, coarsest hair I have ever seen and they were already planning on sticking around and swimming and so I said we're not going to do this today because I don't want to put a chemical process on your hair and let you get in the pool so we made an appointment for her on Saturday and we're just going to texturize it, soften that curl up a little bit so she can get a comb through it. But I was completely in shock because [she said] "can you trim my niece?" The last thing I expected was someone from Liberia.

CT: What do you think are some of the stigmas, if any, that are tied to doing this for a living?

JH: Well for a gay man, people obviously just think you're a big old flamboyant queen, which I can be, don't get me wrong. I don't know why but...it's not...what's the word, it's not a...well people think that it's not a high paying job, you know it's service industry work so there's that stigma, that you're a servant of some sort, which is true. In fact when I told my mother I was

going to go to cosmetology school she was like “Ugh, why do you want to do that?” I said, “What are you talking about? I think I’ll be good at it.” But there is a stigma. And maybe it is because it’s just a service job. There that level, there’s that class. This person has more money and they’re going to come to you as the servant.

CT: Do you find that is an assumption? You estimated that you make about \$40,000 not even really working five days a week.

JH: Yeah, part-time hair. For me it’s been a great income and I’ve never made a whole lot of money in this business, even when I lived in Los Angeles. I never wanted to go work in a salon in Beverly Hills because I didn’t want that stigma. I didn’t want someone who was going to expect more from me because they were paying me more and then maybe treat me a little differently because someone who’s extremely rich is going to treat you more like a servant. Not necessarily like a friend. I always stuck in the income level where it really was...you just developed relationships with your clients. Friendly relationships where there wasn’t that separation. And I probably could have, I’m sure I could have gone into Beverly Hills and charged those prices and done that kind of work but I didn’t.

CT: So where do you think the beauty school drop out stereotype came from?

JH: Well, I’ll tell you what, that song kept me in beauty school, because there were a handful of times that I thought maybe I was going to quit and I thought *no way*, because for the rest of my life I’ll have to hear that song. [singing] *Beauty school drop out. No graduation day, for you.* [laughing] *Beauty school drop out.* What is it? *Flunked your mid-terms and flunked shampoo.* They wanted me to play that part, when Twentynine Palms [Theatre] did *Grease* in town. They contacted me to see if I wanted to do Frankie Avalon’s part in *Grease*. I considered it. I should have, but I didn’t. What was the question?

CT: Where do you think that stereotype came from and do you think it’s still relevant today?

JH: Well it is one of those industries where it doesn’t get the level of respect that it should. Because it’s not easy work and you can make good money but ...why there is stigma about a hairdresser being second-class, I don’t know where that comes from. Probably again, because it’s a service industry job, you’re serving people. I don’t know, maybe too it’s because it’s a vocation. When I was in high school, the vocational school in Columbus offered cosmetology and I wish that I had done it. I would have been two years ahead of the game. They’d only let people go to vocational school if they didn’t have great grades. And mine weren’t great, but they said I was smarter than that. I don’t remember them saying that exactly, but that’s what I got from it. *You can’t go to vocational school. You’re better than that.* When in fact I did go into this vocation, regardless, after I ended up in jail on skid row. They could have saved me from that [laughing]!

CT: I want to go back to physical labor because you mentioned that was one of the hardest parts of the job. I wonder, what if any part, of your body is most affected by this work.

JH: Well definitely your feet. I have a Morton’s Neuroma in my foot, which is nerve damage, from standing in the same position all day long. I’ve had to have cortisone injections in it. Because actually a nerve gets pinched up under the bone in the ball of your foot. And I had a

