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THE ARTISAN

Make-up Artists and Hair Stylists Guild
Local 706-I.A.T.S.E.
828 N. Hollywood Way
Burbank, California 91505

THE ARTISAN



Getting Into
THE SPIRIT

WINTER 2009

Winter 2009

what's inside



26

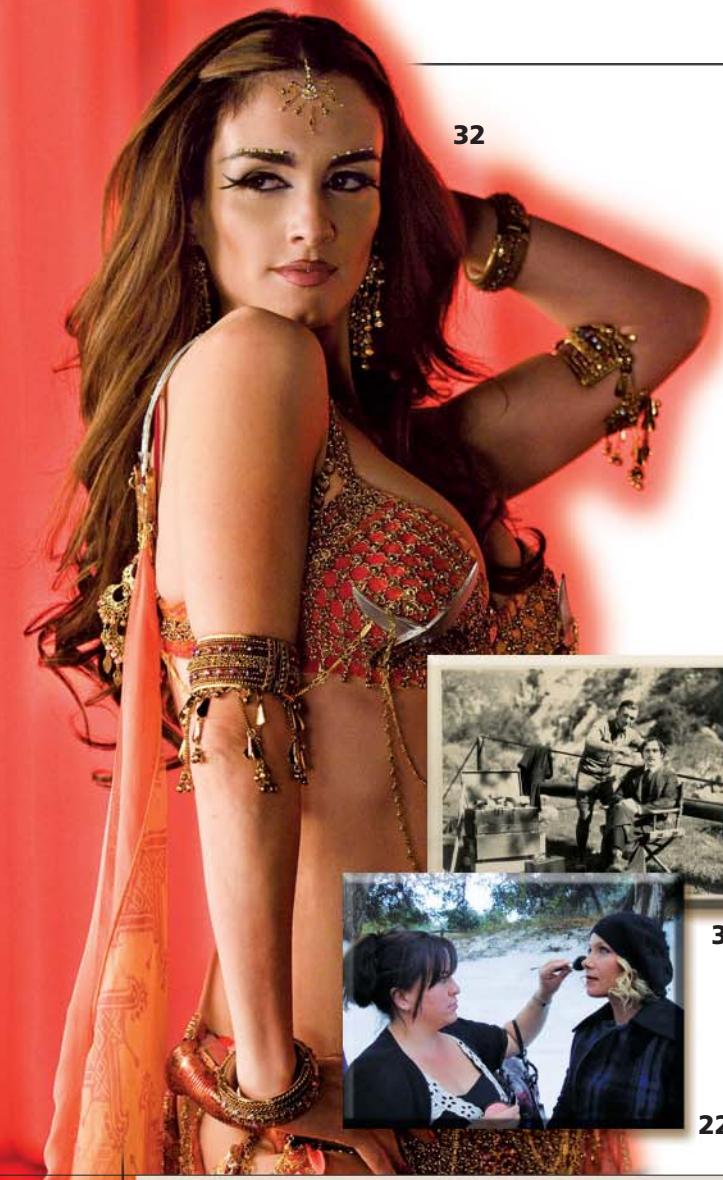
Features

- 22 Samantha Who?**
Candid talks with TV hair & make-up

- 26 An Interview with Howard J. Smit**
97 year old tells it like it was

- 32 Getting Into The Spirit**
The merging of comic art & cinema

- 36 Remembering Universal's Master Make-Up Artist**



32

36

22

Departments

- 4 From the President**
Happy New Year!
- 7 Local Business**
- 8 Letter From the Secretary-Treasurer**
The state of Local 706
- 13 Guild News**
Oscar-nominated symposium on tap, membership honors & more
- 20 Calendar of Events**
- 39 Theater News**
Non-roster classifications
- 42 Extended Family News**
- 46 Last Looks**



13

Group of last year's Oscar-nominated make-up & hair stylist nominees at the symposium.

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PRESIDENT

FROM THE PRESIDENT

HAPPY New Year!

When January 1 rolled around, it was with great conviction that everyone wished each other a HAPPY NEW YEAR and meant it! 2009 will actually be a very busy year within the Local. Members who are journeymen or trainees (IER) and covered under the Basic Agreement will be voting for ratification of the new 2009–2012 Basic Agreement contract. At the December 2008 Executive Board Meeting, Mike Miller, IATSE International Vice President, met with Board members and had the ability to discuss the new contract one-on-one. They were educated with the *true* facts and figures that led to the controversial changes in the Health Plan. Speak directly to your elected Board representatives and find out the truth, and the reasons that these changes were made in order to save our Health Plan and maintain the same benefits we have grown accustomed to—still with no deductibles, and the finest healthcare insurance in the entertainment industry. Please, rather than sign on to the knee-jerk petitions, *educate yourself* and learn **the facts**. *Unanimously* after that meeting, every Executive Board member said that they now “*got it*” and were so impressed with what had been accomplished by the IATSE leadership.

This year, the Academy Awards will again show the world a true representation of the superior and exciting work being done by our members. Please be sure to attend the symposium at the Academy and support the nominees! It's a great way to meet people you might not get another chance to have a conversation with (with any luck, all the nominees will be Local 706 make-up artists and hair stylists this year)! It's free to everyone and a fantastic event.

This will also be a “Convention” year, meaning that at our next General Membership Meeting we will be electing delegates to attend the 66th Quadrennial IATSE National Convention in Orlando, Florida, July 26–Aug. 1, 2009. Eligibility is determined by the Constitution and Bylaws, so please read to get an overview. We realize that it's still a long way off, but a lot of preparations need to be addressed. In order to be elected as a delegate from Southern California, you must be in attendance at the General Membership Meeting. Northern California members will be electing their delegate at a meeting in the near future.

This will also be an election year. All Officers, Executive Board and Board of Trustees will be elected for the term of 2010–2013. Again, your Constitution and Bylaws determine eligibility, and I must say that from personal experience, serving as an Officer of this Local is a wonderful experience. The duties of each Officer of Local 706 are to accept all responsibilities affecting special problems and functions of the organization, to hold its money and property solely for the benefit of the organization and its members, and to manage and expand in accordance with our Constitution and Bylaws. I, myself, began serving this Local by working on the Welfare Committee for several years. Then I was elected to the Executive Board where I learned the inner workings of the Local itself; then was elected Vice President, then President. It's a commitment, but a very fulfilling one—even though we have met some tough challenges in the last few years, I've never regretted getting involved.

To get a better scope of how our union has evolved, I hope you'll read Byrd Holland's interview with Business Representative Emeritus, Howard Smit. For those of you who joined this union after Howard retired, this will give you great insight about the history of this Local and the battles that have been fought over our 71 years. And speaking of fighting battles, one of our members put a note in their dues statement asking whether or not the union was fighting to help save our jobs and whether we had lobbyists. The answer to that question is a resounding yes, and on many levels. 43rd District Assemblyman Paul Krekorian (Burbank, Glendale, North Hollywood) has just been appointed to head the California Film Commission. We have official lobbyists in Sacramento, and many of the IATSE business representatives and officers work diligently meeting with our legislators to lend a helping hand to our industry. As President, last year I met with legislators in Sacramento, spoke at L.A. City Hall, attended numerous meetings, and I have been invited to join a delegation in Washington, D.C., and speak personally with U.S. Senators and Congress people on their own home turf. I realize we don't publicize all that is being done on your behalf, because sometimes things need to be done quietly and behind the scenes. But now you know. We are working very, very hard for you.

SUSAN CABRAL-EBERT
President



THE ARTISAN

THE ARTISAN

Official Magazine of Hollywood
Make-up Artists & Hair Stylists.

Published in the Interest of
ALL the Members of Make-up Artists
& Hair Stylists I.A.T.S.E. Local 706

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The Curious Case Of BENJAMIN BUTTON

TIME TO CONSIDER



Paramount Vantage
Wishes to Thank
The Hair & Make Up Team
For Their Incredible Work on

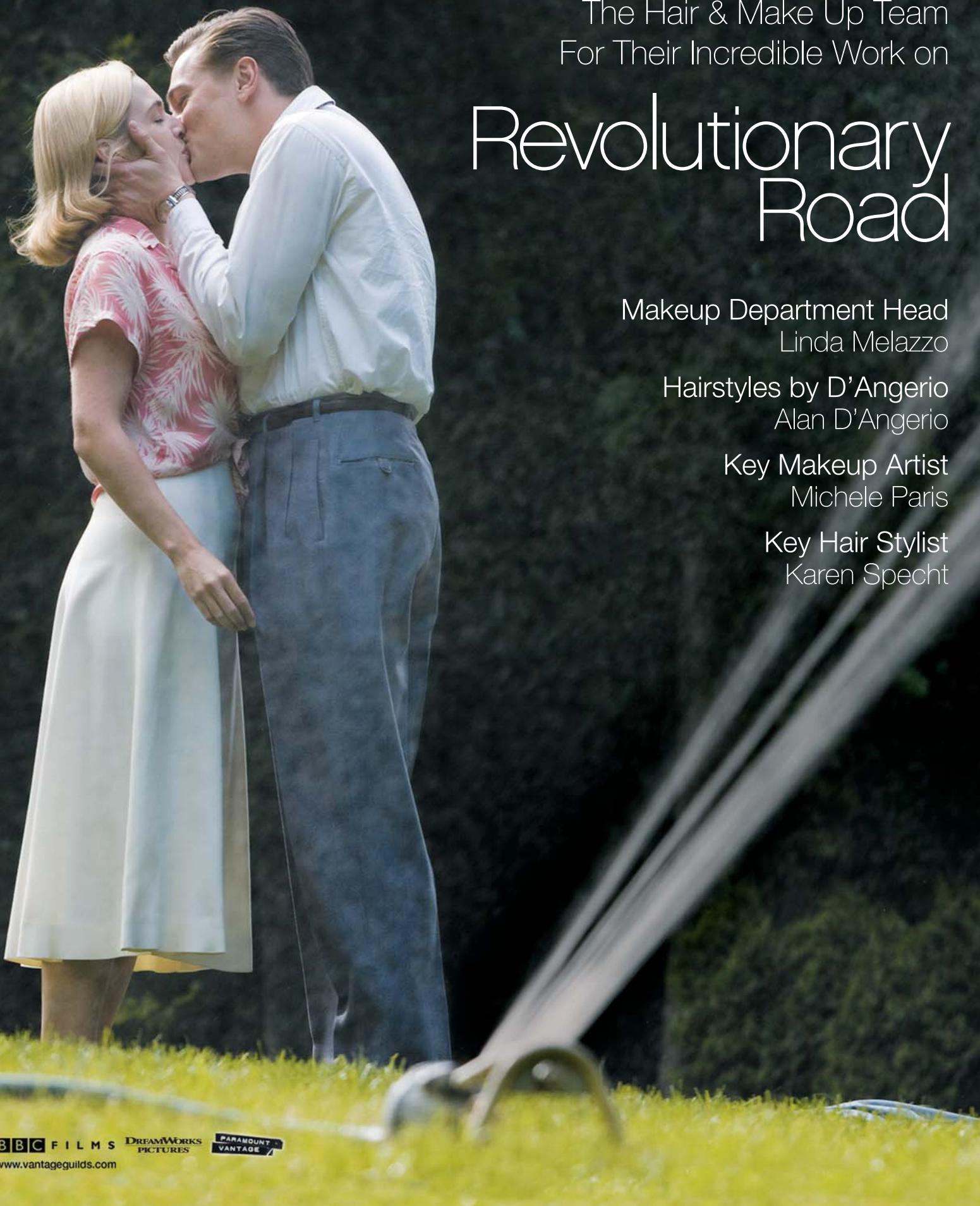
Revolutionary Road

Makeup Department Head
Linda Melazzo

Hairstyles by D'Angerio
Alan D'Angerio

Key Makeup Artist
Michele Paris

Key Hair Stylist
Karen Specht



LOCAL
LOCAL BUSINESS

BY TOMMY COLE
Business Representative, I.A.T.S.E. Local 706

First of all, Happy New Year!

For many years our members working on the *IER, Industry Experience Roster*, have enjoyed being covered by Motion Picture Pension, Health and Welfare. Under Health we have been very fortunate for a long time in that when we used the clinics or used referrals from the clinics, or had a hospital stay, our out-of-pocket expenses have been zero or next to zero. With the world economy in a meltdown, our industry going through major growing pains, and healthcare costs escalating at 10% yearly, the IA has had to make changes to the MPI Health and Welfare Funds in order to stabilize costs and protect our assets for the majority of IA members now and in the years to come. When the IA went in to renegotiate the Basic Agreement in November of last year, our healthcare was in the red \$580 million, so a large emphasis of these talks were about health benefits, and how to shore up and keep the same level of care, while still minimizing the outlay from our members and to keep from having a monthly premium, as most other healthcare plans require. By restructuring the Plans in a way that the majority of IA members, families and retirees will still benefit and enjoy the same quality of care without a major hit to the pocketbook, the IA was able to accomplish their goal. As the result of their talks, our pension is secure, our retirees will still be receiving an extra 13th and 14th check each year for the duration of the contract, along with keeping their Health Care solvent; our Active Health Care will still be the best coverage in this industry without any catastrophic changes, along with zero in monthly premiums. These changes will affect all Hollywood locals, not just Local 706. When you receive the referendum ballots for this contract, we, as your Officers, strongly suggest a yes vote, for this is a good three-year contract with a yearly 3% raise compounded, new media language that addresses benefits and most importantly, a validation of our pension and healthcare until August 2012.

Another subject that is a heavy topic of conversation throughout our industry is the Internet. Inasmuch as our trainees and journeymen rely on collective bargaining protec-

tion for their benefits and working conditions on all union productions, they must be conscientious in letting us know when and where they are working, especially on non-union Internet jobs. Even though we now have new media (Internet) jurisdiction language in the newly negotiated Basic Agreement, if our members are not diligent about calling in these jobs, they probably won't get organized, and our members working these productions will lose out on their benefits. If this happens enough and these jobs don't get under the IA banner, we could in the future suffer major losses to our benefits, for a good portion of our health and pension benefits are funded from monies paid by the producers for *union* hours worked. In plain English ... non-union means no dollars going into our benefit funds. It just makes good business sense to keep this town union, and call in your work ... your livelihood could depend on it.

Something I can attest to firsthand is that there are advantages to growing old; the older one gets, the easier it is to look back and see what worked and what didn't. What didn't work is easily

discarded, but what worked can be used to grow. As I am now into my sixth year as your Business Representative, I find that the old saying, "never stop learning" rings ever so true as a rep, the same as it did during my 39 years as a make-up artist. Every day of life is a schoolroom experience, and the day any of us stops being a student, is the day we best take up gardening!

That being said, my fondest wish for 2009 is that you and yours stay healthy, and that this crazy business gets back on its feet, so that you may pay your bills, keep your FLEX or MPI hours up, and stay a viable and integral part of this industry. You are not only part of the union, "you are the union!"

Please enjoy this issue of *The Artisan*.

Tommy Cole



“ You are
not only part
of the union,
'you are the
union!' ”

THE ARTISAN

REPORT
FROM THE
SECRETARY-TREASURER



THE STATE OF THE LOCAL 706

Dear Brothers and
Sisters,

Our current year-end financial status finds our Local "in the black," as it has done for many decades. As you may have noticed, your current billing statements reflect a credit to your dues, given by the Local. Due to the current economic situation and the work stoppage unrest, we felt it prudent to give this credit to all of our active members. The financial needs of our membership, due to this unrest, has weighed heavily on all of your Officers' minds. Although this will lessen our income for 2009, we felt that the reduction would not negatively impact our end result of Profit-to-Loss.

In 2008, we were once again able to fund several improvements to our business office. We have been able to upgrade our computer server, to better service our PCs, and to move into the next millennium with speed. This year also, we were able to offer all of the Local 706 education classes free of charge. Also, I am pleased to inform our members that advertising revenues from *The Artisan* have once again kept our magazine running in the black. It has not cost the Local anything to publish our magazine for the last four years. Our thanks to our publishers, IngleDodd, for helping us maintain our current financial status with *The Artisan*.

In closing, I take personal pride in serving our members in this important financial period. If you have any questions or suggestions, please do not hesitate to contact me at the Local offices.

Sincerely and fraternally yours,
John E. Jackson

THE ARTISAN

"The Joker's makeup, which looked like a slapdash effort from the start, steadily deteriorates, streaking, cracking and peeling away as the film progresses; it's an outward manifestation of his psychological spiral."

Christy Lemire, ASSOCIATED PRESS



www.warnerbros2008.com

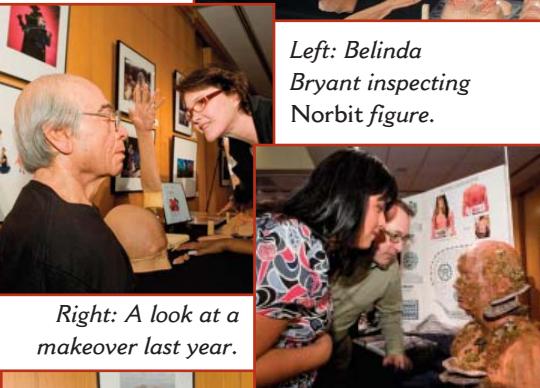
GUILD GUILD NEWS



Group of last year's Oscar-nominated make-up & hair stylist nominees at the symposium.



Standing from left: Norbit make-up artists Kazuhiro Tsuiji & Rick Baker.



Left: Belinda Bryant inspecting Norbit figure.
Right: A look at a makeover last year.



Left: La Vie en Rose make-up artist Dieder LaVergne & hair stylist Jan Archibald.



Right: Pirates of the Caribbean hair stylist Martin Samuel & make-up artist Ve Neill.

Make-Up Artist and Hair Symposium on Tap

The Annual 81st Oscar-nominated Make-up Artist and Hair Stylist Symposium will be held on February 21, 2009. This "must-see" event for make-up artists and hair stylists will celebrate the Oscar-nominated films for Best Make-up in 2008 along with the nominated individual make-up artists and hair stylists. Film clips that each make-up artist and hair stylist selected for presentation to the Motion Picture Academy during the nomination process will be shown. Enjoy the discussions from the nominees about their films and the processes involved in creating such artistry. Prepare questions for the nominees for the question-and-answer period toward the end of the event. Afterward, join the nominees in the lobby for a reception.

Oscar-nominated films will be chosen from these seven films:

The Curious Case of Benjamin Button
The Dark Night
Hellboy II: The Golden Army
The Reader
Synecdoche, New York
Tropic Thunder
The Wrestler

Nominations will be announced January 22, 2009.

Last year's films and nominees were:

<i>La Vie en Rose</i>	Dieder LaVergne
Make-up Artist	Dieder LaVergne
Hair Stylist	Jan Archibald
<i>Pirates of the Caribbean: At World's End</i>	
Make-up Artist	Ve Neill
Hair Stylist	Martin Samuel
<i>Norbit</i>	
Make-up Artist	Rick Baker
Make-up Artist	Kazuhiro Tsuiji

Celebrate this pre-Oscar event at the Samuel Goldwyn Theater at 8949 Wilshire Blvd. in Beverly Hills at 1 p.m. on February 21.

RSVPs: Starting February 1, reserve your free tickets online through www.oscars.org. Maximum four tickets per person.

*From right standing:
Naimie Ojeil, Sam
Berkarian and Mrs.
Ojeil at the honors
ceremony.*



*Above: Naimie Ojeil
with his Honorary
Membership card.*



*Right: Naimie with his
Local 706 statuette.*

MEMBERSHIP MEETING HONORS



*Above: Sue Cabral-Ebert, Marvin Westmore
and Tommy Cole*

*Below: Debbie Zoller
congratulates Naimie
with a hug.*



*Above: Dan Striepeke at
the microphone.*

More than 120 make-up artists and hair stylists attended the November membership meeting, which was one of the best gatherings anyone can remember in many years. Active members and retirees gathered to bestow official Honorary Membership to Naimie Ojeil for his tireless support to our Local over several decades, and to reminisce with stories of how Naimie helped them through their careers. His partner of more than 20 years, Sam Berkarian, spoke eloquently about their trusting partnership that was unlike anything else in the business world. It was a joyous occasion that also celebrated the recipients of 50-year membership pins for Local 706 members Del Acevedo, Ron Berkeley, Dan Striepeke and Marvin Westmore. Each spoke of the pride in their union membership and the phenomenal careers they'd been fortunate enough to pursue, each with great success. Unfortunately, Ron Berkeley was unable to attend the festivities but was given his pin at a later date. Many thanks to Debbie Zoller and the 706 office staff for making this event a wonderful, memorable day for everyone who attended.

*Photos by Jim Udel, (Udel Studio Archives),
member of IATSE Local 80*

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GUILD
GUILD NEWS

WEINGARTEN RIGHTS

All members should cut this out
and keep it with them
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It applies to EVERYONE!



The U.S. Supreme Court has ruled that The National Labor Relations Act gives workers the right to request union representation during investigatory interviews by supervisors, security personnel, and other managerial staff. These are called Weingarten Rights.

An investigatory interview occurs if 1) management questions you to obtain information; and 2) you have a reasonable apprehension that your answers could be used as a basis for discipline or other adverse action.

You must ask for union representation either at the beginning of, or during the interview. Management does not have to remind you of this right.

If your request is refused and management continues asking questions; you may refuse to answer. Your employer is guilty of an unfair labor practice and charges may be filed.

If you are called to a meeting with management, state the following when the meeting begins: "If my responses to your questions could lead to my being disciplined or terminated, or adversely affect my personal working conditions, I respectfully request that you summon my union representative. Until my representative arrives, I choose not to answer any questions."

Correction

In Guild News of Fall 2008 issue, the photo of IATSE President Thomas Short with President Sue Cabral-Ebert and Business Rep Tommy Cole should have been credited to photographer Vivian Zink.

THE ARTISAN

MPTF Hospital to Shut Doors

BROTHERS AND SISTERS,

By now, most of you have heard that the Motion Picture Television Fund Hospital and the Long Term Care (skilled nursing) facility are being closed in 2009. This is a tragic situation for a business whose motto is "Taking Care of Our Own." Hopefully, this letter will help to clarify what has happened and also to give a better understanding of the terminology.

First, the MPTF Clinics (Woodland Hills, Toluca Lake, Bob Hope Health Center, Santa Clarita, Westside, and Canoga Park) are not the same thing as the hospital. They are not affected by this decision and will remain strong and supportive to the entertainment community. As always, we encourage you to utilize the clinics for your normal healthcare needs. Social Services, Eldercare Connection, MPTF Age Well Program, Palliative Care and the Saban Center are not affected.

Patients in the Long Term Care (LTC) facility are not being abandoned. Each person is being assigned a MPTF social worker to personally help the families relocate their loved ones into other "community-based" private long-term care facilities. The commitment to the patients, and to the entire industry community, is ongoing and it will continue providing service to them through newly created Community Care Teams. These teams will consist of physicians, nurse practitioners and social workers who will stay in touch and follow up with the patients after they have taken up residence in other long-term care facilities.

For the time being, the Woodland Hills Hospital will still be utilized for outpatient surgeries in conjunction with the Clinic. The independent and assisted-living residents of the retirement community on the Wasserman Campus are not in jeopardy. In fact, plans are underway to do some renovations to upgrade the Country House, the Ray & Fran Stark Villas, and the Frances Goldwyn Lodge; and hopefully, to expand the facilities in the future. The Saban Center is fully functioning.