client tell me that, because I was complaining about it several years ago and the client said, “Sounds like Morton’s Neuroma to me.” Because she had it and she was a teacher and wore heels all the time and like I said earlier, I didn’t wear the best shoes for the first ten years in this business and I ended up with Morton’s Neuroma. My entire body is slightly twisted because of the way I stand at the shampoo bowl. I went through some structural integration, which is like Roling and that was what they noticed right away that my whole body was rotated because when I stand at the shampoo bowl, you’re doing that, you’re twisting. In fact that’s why now-a-days most modern salons are putting the shampoo bowl so that the stylist gets to stand behind so they’re not against a wall. They are freestanding so you get to be behind the client washing their hair from behind so it’s better on the body. Back problems. Which is why I’ve done the yoga. I have Bursitis in my shoulders and I got that really early. Because I was bartending and doing hair and I was working 50-60 hours a week doing both. So, I was in my mid-twenties with Bursitis. I’ve had cortisone injections in that as well. It’s another thing that yoga’s helped me with. And then I take all the joint supplements that you’re supposed to take. But now that I’m twenty years into it, I’m starting to get more concerned about the exposure to the chemicals, because it’s the stuff that you don’t necessarily see or feel.

CT: What’s the most toxic chemical that you work with?

JH: Well anything that...you know the bleaches, all the hair color stuff, the peroxides.

CT: Breathing it in?

JH: Breathing it in.

CT: Are you touching it?

JH: Inhaling it.

CT: Do you wear gloves?

JH. Yeah, I do wear gloves. I’m not really concerned too much with exposure to the skin because you could see what that does. My hands do get cracked in the winter especially because they’re wet all the time. So anybody who works a job where their hands are wet knows what that’s like. But it is...you know the respiratory stuff that now I have to start thinking about. You know there will probably come a day where I stop doing any kind of chemical processes and I do strictly haircuts. That will probably be the next step towards retirement from the physical aspect of doing hair.

CT: Is that common in this industry that you start working your way out of the chemicals?

JH: I assume so. I don’t know if that’s necessarily the way it is that’s what it’s going to be for me. And honestly I can’t financially...I would do that if I could but financially I can’t because financially, hair color and the chemicals is where you make your money. That’s the bread and butter. I don’t know it will be interesting to see if you come across that in your research, what type of long-term affects the chemical exposure has on people. Because I know it does happen. And even like, you know if I do a whole day of hair color, my eyes are burning at the end of the

day. You know and it just feels like a weird allergic reaction almost now. So I do try to spread it out and not do too much in one day.

CT: Do you know if the industry is doing anything to address this issue?

JH: Not necessarily.

CT: Do you think there should be industry-wide regulations?

JH: They do require ventilation and all that in the big salons.

CT: Do they even adhere to it though, I wonder?

JH: Who even knows if they're that strict about it.

CT: The last statistic I read was that 99% of all the hair salons in the US are privately owned.

JH: There used to be a union. There used to be a beauty shop union. That was up until the '30s. I don't know why it stopped, probably because it got out of control with way too many hair salons to maintain it. But I have a sign in the museum. I have an old beauty shop union sign. "Union Beauty Shop," is what it says. I think arthritis in your fingers also becomes...

CT: Right and carpal tunnel...

JH: Yeah, I do have carpal tunnel starting, I've got this...you know what it's called...planter's...no...cyst. Ganglion cyst. I have ganglion cyst, early-on arthritis. I'm going to be a mess! I can't stop [laughing]. But you do have to take the necessary precautions. Obviously ventilation, we all stand on padded mats and try to wear the right shoes. In fact I even got another padded mat to put by the shampoo bowl because I wasn't standing on padding there. And when I was having that Morton's Neuroma, I realized I've got to wear better shoes.

CT: Do you remember learning this in cosmetology school?

JH: I don't remember learning that in cosmetology school. I think there was probably a chapter on correct posture and how you should be standing and of course wearing the right shoes was in there somewhere. I do remember that they said you should not talk about religion, sex or politics in the first chapter of my cosmetology textbook which that's all we talk about!

CT: How often does the subject of race, politics and sex come up?

JH: All the time. *All the time*. Politics...everyday somebody's talking something about politics or religion or sex. All of it. All of it. Especially now for me being a gay married man which you know is a hotbed issue so I bring it up too.

CT: How often does somebody talk about something that you're not comfortable with?

JH: Never. Yeah, I've never been uncomfortable really with what people are talking about. I can talk about anything.