Although Harry's Haven is currently licensed under the MPTF Hospital, plans are underway to have it licensed independently through the State of California. The Fund intends to continue operating its memory care facility and residents of Harry's Haven are not being moved at this time.



"How did this happen?" is, of course, a complicated discussion. But on the simplest of terms, the skyrocketing costs of healthcare in this country are draining the resources of the privately funded MPTF. The vast majority of patients in the hospital and Long Term Care facility were dependent upon government insurance programs (Medi-Cal/Medicare) whose reimbursement rates have not kept pace with fast-rising operating costs. In July, the State of California decreased funding by 8%. We all know the budgetary problems of our state—the state's not paying their bills. MPTF has been making up the shortfall by dipping into its investment reserves. Based on current projections, continuing to subsidize the hospital and LTC facility would likely exhaust available reserves within five years.

Heartbreakingly, roughly 290 jobs will be lost in this hospital and LTC phase-out. MPTF will reassign some workers to new positions, but it represents roughly one-third of their hourly and managerial workers. MPTF will provide out-placement counseling and host job fairs in an effort to help all the displaced workers find new employment.

For those of us who contribute to the Fund and consider it our most important charity, it's a very sad day. Hopefully, this will give some clarity to this issue.

THE ARTISAN

EVENTS

CALENDAR OF EVENTS

2009

- February 9** Executive Board Meeting
February 16 Presidents Day: Offices Closed
- March 1** Board of Trustees Meeting
March 9 Executive Board Meeting
March 15 General Membership Meeting
 (Nominate delegates to convention)
- April 5** Board of Trustees Meeting
April 10 Good Friday: Offices Closed
April 13 Executive Board Meeting
April 20 **Theatrical Meeting Local 706 7 PM**
- May 3** Board of Trustees Meeting
May 4 SF General Membership Meeting
May 10 Mother's Day
May 11 Executive Board Meeting
May 17 **General Membership Meeting**
May 25 Memorial Day: Offices Closed
- June 7** Board of Trustees Meeting
June 15 Executive Board Meeting
June 21 Father's Day
- July 4** Fourth of July (Saturday)
July 6 President declares nominations in order
July 12 Board of Trustees Meeting
July 13 Executive Board Meeting
July 20 **Theatrical Meeting Local 706 7 PM**
July 20-31 **National Executive Board**
District 2 General Executive Meeting
66th Quadrennial IATSE National Convention (all in Orlando, Fla.)
- August 2** Board of Trustees Meeting
August 3 SF General Membership Meeting
August 10 Executive Board Meeting (Convention Report) All nomination forms returned to Sec. Treas. at office
August 16 **General Membership Meeting**
Nominations from the Floor
- September 7** Labor Day Holiday: Offices Closed
September 13 Board of Trustees Meeting
September 14 Executive Board Meeting
September 20 Primetime Emmys
September 28 Ballots mailed to all members for 2010-2012 elections
September 30 Close out all phone number changes for phone book
- October 4** Board of Trustees Meeting
October 12 Executive Board Meeting
October 16 National Boss Day
October 19 **Theatrical Meeting Local 706 7 PM**

Samantha Who?

CANDID INTERVIEWS

BY PATRICE RYAN



DEPARTMENT HEAD MAKE-UP: ANNE SWEETING

MAKE-UP ARTIST TO CHRISTINA APPLEGATE: HEATHER KOONTZ

MAKE-UP ARTIST: AMY HARMON

DEPARTMENT HEAD HAIR: CHERYL ECKERT

HAIR STYLIST FOR CHRISTINA APPLEGATE: LINDA FLOWERS

HAIR STYLIST: SUSAN MAUST



DEPARTMENT HEAD MAKE-UP ANNE SWEETING

What lead to your career as a make-up artist?

I was working in the Art Department of the HBO show *Dream On* where I met Robin Siegel, their make-up artist. I would watch her work, and she suggested I try it. So I took her advice, went to make-up school and later went on to work with Robin on four seasons of *Friends*, three seasons of *Veronica's Closet* and the pilot of *Samantha Who?* I am grateful to her for inspiring me to become a make-up artist.

Tell me about the show? How is this show different from other sitcoms and episodics?

We are a half-hour, single-camera show shot in HD. We shoot an episode in five days on stage, practical locations and exteriors, which is more expensive than a four-camera sitcom and which gives the show a more realistic episodic-type look.



Anne Sweeting (left)
& Jennifer Esposito

Christina Applegate as Sam
on *Samantha Who?*
(Photo: ABC/Bob A'Mico)

©2008 American Broadcasting Companies, Inc.

Did you work on the pilot? Did you have a feeling that the show would be a hit?

I did the pilot and even though you never know what a network will pick up, I had a feeling the show would be a hit. The cast is so talented, and they work so well together.

What is it like being the department head on a show like this?

Being department head on this show is so much fun. It's a place where you want to come to work. The group in our trailer is wonderful, the cast always keeps us laughing, and our producer, John Amodeo, is the best in the business. He is always accessible, really cares about the crew and makes my job so much easier.

How do you go about creating the looks for each character?

Well, it was easier for me because I had worked on the pilot where the characters were pretty well defined in the script. As we've progressed, the actors have formed a clearer vision of their own characters. Dena (Melissa McCarthy) wants to fit in but just misses the mark. I keep her make-up to more muted colors, with a bold lip at times. She's pretty but not glamorous. Andrea (Jennifer Esposito) is just "out there," self-absorbed, over the top. She gets to wear bold, bright vibrant colors, long lashes, lots of blush, eyeliner extended out at the corners, sometimes make-up in excess, just like her character. Todd's (Barry Watson) look is very natural.

Is it a collaborative effort?

Absolutely. We discuss each episode, each scene and each look quite a bit, and we usually agree on what the final outcome will be. Sometimes the girls get a bit carried away, so that's when I step in and pull them back to reality.

Have you worked with any of the actors before working on *Samantha Who?*

No, it was a first-time meeting for all of us; but they are a very warm, friendly, caring group where everyone gets along, which is rare.

Which actors do you work with each day?

I do Jennifer Esposito, Melissa McCarthy, and Barry Watson. Amy Harmon does Jean Smart, Kevin Dunn, and Tim Russ.

What is the most fun episode for you?

There are two. An episode from season one where Jean Smart and Melissa McCarthy get drunk and get into Regina's make-up kit and do each other's make-up with hilarious results. The other is the '80s episode with John Taylor from Duran Duran. It was a flashback from 1988 to the present. John was such a good sport and such a great guy to work with.

What is the most memorable moment for you on the show?

The flashback of Tim Russ where he was supposed to look younger. He didn't want to wear a short Afro wig, but it ended up floating around the trailer and set where everyone took turns posing for pictures. Those photos definitely made our wall of shame.

Do you get products donated to the show?

MAC has been very generous, as well as Smashbox and Ardell Lashes. MAC has wonderful eye shadows and blushes and we love their Fluidline. Smashbox's Photo Finish Primer, Jet Set and their lipsticks are a must, and Ardell's lashes are worn every day by all the cast females.

Here's what Melissa McCarthy had to say about the hair and make-up department...

I trust Anne and Cheryl with my make-up and hair. Anne makes my character's make-up look like 'I put it on myself, instead of being applied by a skilled make-up artist.' It looks great and terrible at the same time. The look of my character makes you laugh even before she opens her mouth ... heightened character, not situational.

MAKE-UP ARTIST HEATHER KOONTZ

How do you like being a personal on this show?

I really enjoy being Christina Applegate's (Samantha Newly) personal. It is the greatest job, it's more than I could have ever imagined. Christina trusts me and she is very respectful of my work.



Heather Koontz (left) & Christina Applegate

How do you go about creating the looks for Christina's characters? Is it a collaborative effort?

Kim Greene designed all the looks on the first season for Good Sam/Old Sam. She asked if I would like to work on the show and here I am. We went over everything from

airbrushing the base to covering tattoos. It is never easy to fill someone's shoes that is so talented. Due to some camera and lighting changes for the second season, some adjustments in make-up had to be made. Good Sam is sweet and soft. Old Sam is sour and hard. They are both so much fun to do. Christina loves rich colors of lipstick. Which works great for both characters. A dewy eye is so great on her. I also use fun colors to do a smokey eye as often as possible. It is a collaborative effort. Christina has a great eye and vision of what she wants. We talk about it and put it in motion.

What do you like about Christina's characters?

Christina is so talented and so much fun to watch. I have to stop myself from laughing out loud quite often. Both characters are great. Old Sam does not care about much and is such a brat. So opposite of Christina in her life.

What are some of your favorite products? Must-haves?

My must-haves are most anything: Chanel, Bobbi Brown lipsticks and eye shadow, Christian Dior eye shadow & glosses, Armani, stila, T. Le Clerc powders, Le Femme blush, eye shadow & powder (old school). I can't forget my airbrush.

What do you like most about working with Christina?

Working with Christina has been a pleasure. She is so strong, loving and caring. She has opened her arms and love to me and my family. For this I will always be grateful.

HAIR STYLIST LINDA FLOWERS

How do you like being a personal on this show?

I love it. It allows me to focus on one actor.



Linda Flowers (right)
& Christina Applegate

The hair style defines the character, even before they open their mouth. The minute an actor appears on the screen, we the audience makes a judgment of the character. So with Christina playing two characters, Old Sam and Good Sam. I wanted to design a look to make you feel both. Louise Brooks, 1920's film star, a real rebel, cut her hair into the inverted bob and dyed her hair black, her look became famous and led the



Christina Applegate (in tub) & Linda Flowers

way for women's hair fashion, the perfect shape for the first layer of Sam, the wave and curl gives it a modern texture a soft fresh layer to Sam. Old shape new texture, a paradigm of her character. For flashbacks to Old Sam, I use wigs and pieces to show time lapse. Also, I use a flat iron for a more severe controlled style. I am happy with my choices and have gotten lots of calls from magazines about her hair. People who understand hair and trends got it.

Is the character look a collaborative effort?

Christina has an idea of what she wants. She trusts me and she also has an eye for hair and make-up.

What are some of your favorite products? Must-haves?

I like things that offer light body because I need to work with the hair all day. I am developing a styling tool called Topstyler, coming out summer 2009. It's an independent heating tool that could replace the need for hot rollers and curling irons. It's a great time-saver for period hair styling. You can also use it for perms and color.

What do you like most about working with Christina?

She plays two characters in one. She gives me full reign with her hair, there's a built-in trust level between us. She's very enjoyable to work with.

What is the most fun episode for you?

I got to give Christina a chignon from the late '20s-'30s with a modern flare. Keeping the continuity of old shape new texture. The flashbacks in this episode were also a lot of fun.

What is the most memorable moment for you on the show?

When I realized just how talented Christina Applegate is.

Her comedic instincts of when to use physical comedy, punch line, or just let the situation be funny. She always adds the right layer to the scene, such a pro.

DEPARTMENT HEAD HAIR CHERYL ECKERT

How do you like being department head on this show?

It's easier because of our producer, John Amodeo. Plus, we have total teamwork in the trailer. If you have a team behind you, it makes it easier.

Which cast members do you work with?

Jennifer Esposito, Melissa McCarthy and Barry Watson. Susan Maust does Jean Smart, Kevin Dunn, and Tim Russ.



Cheryl Eckert (right)
& Jennifer Esposito

How do you go about creating the looks for each character? Is it a collaborative effort?

It's a collaborative effort. Jennifer Esposito has hair extensions that I had personalized to her custom color. Her character is crazy fun, elaborate, out there. Melissa McCarthy is fun and carefree.

What is your favorite part about working on this show?

The crew. Even though we may work long hours, the cast makes it fun by keeping us entertained.

What are some of your favorite products or tools?

My favorite is the Enzo Milano styling tools. They are ceramic curling irons which are less damaging to the hair.

What has been the most fun episode for you? Please explain?

The 1988 "rock star" episode with John Taylor.

MAKE-UP ARTIST AMY HARMON

Which cast members do you work with?

Jean Smart, Kevin Dunn and Tim Russ.

How do you go about creating the looks for each character? Is it a collaborative effort?

All the looks for the characters are a collaborative effort, the actors are always open to my ideas and input, and we've been able to do some fun make-ups for some of the episodes and flashback scenes.

What is your favorite part about working on this show?

The best part of working on the show is being able to work with such amazing actors and a great make-up and hair team.

What are some of your favorite products or tools?

Some favorite products are Nepolean Perdis Auto Pilot Foundation Primer, Cle de Peau concealers, Dior eyeshadows, Dior and Chanel lip glosses, Tarte blush sticks and Nars Matte Lip pencils.

HAIR STYLIST SUSAN MAUST

Which cast members do you work with?

Jean Smart, Kevin Dunn and Tim Russ, plus any guest stars on the show.

How do you go about creating the looks for each character? Is it a collaborative effort?

Yes. Jean has a pretty good idea of who the character is and then I try to build or facilitate her vision. She wears a lace wig on this show to create her character allowing her to wear her own hair any way she likes. I've worked with her before on features *Flashpoint*, *The Odd Couple 2* and then some television, *Style & Substance*, *The In-Laws*, and *Center of the Universe*. If she calls and I am available, it's always a pleasure to work with Jean.



Susan Maust (standing)
& Jean Smart

Kevin Dunn and Tim Russ are fairly easy, haircuts and blow dries. There's been a few times they flashback in time so I've used airbrushing techniques and added a little hair to make them look years younger.

What is your favorite part about working on this show?

What Jean and all the actors do with the scripts. The scripts are really well written, but the actors surprise me every time where they take it. It keeps me in awe of their craft. There's a lot of talent here in one package, and I get to be one stroke of color on the canvas. If I do my job right, I help blend it all in.

What are some of your favorite products or tools?

I use very little product. I still wet-set Jean's wigs. I have to make whatever hair style I create last 8-18 hours and might have to change it to another hair style, otherwise I'd have to shampoo and start all over. I like to blow-dry with mousse for Kevin Dunn and a little shine product on Tim Russ. ●

Smitten With Howard

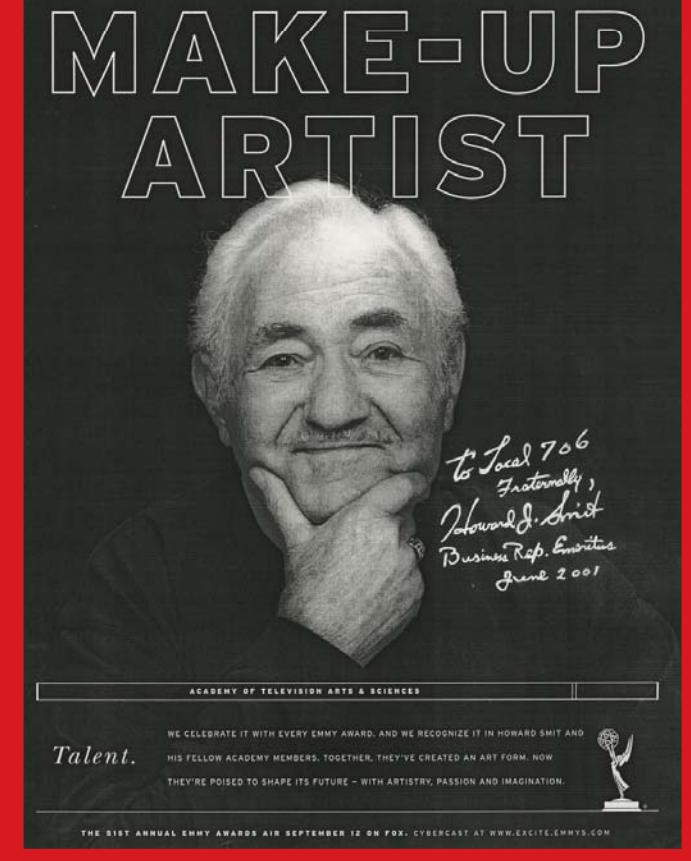
An interview by Byrd Holland, journeyman make-up artist, retiree

I plead The Fifth..." was the answer given by Howard J. Smit to Business Representative Tommy Cole, a few months ago, when Tommy, co-hosting a Local 706 Recognition Ceremony, asked Howard, "Did you give up law school to become a make-up artist so that you could make up beautiful women?"

Howard, at 97, giving that quick and witty answer is what one, who knows Howard, would expect from this former Local 706 Business Representative who served as Business Rep for a total of 22 years—having been reelected consecutively (a first-time record) until his retirement in 1995. The membership then voted Howard to a lifetime service as the first, and only, Local 706 Business Representative Emeritus.

Howard shares with us some of the accomplishments, by him and others, for the well-being of the brothers and sisters of Local 706. Accomplishments that have become bylaws for the IATSE and Local 706. And, for an extra bonus, Howard not only talks about our history, but, also, why he believes we are not getting our due credit for our work in Academy Awards' recognition.

It was a beautiful, October Sunday afternoon when I arrived at the home of Howard and Isabel Smit in Studio City. Warm and friendly greetings followed with their usual wonderfully brewed coffee and surprise cookies—this time, the cookies were small ones—"Less fattening," Isabel said. I had three of them with my coffee, then our interview began.



recognition, and honored to be named among the others, but, let's talk about Local 706 and how far we have all come.

Yes and you've done a lot for our Local.

Not just me, there are others who deserve credit for their contributions. I hope this interview for *The Artisan* shall follow with other stories—more history—and interviews with other members that have helped shape and make us what we are today: *vital and strong*.

You told me once that knowing how our Local began, and up to the present, was not only something we should know, but not take what we have for granted.

Yes, knowing what we have, and how we got it, is the foundation for the successful future for our Local.

Howard, you told me earlier that you didn't wish to talk about your make-up career at this time but I would like to mention that in 2000, you were honored by the Academy of Television Arts and Sciences with an Emmy: The Syd Cassyd Founder's Award. And, in 2002, the American Film Institute, in their first edition of the American Film Institute Desk Reference, named you, along with 23 other notable make-up artists and hair stylists in the past century—listing some of your credits and artistic achievements, and the others, for film and television.

And, I was humbled by this

The past being a reference for the future.

Yes, not an original idea, but if used wisely, it can be valuable. So let's move on ... fire away!

Well, for starters, in 2000 during a video interview I did with you for the Academy of Television Arts and Sciences archives (which can be seen on the Internet at www.emmytvlegends.org—enter "Howard Smit" in the search), I asked you then if there was anything that stands out more than anything else that you wished you could've accomplished for the membership of Local 706.

My answer then is the same as it is today. We finally obtained in 1985 after 60 years, an Academy Award category for make-up artists but failed to do the same for our hair stylists. They also deserve to have their own Oscar category. As we already know, the Academy Awards for make-up has two recipients: two for make-up, or one for make-up and one for hair (the hair stylist recipient having worked on the same film with a make-up artist recipient). This is not the same as receiving a separate Academy Award for hair, instead of a hair award having to be an integral part of the "Best Make-up Category." Also, some Best Make-up Academy Awards have been given for regular make-up—but very few. Again, I say, we need to separate these two entirely different make-up art forms and call them by their proper names. It was done for television—why not for film?

Today, television recognizes that they are different categories and, in fairness, do not compete (with each other) for Emmy Awards.

I'm sure, as I do, that many of our members would agree with you. You and others had campaigned for many years including an extensive letter-writing campaign to the Motion Picture Academy of Arts and Sciences for make-up and hair recognition, but finally, got only this partial recognition for make-up.

Several actors had joined the campaign later and also wrote letters to the Academy. Robert Culp was one of those actors. Make-up and hair credits for television had already been established, as well as Emmy Awards for our work. However, before we had ever gotten an Academy Award category for make-up, I asked the Academy of Television Arts and Sciences Governors if they would give us a second Emmy category for prosthetic make-up.

Being one of the Governors, you asked them for that.

[Smiles] You catch on fast. They listened ... while I explained why.

And you prevailed.

Yes, they agreed to give an Emmy Award for prosthetics. It was not a question of getting more awards, but rather, as I have already stated, fairness for recognition between regular make-up and prosthetic make-up. And, for another reason, I knew then, that after John Chambers had created his fantastic latex-molded, from the face, prosthetic make-up for *Planet of the Apes*, it would become what it is today—popular and in demand; for TV as well—replacing the creative "out of the box" prosthetics, made from spirit gum, cardboard, tissue paper, and mortician's wax.

So, in fairness, you were right in asking for a separate Emmy Award for prosthetic make-up.

Again, let me say—and I can't say it enough—I remain steadfast in wanting this same separate recognition for make-up Academy Awards. [Smiles] And, if I may brag...

I can't stop you.

But only to make a point.

Which is?

Long before we had Academy Award recognition for make-up, I received praise for the special make-up effects I created for Alfred Hitchcock's *The Birds* but very little praise for the regular and beauty make-up I did on that production.

My point is this: Today, with only one Academy Award category for make-up—the prosthetic make-up has



been winning almost every time. It overshadows regular make-up with the brilliant and imaginative prosthetic make-up that make-up artists are continuing to create, and to help make large box-office returns. Producers and movie studios, I believe, profit even more so from the prosthetic make-up films when they don't have regular make-up films to compete with, which is seldom.

But, I will say, the beauty make-up that I did for *The Birds* was darn good, also! Tippi Hedren and Hitch thought so.

And so did I, and everyone else who saw *The Birds*. And Howard, you can brag anytime you like. But your point is well taken and I agree, and I'm sure that many others would agree that non-prosthetic make-up creations deserve separate recognition as we now have with the Emmy Awards.

One might ask, "Why should Local 706 have three Academy Award categories?" Unlike other IA Locals, we have three department head job categories—all equally important. Film producers know this and our importance. And, also know they can't make movies without us. Local 706 deserves the respect and recognition for these three job categories—no matter what media we are working in: film or television or any other media.

I hope the membership of Local 706 will take an active role in getting the proper and fair recognition they deserve for their work. The goal here is not just the winning—but the recognition and the prestige it would give the entire membership. It's time the membership formed a committee and addressed these issues directly to the Motion Picture Academy. If not, our Local shall become known worldwide as the brilliant film creators of prosthetic make-up for old age, super heroes, storybook characters, and monsters. Which ain't bad but not reasonable when you consider that we are all dues-paying Local 706 artisans, and deserve to have film recognition that requires three separate nominations for hair, regular make-up, and prosthetic make-up—instead of only one category nomination for "Best Make-up," where hair can be eliminated altogether when two make-up artists win—that were named for "Best Make-up" for the same film—while only one film can win.

It's time we got real with this entire issue. I believe in equality for all. That's what Local 706 and IATSE stands for. Look, I'm not making an argument about the merits of prosthetic make-up versus regular make-up. That was established a long time ago—both art forms being necessary to the theater, and then to movies.

Regular make-up for films can be defined in many ways. Among them being (without prosthetics) character, beard work, cuts and bruises, no make-up look, beauty make-up, and the most important make-up of all—GLAMOUR! Hollywood make-up artists invented glamour, and it is the very foundation—"the Image" of what Hollywood is.

I knew when I came here in 1929, that Hollywood was "the Glamour Capital of the World," and it has remained so since the beginning of Hollywood. Glamour stars are the box office of Hollywood, from Carla Bow and Greta Garbo, to Marlene Dietrich, Joan Crawford and Bette Davis, Lena Horne and Elizabeth Taylor, to Marilyn Monroe and Jayne Mansfield, to Goldie Hawn and Farrah Fawcett, to Halle Berry and Cher, to Jennifer Aniston and Angelina Jolie, and the list still goes on. But without make-up artists, glamour could not exist! Could not have been created! So yes, we deserve Academy recognition for regular make-up with a separate Oscar—just like the Emmys. Again I say, let's get real!



that I would somehow get them mandatory film screen credit—and I did!