CT: What if they say something that's offensive to you.

JH: I'll tell 'em. Yeah. Rarely happens. But there was a woman, it was really not too long ago, who sat in my chair said, "I don't like public art and you know *I am* public art. I have a museum of hair and beauty that's open to the public. And she's sitting there in the chair talking about, "I don't like public art." She said, "No offense" though. "No offense, but I don't like public art." I said, "What are you talking about?" I said, "Statistics show that public art enriches people's lives, improves people's lives, makes towns better." She said, "I would rather my tax dollars go to an ORV path." It's an off-road vehicle, big controversy here in the desert.

CT: Has the downturn in the economy affected your business?

JH: Yes, normally it wouldn't. Normally the beauty business is protected because people are going to get their hair done no matter what. And that is still the case but I lost business because of how far I am out here. When the gas prices went up I lost clients and also because this economic downturn has been so bad, people have either chosen to do their own color or they're waiting longer between services, they are spreading it out as long as they can. So yeah I was affected.

CT: So what's the most old-fashioned hair technique you still do?

JH: Umm, probably roller-set. Yeah. Classic roller-set. In fact in my salon in Hollywood, I tried to bring them back. Roller-set Thursdays. Never took off.

CT: That's a shame. What's the newest technique? Do you ever have to learn something?

JH: I suppose I could be going to learn the latest and greatest techniques and stuff but I don't. I usually look at fashion magazines and stuff and see what the trends are and figure out how to do it on my own. Razor cutting has become popular. A lot of people like razor cuts now. Highlighting techniques. The foil highlights, but that's been around for a while. I don't know of anything new...nothing new, majorly new. I don't know how there could be in the business at this point. You know there are those Japanese hair-straightening techniques that became really popular in the last decade. I didn't learn how to do those either. But people were making a lot of money doing that.

CT: Yeah a lot of Black women were getting that and realizing it wasn't quite working. People were pretty disenchanted. But it was really made for Japanese hair.

JH: That was really popular for Caucasian girls with curly hair. It would take a long time. It was a lengthy process, and expensive. What's new? Of course the real bright colors have been around for a while. The primary-colored hair is kind of popular right now, for younger kids.

CT: I'm going to ask a few background questions. Do you have health insurance?



JH: No. I do have it but I buy it myself. In all the jobs I've had, I only had one that offered health insurance. I took full advantage of it. It was health and dental. I had my wisdom teeth pulled out in Beverly Hills.

CT: This was a salon that offered health insurance?

JH: Uh huh.

CT: Which salon?

JH: Clips Hair Studio in West Hollywood. It's the first salon I worked at in LA. I still had to pay for some of it. Now I just buy it, we have our own.

CT: Are you married?

JH: Yes [excited tone]. Gay married! G-A-Y married [laughing].

CT: Do you have children?

JH: Yes, I have a seven-year old son. We adopted Cash when he was born. We had an open adoption and brought him home from the hospital. And Mikal and I were legally married on November 3, 2008, the day before Prop 8 passed.

CT: In California.

JH: Yes, in California. So we are legally married in California, yes, we are one of the 18,000 couples that's still legally married in California. And the sky has not fallen! The world has not stopped turning and the Devil has not shown up on my front door...step [laughing].

I do have a comment I want to go back to about learning something new. The one time I felt like I need to go learn this, was the Jennifer Aniston haircut, because I was living in Seattle and Friend's was all the rage and people wanted that haircut and the first girl who came into me and asked for it I said, "Ok, what is that?" I remember trying it on her and it was not quite right. so I had to look that up. And that was pre-internet. But then I realized when I learned that haircut, it really is just about the same haircut as the Farrah Fawcett, it's just styled differently. Uniform layers towards the face. Jennifer Aniston's were all blown into the face, with Farrah Fawcett, they were all blown back off the face.

CT: Would you say that's the most popular celebrity haircut request you've had?