So Howard, how did you do this?

As it happened, IATSE had called a strike in 1985. The producers would not budge on the contract agreement for the new contract. Our International President, Walter F. Diehl, had gotten up and walked out—returning to New York—thus ending the negotiations.

Shortly thereafter, two of the producers on their negotiating team realized that the Producers' Agreement that they wanted IATSE to sign was unreasonable. The IATSE negotiating team consisted of the business agents from each Local.

The two producers were Lew Wasserman of Universal Studio and Barry Diller of Paramount Studio. They had put a call in to the Newark Airport where President Diehl would be arriving, requesting that he be paged when his plane arrived. He was paged, and then he spoke, by phone, to Lew Wasserman—who was the chief negotiator for the producers.

Which brings me to my next question. In 1985, you got the membership mandatory motion picture screen credit, for the first time, for make-up and hair. I've heard stories about how you did this from others but now I'd like to hear it from you.

First, let me say that the film producers had never agreed to give us mandatory contractual film credit—though our work had been seen and talked about for years all over the world. The glamorous hairdos and beauty make-up, and the trendsetting it caused—and all being glorified, starting on the "silent screen."

Also, movie audiences were being entertained and "shocked" while watching our special make-up effects and horror make-up. I'm sure most of our members know that when the studio

department head for make-up and hair styling was established, the screen credit was given to the department head individual.

If you asked for a screen credit (the "deal memo"), the production company sometimes agreed. It was now time ... no, long overdue ... for us to have our rightful place assured, along with the other creative IA crafts, with "film credits" for our work. I had promised the membership

He told President Diehl that the other producers were lacking in understanding, and they didn't realize what an IATSE strike would cost the industry in loss of jobs and production revenue. Mr. Wasserman asked President Diehl to please return right away and told him that he and Barry Diller had resigned from the Producers Association, and if he returned—he could be assured that an agreement could be reached between the three of them.

Could they do that, without the others?

With a deal in place with these two studio heads, the rest were sure to follow. President Diehl returned and they met the following day at the Roosevelt Hotel in Hollywood.

Did they reach an agreement right away?

Yes, in "negotiation time." In two days, they had worked out a wonderful agreement for the IATSE; and now all of the other producers were "on board." However, there was one stipulation: None of the Locals would be allowed to alter the agreement—not be heard regarding any problems or issues that we might have. This was something the Locals had always been allowed to do in the past.

Knowing you, what did you say?

Nothing. I just gritted my teeth and kept my mouth shut.

And you said nothing?

[Nods] And, it gets better. I waited until I could talk privately with Walter Diehl, Lew Wasserman, and Barry Diller. This happened at 3 a.m.

Then you had your way with them.

[Laughs] You could say I did, and the 13th floor of the Roosevelt Hotel proved to be a lucky number for Local 706. I told them that I was not signing this agreement—unless I could return to the membership of Local 706 with mandatory screen credits for make-up and hair. This would include special make-up effects and prosthetic make-up credits.

Lew Wasserman and Barry Diller agreed?

They did, being fair and honorable men. We shook hands as President Walter Diehl looked on.

[Smiling] Was President Diehl smiling?

Yes, just like you're doing right now.

Howard, what you did took courage.

Just playin' "the game" and hoping the odds were in our favor ... and, as it turned out, they were.

Howard, you've said all along that awards and film and TV credits are extremely important, and not only for recognition, but also, it's a "business card" that helps us in getting work.

Yes, that's true.

That's been true for me and many other members. Our names are seen up there on the screen, with our credit, and we get calls for jobs. Howard, I know I can speak for the membership when I tell you ... we are grateful for all you have done for us.

I thank you for that, but you must remember that is what a "Business Rep" has sworn to do—go after what is lacking ... what is needed. That's what our Business Rep Tommy Cole does, and our President Sue Cabral-Ebert. They are both loyal and dedicated, and we're lucky to have them, along with their hard-working office staff, as well as Jeff Angell and the publishing staff of the *The Artisan*—a magazine that we can all be proud of.

I couldn't agree more.

And incidentally, Sue and Tommy are good writers. I enjoy their timely and informative columns in *The Artisan*. Their accomplishments are also, adding "history" to our Local.

You are known throughout the industry as "The Negotiator" and "The Achiever." Your success has become "legend." Your legal training started when you were living in Chicago?

No. In 1929, after I came to Los Angeles with my parents. My brother was already living here. I went to law school at night, while running my own processing service in an attorney's office during the day. He traded me office space for processing services for his clients.

So in the beginning you wanted to be an attorney.

Yes.

But your aspirations changed, and you decided you wanted to become a make-up artist. Was Business Rep Tommy Cole correct ... did beautiful women have anything to do with your decision?

[Laughs] Aside from beautiful women, in my early years in Chicago, I had made up the cast for school plays, as well as, for small neighborhood theatrical plays.

But had you already decided before you came to Los Angeles that you wanted to study law? ... wanted to become a lawyer?

I did. Then something happened. In the Hollywood attorney's office where I had my processing service, the attorney knew I had done some make-up in Chicago. He asked me if I would be interested in picking up a few extra bucks; and, not knowing exactly what he wanted me to do, I said, yes! This was the Depression Era, and I was having a hard time making ends meet ... if what the attorney wanted me to do was legal—I'd do it. [laughs] The attorney, Ruben Lika, knew Mel Burns, Sr. Mr. Burns was Department Head Make-up Artist for RKO Studios. He offered me a part-time job to make up extras for a big production where they needed additional help. Something that was allowed

Accomplishments

by Local 731, International Brotherhood of Painters—our then make-up Local. So, I became a part-time make-up helper at RKO. I never looked back. My college days were over. I had been in my fourth year of law school and I gave it up. I had found my true calling ... that of a Hollywood make-up artist.

Are there any regrets, now that you didn't become a lawyer?

No, because I was able to use my legal skills in union negotiations and other issues facing our Local. It was all meant to be. I'm sure of that.

Howard, you mentioned that Local 731, the International Brotherhood of Painters, was once the Local for make-up artists and hair stylists.

That is correct, but as you know, our history started long before that.

Yes, and I brought a copy of *The Local 706 Historical Presentation* that you and I were asked to write for the Celebrity Actor and Actress Presenters.

Yes, for our very first Local 706 Awards presentation, and the readings were all well done and enjoyed by the membership, their families, and guests.

As we discussed, I've taken excerpts from our historical presentation so that we may place them in print for the membership to read.

Please do and may I ask you something? Did you leave in some of our "amusing historical comments?"

Of course. How could I resist? I even left in the "Potty Strike."

[Editors note: See Spring 2009 issue for excerpts from historical presentation.]

Howard, you've always shared your knowledge with the membership while encouraging us to be on committees—to get involved in our Local's activities.

Unionism! That's what you're talking about. Without it, a union can't survive. Many of our members have given back with their contributions to the Local. That's why in 1979, I created an award, a plaque, to be given annually to deserving members for his or her union achievement.

[Smiling] The Smitty.

Yes. Byrd, you named it, The Smitty—and replaced the plaque.

With your permission, and the membership unanimously voted that there be an annual presentation of The Howard J. Smit Union Achievement Award—and it was written into our Local bylaws.

With thanks to you for making it happen.

Your idea, Howard. You created an award for unionism for the membership. I named it after you and designed an award statue (bust) in your likeness. The membership agreed and thanked you by giving you the first "Smitty," along with several other deserving members.

Now, I need to ask you this question. What do you think is in store for us in the future?

For all of us ... the world?

Well, yes ... the world.

New and better technology. And, I hope it will be put to good use for all mankind and womankind.

A good, positive answer, Brother Howard ... and you didn't leave out the women.

I never do, and besides, Isabel is listening.

Howard, this has been an interview mainly about unionism, some of our Local's history, some of your contributions, and those of others, for the Local's benefit. This was the kind of "history-lesson interview" you wanted, and it was not meant for you and others to be "applauded" for your contributions. Instead you stated, "We must know our roots, so that we can move forward, and not back." However, I'll briefly mention that your make-up artistic achievements are numerous: The movie stars

you have made up, your beauty make-up, special make-up effects. You have worked for all of the Hollywood studios and numerous other film companies. During the Golden Years of television, you were one of the leading make-up artists—working on television shows that included *The Red Skelton Show* and many Aaron Spelling productions.

In closing, I must ask you this: Since you were responsible for the make-up for the guards in *The Wizard of Oz*, as well as many of the Munchkins... Is it true that the little people, who were playing the Munchkins, were living in the hotel that MGM rented for them?

You mean, the ... Culver City Hotel, across the street from MGM...

Yes, that's the hotel. Is it true that every day after working on the set the little people returned to the hotel and had "a lot of fun"! Is that true?

I plead The Fifth! [Laughs]

Howard continues to inspire all that know him. He has spent his entire adult life working as a make-up artist and a union leader—with the exception of the time he attended law school and served in the U.S. Army. Today, at 97, he serves in an advisory capacity as Local 706 Business Representative Emeritus.

The following briefly describes Howard J. Smit's accomplishments from the time he became a Local 706 member, Board member, President, and Business Representative:

- Before being elected to any office, in 1942, Howard successfully negotiated one of the first Local 706 working contracts with the Producers' Association.
- He kept Local 706 free from lawsuits. Having studied law, his overall knowledge of the subject is extensive.

• He achieved Local 706 jurisdiction all the way to the Eastern Seaboard States.

• In 1974, after taking office as Business Representative, Howard brought Local 706 from an inherited \$20,000-a-year deficit, to one of the strongest and financially healthiest Locals in the IATSE.

• He continuously won grievances and arbitrations ... putting hundreds of dollars into the pockets of the members of Local 706 including a "serving food in the rain meal penalty"—paying a large sum to an entire IA crew—establishing for the first time, the right, for one

Business Representative (Howard Smit) to file a class action for all the other Locals.

• Howard was Trustee for the Motion Picture Health and Welfare Fund for 15 years and became Chairman of the Board in 1983. His active participation started in the late '40s as a lad negotiator. Then in 1954, all the members of IATSE received what has been referred to as "The Cadillac of Health and Welfare Pension Plans."

• He established seminars to help educate prospective members of Local 706 by using "hands-on" training.

• He was able to maintain a 40-hour workweek under our TV Network Contracts.

• In 1950, Howard became a member of the Motion Picture Academy and was sponsored by Joan Crawford.

Howard was the first TV Academy Parliamentarian and was the Liaison Director between all unions and the TV Academy. He obtained by contract, mandatory motion picture screen credit in 1985, for both make-up artists and hair stylists, for the first time.

Howard Smit also served on the following committees:

- Society of Make-Up Artists (SMA).
- Permanent Charities for the Motion Picture and TV Industries: The Allocations Committee.
- AIDS Task Force for the Motion Picture and TV Industries: Howard was appointed by Nick Counter III, President of AMPTP, to help start the Task Force. Howard served for six years.

• EIRAC—Drugs and Alcohol Abuse Rehabilitation Program for the Motion Picture and TV Industries: Board member. He confidentially helped many of the members of Local 706, as was needed.

In 1953, Howard created the "Deb Star Ball" and became its Chairman. Howard's overriding objective for the Deb Star Ball was to raise money for members in need—these who had fallen on bad times. The Deb Star Ball lasted for 15 years and during that time it raised \$165,000, thus helping to ease the pain and financial burden of many of our members. With this one contribution by Howard, along with all that he has accomplished for Local 706, it would be easy for us to understand why Brother Howard J. Smit calls Local 706 his "family."