JH: Yeah, Jennifer Aniston was huge. In fact she's in the museum. It's a picture of her in a magazine article and she was making fun of the hairstyle. They have her head, it's actually her, on shelves of mannequin heads, wigs, and then she's in the middle of it. So she has a rightful place, that's for sure. I can't remember another one...oh the "Pob" has been the other one.

CT: What is that?

JH: And then there is the Lorelei Greene [his hair model - kidding]. The “Pob” is the Posh Spice [from the Spice Girls] it’s a classic hairstyle too. It’s kind of ‘20s-ish stacked high in the back and then comes down at an angle in the front. Who else wore that? Kate Gosselin was kind of sporting it a little bit. But it became known as the “Pob” because it was Posh Spice, the Posh Bob: the “Pob.”

CT: Is that the most recent?

JH: It’s probably the most recent. I can’t think of anything...people still ask for Jennifer Aniston’s hair. She’s just got that hair, every several months either they want their hair colored or the cut. I tell people if they are thinking about something new, [to] show me a picture. You know a lot of people think that hairdressers...and there are probably hairdressers who would rather not look at a picture. But for me it’s easy. I can number one tell somebody if their hair isn’t going to do that and you know I can’t read their minds so I see it and then I can get the whole vision of whether I can do it or not.

CT: Have you ever turned somebody down and said, “This is not for you.”

JH: Yeah.

CT: How often does that happen?

JH: Not very often. But really that comes down to a texture thing. Somebody with curly hair will pick out a picture with obviously straight hair and I will say, “Well, I can cut your hair like that, and if you put an hour into it every day and it will look like that but it’s not going to look like that if you don’t do anything to it.

CT: I just wanted to confirm here [on the pre-questionnaire form] you said that you “had the highest practical average junior class?” What does that mean?

JH: “Practical” was the physical act of doing hair.

CT: Ok. So at André’s did you rent or...

JH: That was commission.

CT: So that’s different than renting?

JH: Umm hmm. Yeah, if you’re an employee of a salon you’re going to be a commissioned employee or you...

CT: What does that mean?

JH: You’d make a percentage, 50/50.

CT: So you don’t pay for your chair? You don’t rent your chair?

JH: No the owner get's 50% and you get 50%. 50/50 is probably the most common. I've done 50/50, 60/40, 70/30. I was the 70 [percent] and they were the 30 [percent]. That was when I was at Heidi's.

CT: What's the advantage of that? Is that's better than renting?

JH: Well not necessarily. If you're renting, you are your own boss, because you are an independent contractor. So you're renting that station from the owner, they have nothing to do with you. But if you're commissioned, then you're an employee.

CT: And so you'd get employee benefits?

JH: Maybe. You'd get benefits, they would do the schedule, it would work just like a restaurant kind-of business. Where they'd do the schedule and tell you what time to be there and that you're staying a certain amount of time whether you had clients or not.

CT: Out of the three: ownership, rental or commission, what do you prefer?

JH: Ownership.

CT: And then what?

JH: Rental. I did it all. It was all commission in the early days. You can't do ownership or rental unless you have an established clientele. So you kind of have to start in a situation where you're commission and there's walk-in business. Because once I built up enough of a clientele that I felt comfortable moving on to do my own thing is when I started rented stations. I rented a station at Steven James' Studio in West Hollywood. It was like a loft.

CT: So all of these [looking over the pre-questionnaire] like Avenue Salon was that commission?

JH: Hmm hmm.

CT: And Charles Penzone?

JH: Commission.

CT: And Great Clips...

JH: And at Charles Penzone I was a just an assistant and oh, I tell you I'll never do that again. That was a nightmare. It's like corporate beauty parlor. It's in this *huge* building that's like an office building and there are probably 200 hairdressers there in cubicles. I had to assist this guy. I don't remember what his name was, but he was a diva. And I was rinsing his perms, washing his colors out and holding his foils while he was doing hair color...oh I hated that! That was one of the reasons it was easy for me to move to Seattle, because the opportunity arose for me to move to Seattle and I was like yes get me out of here! They wanted me to be an assistant for a year before they let me have my own chair and I had already been working at a couple of hair salons. In fact the same thing happened to me when I moved to Los Angeles when I interviewed at Jose

Eber on Rodeo Drive. I had to do a blowout and I did a beautiful blowout. They said, “Oh yeah, yeah, we’ll give you a job but you have to be an assistant for a year.” No thanks. Just doing people’s dirty work, sweeping up their hair, what have you. I felt like I was better than that.

CT: [Looking at the pre-questionnaire] At The Standard you were a manager, but at Rudy’s in Seattle?

JH: Just commissioned employee.

CT: And Heidi’s?

JH: Commissioned employee. They offered me the management position at Heidi’s and in fact that was before I moved to Los Angeles and it was one of those things that gave me a little turmoil about the decision to move to LA because they were like, “No, don’t leave. You could be the manager.” It was like, “We’ll pay you \$40,000 a year or something like that to manage the salon.” Didn’t keep me there.

CT: Because you could almost make that right?

JH: Yeah, yeah.

CT: It’s similar to being in a restaurant because the management sometimes doesn’t make as much as the wait staff.

JH: Rudy’s was a like a lifesaver for me. When I first moved to Seattle, I started working at a Great Clips. You know that’s that chain, like a Super Cuts. But it was right down the street from the apartment that I moved to and so I just thought I’ll get the job there. It will be quick. So I started working there and I just always had my collection so I put a few of my little vintage things out on the station and the manager came to me and said, “You *cannot* have that stuff at your station. You can only have stuff that you can sell on your station.” And, I was chewing gum and he made me spit my gum out in his hand. So I quit. And then I found Rudy’s. And Rudy’s is just fantastic. They just opened up in New York. So now they’re all up and down the West Coast and in New York. And they encouraged me to [put my antiques out]. They said, just throw out anything you want. Make your station your own. It was the perfect fit for me. So I worked for them the whole time I lived in Seattle and then when I moved to Los Angeles. I was already working at Clips and they were asked to open their salon in The Standard Hotel. And since I was already there and had a good relationship with them they asked me to manage that. So that was an exciting time. It was actually very Hollywood.

CT: So did you manage and you did hair, or did you just oversee?

JH: Both. So I made my commission, which was like a 60/40 commission. I was getting 60% and then they paid me an hourly for the managerial stuff on top of that.

CT: And so at Clips you were commission?

JH: Yes.

CT: At Clips Hair Studio and at Great Clips?

JH: Hmm mmm. And Clips was the one that offered health insurance.

CT: How often do you see what would appear to be a Caucasian person with kinky hair?

JH: Not that often. It does happen though. It depends on the shape of the hair follicle. Hair curl is determined by roundness or the flatness of the hair follicle. The flatter the follicle the curlier the hair.

CT: Did you finish high school?

JH: Yes. I finished high school and I did a speech at my high school graduation.

CT: Did you go to college at all?

JH: No. Just beauty school

CT: Is there anything else that I didn't cover that you wanted to say?

JH: No, I don't think so. There was when I worked in LA doing freelance stuff, photo shoots and that kind of stuff.

CT: Oh, can you talk about Michael Jackson?

JH: Oh yeah. And this is about Christina Applegate. So I wasn't a celebrity hairdresser. My clientele in LA was the editors, writers, producers, people who were behind the scenes which was the better clientele as far as I was concerned. Because the celebrities really want stuff cheap and free. But I was doing freelance hair for photo shoots and that kind of stuff, so I got hooked up with a make-up artist and she turned out to be Christina Applegate's make-up artist and so I got the opportunity to do Christina Applegate's hair several times for parties. I never colored it or cut it, I was just styling it for parties and giving her little up do's. The third time, it must have been the last time, I let her cat out accidentally. I had to running around the woods in the Hollywood Hills chasing her cat to get it back in and then she never had me back. But she was sweet, super sweet. I loved her.