More history of Local 706 will be continued in the Spring 2009 issue of *The Artisan* •

Getting Into

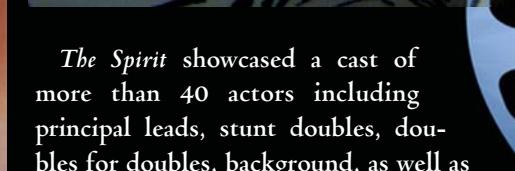
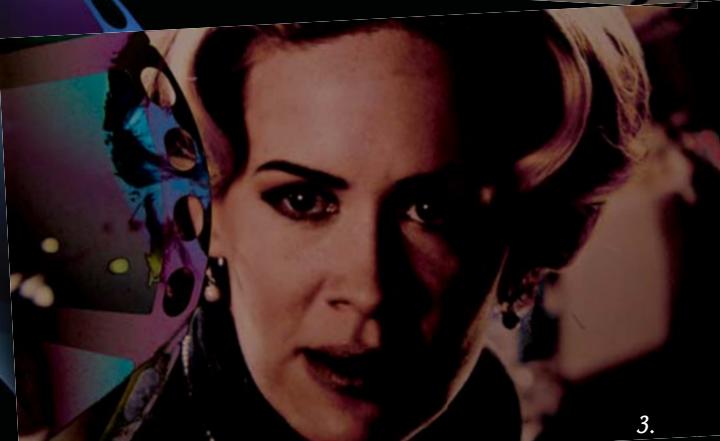
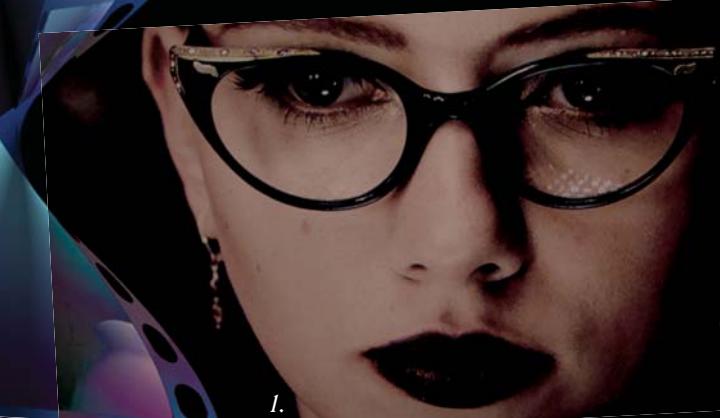
The Spirit

by Camille Friend,
Department Head Hair

Director/writer Frank Miller's love for comic books spans generations. His passion for the fantastical genre is depicted meticulously in the recent release, *The Spirit*, adapted from the 1940's comic strip of the same name created by mastermind Will Eisner. In *The Spirit*, Miller was determined to continue his unique visual style of filmmaking, seen in such films as *300* and *Sin City*. Together, we created unforgettable characters of intrigue while shooting on location in Albuquerque, N.M.

1) Scarlett Johansson with set lighting on a black screen. 2) Ellen Dolan in cartoon form. 3) Sarah Paulson as Ellen Dolan. 4) The Octopus in cartoon form. 5) Eva Mendes as Sand Saref. 6) Sand Saref in cartoon form.

THE SPIRIT trademark is owned by Will Eisner Studios, Inc. and is registered in the U.S. Patent Trademark Office.



The *Spirit* showcased a cast of more than 40 actors including principal leads, stunt doubles, doubles for doubles, background, as well as a second and third unit. New looks and characters were constantly being established throughout the shoot—you had to be ready for anything, every day. In all, 75 wigs and hairpieces, ranging in dark hues to platinum blonde, were used to adorn the vast range of characters.

Our prep time was especially tight for a film of this scope and detail. We only had one camera test prior to the beginning of principal photography, with Gabriel Macht who played the title role. After extensive research and discussions with Frank, we decided to stay as true to the comic strip as we could. We created Gabriel's *The Spirit* signature look using a jet-black hair color and a lace-front hairpiece. This hairpiece created four inches of length and a strong hairline. Gabriel's hair was cut and colored every 10 days.



Movie poster in cartoon form.

It was important that the hair for the female leads, from the femme fatale Sand Saref (played by Eva Mendes) to vixen Silken Floss (portrayed by Scarlett Johansson) leave a dramatic impression. Inspiration for the leading ladies was taken from such on-screen sirens as Bette Davis, Rita Hayward, Joan Crawford and Lana Turner. Wigs, falls, bang pieces and extensions were used to create this specific period look complimented by the stunning costume designs by Michael Dennison.

However, *The Spirit* was by no means solely glamour hair design. The hair styling team had to work within the parameters of shooting hardcore action sequences. I particularly found it challenging when we were doing our tank work. Needless to say, working with a couple thousand gallons of water, mud, and wind machines isn't easy. To make sure our looks stayed in tact, we used different types of silicone adhesive and a lot of praying! The artificial mud was derived from a food-based product which made it very safe, but difficult to remove from hair and clothes. We spent many nights soaking the hairpieces in boiling hot water to remove the mud.

Special thanks go to our entire team of outstanding hair stylists: Robert Stevenson, Cydney Cornell, Barbara Olvera and Garnett Burke (New Mexico) who completed the look of the film.

And finally, an extra big thank-you to our Department Head Make-up, Isabel Harkins, for all your talent and kindness during the long days and nights. •

The Making of **THE SPIRIT**

by ISABEL HARKINS,
DEPARTMENT HEAD MAKE-UP

*T*he making of *The Spirit* will always stay in my mind and heart as a beautiful experience of full creativity, camaraderie, incredible learning, and foremost, TRUST. Trust in a media and new techniques that most of us, including director of photography Bill Pope, senior visual effects Stu Maschwitz, and the rest of the departments had never worked with before. Converting daily 1940's cartoons of *cine noir* to a mixture of reality in an unpredictable black-and-green screen void, was not in the call sheet but in the adventurous and creative mind of our director, Frank Miller. With all colors changed, and with a different range of the color wheel, determined by the media that we were using. With the advice of visual effects chief and DP, and the many meetings that we thankfully had, there was a lot of trusting and guessing to what the final mood your input was going to tie to. We had the most amazing daily storyboard done by our director. Shot by shot was mapped out and Frank and the DP and Stu were always there to answer questions and to visually give an answer with extended detail. This is a very unusual way to communicate, but for us, was ideal. After that—lots of testing.

In our first meeting with the director, he explained to Camille Friend and I, his and Will Eisner's vision of *The Spirit* characters in words, and with drawings of every character. At the same time, he listened very attentively to the presentation, ideas and pictures that we showed him with his usual enthusiasm and respect to everybody's input (which is so rewarding!). Then we had a meeting with Stu (VE), and he translated for us his final work, and which colors not to be used, and for Camille—the edge of the hair, etc. for post production. That was the beginning of a great start, creating all new looks that we really weren't able to see until the movie came out!! No RED at all: that was for the director and Stu to decide where it went (it was only used in *The Spirit's* tie, and their choice of placement) but it needed to be a specific red. Green was not to be used, and if possible, most of the warm colors being in the coral family, and no colors with a bluish or green undertone either. Other than that, we could do our creations and figure out how to translate that look to the actors in our hands, because the look to the naked eye was quite unusual (think photo negative). Not to mention there was no silk lighting or filters used, and a new HD Genesis camera that made one pore look like you were visiting the moon, even in the smoothest of skins, but again, we relied on trust, also practice and testings.

Bill Pope was always trying to play with a single light source, as much as possible. The actors came from the dark into

the light when they said their lines, and went back to the dark, so no control of light and shadow for us. There were lots of low-angle tilt shots to give a mysterious aura and a fast move to a high-angle "shadow." Also, the removal of color in post production, so we discovered the reverse approach to highlighting and shading to create a softness and a certain flatness of the cartoon look and a fair amount of our own lighting by using chiaroscuro effect (for that we use silicone make-up from Temp Tu), mixed a perlecent media on the shading areas so when the light hit it, it would create the softness and the flatness needed for the final metamorphosis. We also used Kevyn Aucoin's foundation for most of the male

actors, mixed with an extender that Art Anthony came up with, it worked extremely well. The combination was still flexible and light enough for the actors to be comfortable and kept the skin safe. In addition, we used Scott Barnes' Self-Tanning Body Cream, the Luminizing Mist, and his Diamond Dust in great quantities. Art, again, came up with a medium to make it last, and to protect it, since there was no real time or chance to get in once they began shooting.

When using cable work, Ritter Fans, or sometimes water was blown onto actors, we used the Genesis camera which gives a longer shooting time so the excitement of the shot went on!! All the efforts were rewarded: the make-up stayed on through water, mud, wind, water tanks, as well as the wear-and-tear of the stunts, and the full days of the actors' work.

Frank wanted long, thick eyelashes on the bad girls, so I chose "feather and fantasy" lashes that we treated with a sealer to protect them, and to make the day without the need to reapply them. The long and thick liner that Frank wished for, I did with waterproof mascara, and it stayed on all day. For Paz Vega and Jaime King, lots of pearls, crystals, beads, metal jewels were required, that could take all the beatings and physical demands of the work and their stunt doubles. Art helped with the adhesive and Elaine Offers showed me a way to create transfers for them, so we not only saved time, we kept continuity!!

We were very honored and lucky to work with a talented TEAM of professionals. My friend and partner of years, Art Anthony, has always been very supportive and ready with product creations, talented at beauty, effects, and ready for any kind of challenge. Art has an admirable endurance



Clockwise from left: Samuel L. Jackson as *The Octopus* (left) and with Gabriel Macht as *The Spirit* in the mud (top right), one of the oses hit by water (bottom right).

that kept me going (many thanks!). Elaine Offers, a superb artist and amazing team player, always found the time to help create subtle-but-powerful looks on Eva Mendes at the drop of a hat (thank you!). Heba Thorisdottir designed so many master looks on Scarlett Johansson with not only ease and great skills. She too was ready to help and share, and be another team player. Allan Apone created many on-the-spot, amazing looks for Samuel L. Jackson, and was challenged with minimal sources of light. Through mud, water, wind and very tired actors for days, he kept his sense of humor and his professionalism until the end, sharing and helping out another great team member.

My friend and Department Head Hair, Camille Friend, so talented, humble and peaceful, did an incredible job, once again, handling the main actor and the many doubles, stand-ins, and the rest of the cast with no complaints, and was always there for all of us. Her partner, Garnett Burk, is always willing to learn and help, a good-natured worker that always supported Camille and all of us. Without him, there would be no pictures, even in the green and black screen lighting, he still found a way.

To Robert Stevenson for Mr. Jackson; Cydney Cornell for Ms. Eva Mendes; Barbara Olvera for Ms. Johansson and John Holland—a team of very talented professionals that consistently created beautiful work through the challenging, overly technical design of the show in a fun, sharing and enthusiastic way, many thanks. At the end of it all, still now, writing this, and thinking back moment by moment, I have that feeling of a job "well-done!" and the rewards of working with such a talented team... I am very thankful. •



Legendary make-up artist Jack Pierce also works on hair.

Remembering Universal's Master Make-Up Artist

by Michael F. Blake

July 19, 2008, marked the 35th anniversary of the passing of a make-up legend. At the age of 79, Jack Pierce died and left behind a legacy that few other make-up artists will ever equal.

Today, he is remembered as the pioneer of such classic horror film make-ups as *Frankenstein*, *The Wolfman* and *The Mummy*. Pierce, like his fellow colleagues at the time, was an accomplished make-up artist who could create out of his make-up case.

The pictures in this article reveal some extremely rare shots of Jack from his early days in silent pictures to a publicity shot taken in 1937, where he changes a young actor into a tough criminal. They also illustrate that Jack Pierce could apply a realistic beard or scar, as easily as changing someone into a monster or wolfman.