I knew Michael Jackson. And that opportunity arose because of the beauty business and it was when I worked at Clips our receptionist there Dody knew Michael Jackson through her brother and her brother worked with his driver or something like that. It was some roundabout way that they knew Michael Jackson. So she had a friendship with him and I did her hair one afternoon and she went home one night and spoke to Michael on the phone and he wanted to know what she had done that day. She said she got her hair done. He said, "Oh, who did your hair?" She's like, "Oh, Jeff did it." He said, "Oh, Jeff. Find out if he can do Black hair." So Dody calls me that night and says, "Michael Jackson wants to know if you can do Black hair." I said, "Hell yeah, I can." [laughing] Even if I didn't know how to I was going to learn to, real fast, given that opportunity. So I never did do his hair but we developed a friendship for about a year and a half

or so about '98-2000. She lined up a phone consultation with us that first week. So that Friday, I was talking to Michael Jackson on the phone all week long I was thinking, *what am I going to say to him? Oh my God. Michael Jackson!* And I just figured I would just be myself. You know, just talk to him like any other person. And in fact he was very easy to talk to on the phone. Michael Jackson on the telephone was like...your best friend — comfortable and funny and witty and just perfect. One of the first things he said to me was, [effeminate voice] “So if you could do anything with my hair, what would you do?” I said, “Well, honestly Michael, I would cut it short and I would butch you up a little bit.” And he giggled. [he said] “I don’t know about that.” [laughing] so I never did it. Needless to say, I never did his hair. He wouldn’t let me cut it short. And then I came to find out that he probably couldn’t have gone real short because his head was scarred from the Pepsi commercial when his hair caught on fire. That’s why he wore hairpieces and stuff. So many things about that man, having known him, if it was public knowledge he could have been more understood. You know, he was a tortured soul, poor guy. But he talked to me about doing his niece’s hair at one time. “Can you do braids?” [He asked] He wanted me to do Brandi Braids. “My niece wants Brandi Braids. And I couldn’t. Those are hard.

CT: You mean Brandi, the actress?

JH: Yeah, the actress, those real tight braids. I was never going to learn how to do those. But we maintained a friendship. We went to movies, several movies in the [San Fernando] Valley. He was in disguise. And he’d come to my apartment and drink beer. He’d drink Miller Light through a straw. He said Miller Light had the least amount of calories. And he gave me gifts. I still have a bracelet and a ring. It was definitely an interesting time. You know you move to LA and think that maybe you’ll see a celebrity or maybe you’ll meet one, or befriend somebody, but never in my wildest dreams would I have thought I’d have a friendship with Michael Jackson. It had been 10 years since I had spoken to him when he died. My phone lit up. People called and said, “Are you okay?” I said, I don’t even know him anymore. Really, you know, [it was a] time and place.

CT: Wow, that’s incredible.

JH: And that was the beauty business. This has been an amazing career. All kinds of opportunity and interesting things I’ve seen and done. And you know that was another reason, I felt like it was the right choice of occupation because I like I said, you can do this anywhere. Assuming there are people there.

CT: I think it’s good to start giving people more options in terms jobs because, the belief, the assumption that you’ll just go to college and have this great future isn’t really true anymore.

JH: It’s not true. Yeah, a college degree is not a guarantee that you’ll have a job but a vocation, however, is.

CT: And there are fewer and fewer of those left.

JH: Yeah, and of course there’s all different levels of beauty schools. I went to the Ohio State School of Cosmetology [signing] *The leader the largest in Ohio!* And that’s where I got the grant but I think at the time there were two, there was another one in Columbus called Nationwide Beauty

Academy and the Ohio State School of Cosmetology and then of course you've got the Vidal Sassoon schools, so you know those are like your Harvard's in the beauty industry. I just watched his [Vidal Sassoon] documentary and realized he has schools all over the world. Great man. And my Ohio State School of Cosmetology is probably like... what do you call it? A state college, not the Harvard [laughing] of the beauty business. They were still teaching us finger waves and roller sets.

CT: Yeah but they [Vidal Sassoon] may have trained you to work on Rodeo Drive and that's not where you wanted to work anyway.

JH: Yeah.

CT: Ok, well I'm going to stop [the tape] now. So let's go do some hair.

JH: Let's do it!

[END]