Prior to my becoming a make-up artist, the pictures of Pierce applying make-up to a young actor were only of marginal interest to me, as the actor was my father, Larry J. Blake. After my interest in make-up was ignited, I was very impressed with my father. He knew Jack Pierce and had appeared in the 1957 film biography about Lon Chaney, *Man of a Thousand Faces*. Forget the other films and television shows he worked in, only these two glorious incidents were important to a 13 year old.

I once asked my father what was his first meeting like with Jack Pierce, and he said it got off on the wrong foot from the get-go. In 1936, my father accepted an offer from

Universal Studios to do a screen test. On the day of his test, he showed up already made up. Having spent years in vaudeville as a headliner (his act consisted of impersonations of popular stars of the day), my father was used to doing his own make-up and didn't think twice about doing it for his screen test. He explained this to someone in the Universal

Make-up Department, when all of a sudden he heard a voice say, "I do the make-up. You just act." It was Jack Pierce. He was a small man, with a thin moustache, wearing a white barber's smock. He looked my dad over and motioned him to a room. As he wiped my dad's make-up off, Pierce explained to my dad that in the film industry, the make-up artist applied the make-up and the actors did the acting. My dad apologized and Pierce smiled, shook his hand and wished him luck.

A few weeks later, my dad was in the Universal Commissary when Pierce came up to him and congratulated him on being signed to a contract. He wished my dad well and said if he could ever be of help, his door was always open. But Pierce was not that gracious to everyone. Many actors he simply ignored or was very brusque with, but if he liked you, Pierce went out of his way to help.

An example of this happened in 1948. My dad, along with most actors in Hollywood, was a member of the famous



Pierce uses a modeling tool to sculpt a putty nose on actor Larry J. Blake.



actors club, The Masquers. Every year they staged a testimonial dinner for the male actors who won an Academy Award. That year, Ronald Colman won for *A Double Life*, in which he portrayed an actor playing Othello, and was made up by Jack Pierce. The Masquers had obtained Colman's costume from Universal and wanted to get the wig and goatee the actor wore in the film. Pierce flatly refused. When make-up artist Otto Lederer (a former actor and Pierce's right-hand man) told Jack that Larry Blake would be wearing the costume and make-up, Jack replied, "Why didn't they say so?" Not only did my father get the wig and fake goatee, but Jack sent Otto down to the club to apply the make-up for the event.

My dad remembered that Pierce would come onto every set at Universal at least once a day to check on his associates. "God help you if you were slacking off," my dad recalled. Pierce was not afraid of chewing out his fellow make-up artists if they were not doing their job. At the same point, he was not afraid of telling the director of photography to wait while the make-up artist made the necessary changes to an actor's face. Nor was he shy about going toe-to-toe with the management about doing his job correctly. This proved to be Pierce's downfall when he was relieved of his duties as head of Universal's make-up department in 1948.

Today, the memorable horror make-ups Pierce achieved would be referred to as "special make-up effects." In those days, and I still believe it to be true, a make-up artist could do anything, from beauty make-up to character work. From their black boxes these artists could create anything imaginable, matching it day after day. One minute they'd be painting lip color on some of the most gorgeous women in Hollywood, and the next, applying a fake beard. There was no division among the make-up artists. Each one was proficient in their craft. It is true that some were known to have stronger points in certain areas, but when called upon to do something, the artist simply opened their case and went to work. Pegging oneself as proficient in only one arena of make-up not only limits the artist, but the craft as a whole.

Jack Pierce was a *make-up artist*. While he is best known for his work in horror films, he was also one of the finest beauty make-up artists in the business. Most of us are accustomed to seeing Jack Pierce applying his legendary make-ups to the likes of Boris Karloff, Henry Hull or Lon Chaney, Jr. But to a make-up artist, as well as a movie buff, these pictures offer a different look at one of Hollywood's greatest make-up artists who could do anything out of his make-up case. •

*Top: Pierce applies a beauty make-up to actress Ann Blyth for her role in Brute Force. (© 1947, Universal Pictures Co., Inc.)
Middle: The hair is combed and slicked over the forehead.
Bottom: Pierce applies a beard wearing common attire for crew members on location during the 1920s.*

THEATER

THEATER NEWS

NON-ROSTER CLASSIFICATIONS

While more than three-fourths of our Local 706 membership work on the *Industry Experience Roster*—or *IER*—as make-up artists and hair stylists for nighttime television, feature films, and TV commercials, this leaves about 20% of our membership spread between our "non-Roster Classifications": Network Television, Regional, Pink Contract, Theater, and Theme Park. I would like to take this opportunity to explain the various classifications—the "*Readers' Digest* condensed version"...

Theater: (currently 20 members) covers our make-up artists and hair stylists working in the "live theater venues" in Los Angeles County. We have the Pantages Theatre in Hollywood, as well as the three theaters in the Los Angeles Music Center—the Mark Taper Forum and Ahmanson Theatre, home to Center Theatre Group, and the Dorothy Chandler Pavilion, home to the Los Angeles Opera—our largest employer in the theater division. Occasionally, attractions are presented at the Disney Concert Hall—home to the Los Angeles Philharmonic, Kodak Theatre, Nokia Theatre, and Staples Center around town. Benefits are paid into the Entertainment Industry Health Plan (for Health & Welfare) and Local 33 Trust Fund (for Pension) at all/most of these venues.

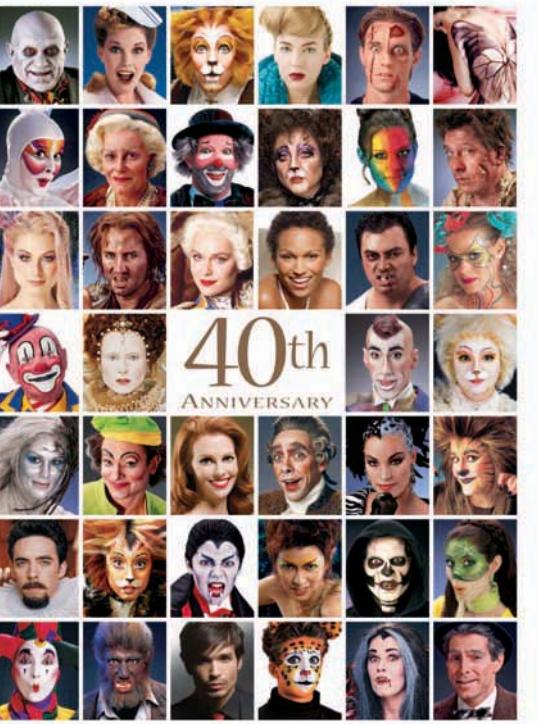
BY RANDY SAYER
*Assistant to the Business Representative
I.A.T.S.E. Local 706*

nearly a round-the-clock operation, with our members covering shifts from 4 or 5 a.m. until 1 or 2 a.m. during the busy summer months. Disneyland has its own Health & Welfare and Retirement Plan benefits for its employees.

Theater: (currently 20 members) covers our make-up artists and hair stylists working in the "live theater venues" in Los Angeles County. We have the Pantages Theatre in Hollywood, as well as the three theaters in the Los Angeles Music Center—the Mark Taper Forum and Ahmanson Theatre, home to Center Theatre Group, and the Dorothy Chandler Pavilion, home to the Los Angeles Opera—our largest employer in the theater division. Occasionally, attractions are presented at the Disney Concert Hall—home to the Los Angeles Philharmonic, Kodak Theatre, Nokia Theatre, and Staples Center around town. Benefits are paid into the Entertainment Industry Health Plan (for Health & Welfare) and Local 33 Trust Fund (for Pension) at all/most of these venues.

continued on page 40

THE ARTISAN



THEATER THEATER NEWS

Pink Contract: (currently 40 members) is the cousin to the theater classification; it covers the theater make-up artists and hair stylists that travel with the two dozen-plus touring shows (usually the big musicals) all over the country: *Wicked*, *Phantom of the Opera*, *Lion King*, all travel with our (and Local 798) members on **Pink Contract**. This classification is one of the oldest in the entire IA, and it derives its name from the long-form contract that is signed when one goes "Out on the Road"—which happens to be hot pink in color, hence they have always been known as the "**Pink Contracts**." This classification is kept separate from the theater division because (a) the **Pink Contracts** are governed by the East Coast IA Office, (b) the contract and "Travel Card" is issued for these members out of New York, (c) the benefits are paid into the IA National (Medical and Annuity) Plan(s) in New York, and (d) the entire year's worth of dues must be paid to the Local at the beginning of the calendar year.

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Celebrating Our 40th Year!

Regional: (currently 80 members) is another long-established category, with membership dating back to the '60s and '70s. Local 706 is primarily concerned with Los Angeles County as our jurisdiction; that being said, we do have members spread out all over California, and in 28 states. The largest pockets of **Regional members** are in San Diego, and in Northern California: San Francisco, San Jose, and Sacramento. In San Francisco, for instance, the San Francisco Ballet and San Francisco Opera companies are the largest employer(s), with staff for the two companies working nearly year around (sharing the War Memorial Opera House venue).

Regional members are quite literally "jacks of all trades" for the most part. This is a theater-based classification (with our members working in theater, opera, and ballet occupations), however, when film or television productions come to town, these **Regional members** perform make-up and hair styling service as well—through Local 16 in San Francisco and Local 495 in San Diego. Benefits are paid into a variety of entities—depending on the age and history of the contract.

Note: In our theater categories (**Theme Park**, **Theater**, **Pink Contract**, and **Regional**) and for those working on the *Television Commercial Roster (TCR)*, the make-up and hair categories are interchangeable: Make-up is allowed to perform hair or wig styling duties, and hair stylists are expected to help with light make-up application. For television and film however, the categories are separate and distinct. A valid cosmetology license is required for any member to come into Local 706 as a hair stylist—in any category.

Network Television: (currently 65 members) is the former TV/Tape (Associate) category and covers the "daytime television" genre; basically, these are the shows that shoot at the TV stations, as opposed to the film lots. While there are exceptions, these are primarily the daytime dramas (the "soaps"), talk shows, game shows, news and sports programs. Like the theater division, the benefits for most of the **Network Television** contracts are paid into the Entertainment Industry Health Plan (for Health & Welfare) and Local 33 Trust Fund (for Pension). This is great for those members who work in both **Theater** and **Network TV**.

While the non-roster classifications are separate categories, the contract language for joining our union is exactly the same: "Up until 30 days of employment in any classification, one is not eligible to join Local 706; after 30 days of employment in any classification, one is required to join Local 706 in that classification." Also, members working in another classification must 'elevate' into that classification, once they have worked 30 days in the (higher) category.



I know that you will have questions about this and I will have answers. Please call me here in the office, and I will be more than happy to discuss this with you. As always, my door (and my ears...) are always open! ●

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Tanner Guth

**New Arrivals**

Make-up artist **Erin Braus Guth** and her husband **Brian Guth** proudly announce they are the parents of a new baby boy. **Tanner Guth** was born on September 16, 2008, and has a big sister, Bevin Guth.

Alegra Carmelina Davis

**In Memoriam****Charles Schram (March 21, 1911–November 14, 2008)**

Before Local 706 was chartered, a film called *The Good Earth* employed many of our best-known make-up artists: Bill Tuttle, Bob Schiffer, Cecil Holland, Jack Dawn, Holly Bane, Max Factor, and Web Overlander. Even though producer Irving Thalberg had envisioned casting only Asian actors in their roles, there were not a prolific amount of Asian actors in Hollywood at the time (1937), a Sino-Japanese War was in progress and the Chinese government threatened not to approve the film in China if Japanese actors were used. So,



Elaine Stewart gets an extra touch of chic in the make-up department from expert Charlie Schram.

was recruited from the USC Architecture Department to join other make-up artists who were being trained on the film—Howard Smit, Shotgun Britton, Keester Sweeney, Don Cash, Sr., Jack Kevan—to do bald caps and epicanthal folds on the background actors to make them appear Chinese. Charlie Schram never returned to architecture (except to build his own house) and became one of the most respected make-up artists of his time. He apprenticed at MGM under Jack Dawn and Bill Tuttle, and never left the studio until the department was discontinued.

Although Jack Dawn is credited as the Make-up Department Head, Charlie Schram was the chief make-up artist and was directly responsible for Bert Lahr's make-up as the Cowardly Lion in *The Wizard of Oz*. Later on, in years when the MGM Make-up Department closed, Charlie saved the Lion's wig, made new ears and recurred the facial hair. He had a lucite case made for it and presented it to the Motion Picture Academy, where it resides today. After the MGM Make-up Department closed, he went to work on the Fox lot and worked with Dan Striepeke.

Charlie was truly one of the unsung, uncredited heroes and preferred it that way. Although Charlie was known as a nice guy, he could also be challenging to work with—you really had to know your stuff. Within the ranks, he was considered not only a brilliant lab man, but one of the best beauty make-up artists in the business. Since he was raised in the studio system, he was not enamored with being “attached” to any one star, but was known to be the make-up artist for Peter Sellers, Doris Day and Cyd Charisse. His credits include some of the finest films ever done: *The Wizard of Oz*, *Around the World in Eighty Days*, *Carnal Knowledge*, *The*

Godfather: Part II, *Silent Movie*, *The Turning Point*, *Tell Me That You Love Me*, *Junie Moon*, *Being There*, *Mommie Dearest* and the first film for which Bill Tuttle was presented an Honorary Academy Award—*The Seven Faces of Dr. Lao*. Schram learned his lab work from Joe Norin (his brother-in-law) and could do a bald cap so well it would make your head spin. He made everything look easy. On *The Seven Faces of Dr. Lao*, Charlie was in charge of the lab and did all of the finish sculpting, plus he made the appliances. Charlie himself did the daily application of Tony Randall/Dr. Lao's make-up. His brilliant use of highlight and shadow allowed them to use prosthetic pieces only along the sides of Tony Randall's nose, plus the epicanthal fold. Charlie, Tom Burman and Danny Striepeke also collaborated on the special effects for the campy sci-fi horror film, *The Thing With Two Heads*. Gordon Bau's original latex rubber formula went to Charlie Schram, and then was sold to Tom Burman.

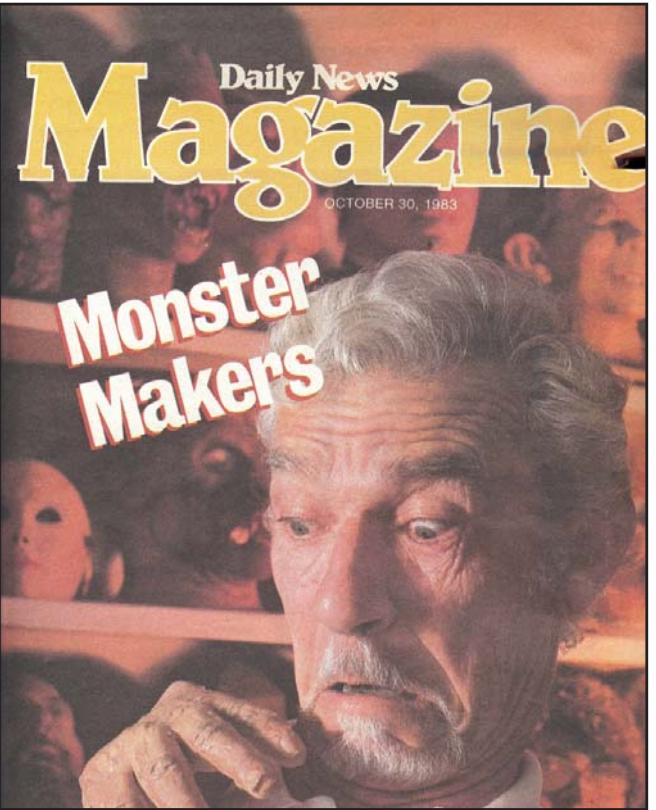
Using his knowledge of architecture, Charlie designed his own home to accommodate his hobby of raising orchids. Few know that he was also one of the first surfers in California and one of the first people to ski on Mammoth

Mountain. He and his wife Anne-Marie traveled extensively to Africa, India, Egypt and the Far East. He loved classical music and opera, and attended sketch classes that used live models—classes that were offered at the studios. He worked well into his 70s and when he retired in 1982, he moved to Simi Valley—where he raised roses (it was too hot for orchids). A very private man, few knew his whereabouts in later years—he didn't keep in touch. After Charlie had passed, his daughter Jo-Ann informed us that he had developed Alzheimer's in the last few months but did not elaborate. He also had a son, Dick. No information was given to us regarding any services.

Leo Lotito Jr. (June 8, 1922–December 13, 2008)

Many will remember the curly white hair, the goatee and the leisure suit in the make-up lab at the Burbank Studios. Ensconced in the middle of the artistic chaos was **Leo Lotito Jr.**, director of make-up at the studio from the late 1980s to early 1990s. Even though he put away his brushes in 1986, the studio recruited him to run the Make-up and Hair Styling Department for several years, using his

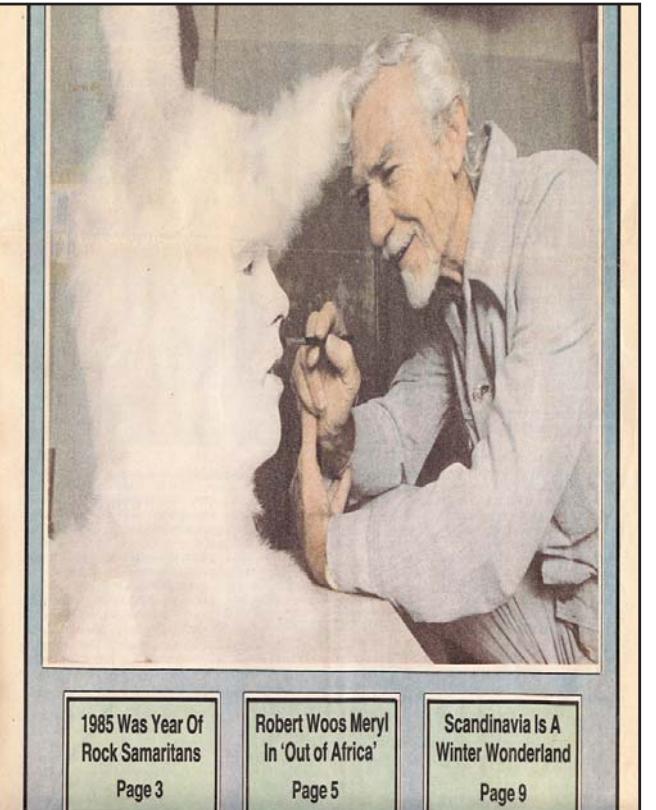
THE ARTISAN



creativity and expertise in special make-up effects. Leo first joined Local 706 in 1947 after serving his country as a marine during World War II. After being wounded in battle 13 times and participating in seven major engagements, he returned to civilian life. He tried his hand at editing, but it drove him crazy, so Ern Westmore took Leo under his wing and said, "I'll make a make-up artist out of you." Leo decided to give Ern two weeks. Two weeks spread to four decades and Leo became a make-up artist who could do everything, and did it very, very well. Ever the taskmaster, he was also generous with his knowledge and skills to newer members. He would show little tricks to make sure your skills were the best. He was nominated for Emmys six times (three times for the TV series *V* along with Werner Keppler, Al Fama and Marvin Westmore) and excelled in fantastic creatures scaly and furry—as exemplified in the work he did on *Alice in Wonderland*—again with Werner and Terry Smith.

Although not credited, Leo worked with John Chambers on the massive project *Planet of the Apes*. Leo was assigned to Kim Hunter who played the character of Dr. Zira. He later worked on the sequel but decided that would be the end of it for him. "The long hours, early set calls, the strain of doing a completed make-up with somebody always saying 'speed it up' got to me ... so I went on to other shows."

Leo spent 14 years of his 40-year career as a make-up



1985 Was Year Of
Rock Samaritans
Page 3

Robert Woos Meryl
In 'Out of Africa'
Page 5

Scandinavia Is A
Winter Wonderland
Page 9

artist designing for countless TV series, avowed his favorite masks were those he created for *V*. When asked why he responded, "Because I go out to the schools and show all the children these things and *V* is the most talked of show—so I think I'm kind of proud of that." In the days before CGI effects, he transformed humanoids into green scaly reptilian creatures with flowing red eyes and designed ominous-looking monsters and a mechanical head that could rotate 90 degrees, tilt back 45 degrees and unhinge a jaw wide enough to swallow a guinea pig. The effect was shocking to television audiences. He did some of the most memorable early television series: *The Millionaire*, *The Jack Benny Program*, *Alfred Hitchcock Presents*, *Riverboat* and *The Virginian*. His feature film credits run from 1947's *Riders of the Pony Express* to *The Terminal Man*, *Cleopatra Jones*, *White Line Fever* and *Oh, God!* during the 1970s and '80s. He returned to television and worked on many memorable movies of the week and mini-series such as *The Blue and the Gray* and *The Mystic Warrior*. He was Raquel Welch's make-up man for four years and worked with Katharine Hepburn and Spencer Tracy, Gregory Peck and Lana Turner. But according to an interview done in the 1980s, the most fun Leo ever had on a film was *Butch Cassidy and the Sundance Kid* (along with Dan Striepeke). He stood near the edge of a cliff as he made up Robert Redford and Paul Newman, and on another film he remembered hanging

over a canal in Venice, Italy, while trying to place a beard on George Segal.

He traveled around the world six or seven times and in 1979, he was invited to China for six weeks to teach their artists how to do particular kinds of make-up. Within our Local, Leo was involved with many committees over the years from the Deb Star Ball to the Negotiations Committee. He volunteered his time to teach trainees at the make-up seminars. He was quoted, "By myself, I'm nothing... It's never a one-man job. I don't do it alone and I like to give credit. I look good because I have people who make me look good. I may have the ideas, but I can't always make them work... Our job is to make the actor and actress do the impossible."

Services for Leo Lotito were held December 27, 2008, at the Kingdom Hall Jehovah's Witnesses in Thousand Oaks. He is survived by his wife, Patricia Ann and a daughter Tricia.

Bette L. Iverson (1929–2008)

In 1954, Larry Germain, Hair Styling Department Head for Universal Studios, wrote a letter to the Local recommending **Bette Iverson** as a potential member. She'd worked for him at the studio and had caught his eye as an outstanding hair stylist. Bette had an outstanding career to go along with her big, broad personality. She loved life and attacked each day with enthusiasm. Her laugh was huge and infectious. Her talent was graciously shared, she loved to teach and take new people under her wing—to show them how it was done. Her talents took her on many worldly adventures—she loved to live so that there would be great tales to tell, and she always had stories to enrapture the listener. She was personal friend and stylist to actress Shelley Winters, and was her sidekick on countless adventures. Bette was film director Peter Weir's favorite hair stylist for his films *Witness*, *Dead Poets Society*, *Green Card*, *Fearless* and *The Truman Show*. He trusted her to get everyone in the same mind-set as the rest of his creative team, to translate his vision onto the screen. Bette was truly one who gave of herself and her time. All throughout her membership, she volunteered her time in many areas, from the days of the Deb Star Ball to serving as Hair Styling Craft President; from her appointment as Recording Secretary to serving on the Executive Board; and as an examiner for the CSATF Journeyman Test. As your friend, she was tireless. Bette's many friends surrounded her to help her as she fought bravely through chemotherapy treatments this year, but unfortunately, it appears her heart gave out while she was at home (12/12/08). She was cremated and memorial plans will be announced at a future date. ●

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