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MAKE-UP ARTISTS & HAIR STYLISTS GUILD

THE ARTISAN



THE IMMORTALS

SUMMER 2011

Summer 2011

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Cover: Courtesy of the Immortals

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PRESIDENT
FROM THE PRESIDENT

Our recent IATSE District 2 meeting in San Francisco began with an invocation by Fr. Joe Walsh of San Francisco. His words were passionate, heartfelt and he energized the crowd with understanding of the frustrations many of us feel for our sisters and brothers whose union membership is being challenged. There was no room for complacency or mediocrity. It was a great way to start the conference that deals primarily with legislation as it pertains to IATSE members, and we were joined by our Regional Stewards Susan Stone and Robin Church. Fr. Joe gave permission for me to reprint his words.



*O God, your Prophet Isaiah spoke your word to
A people who were in bondage:
"For Zion's sake I shall not be silent
For Jerusalem's sake I shall not be quiet." Is 62:1*

*For more than a quarter century of serving your people in the Archdiocese of San Francisco,
I have witnessed your people's cry becoming ever louder.*

*Lord, do not allow us to be silent, do not permit us to be quiet
For something has gone wrong in America, and guided by you, we all us,
must speak out.*

*I remember a time in this country when a man could count on a fair day's
pay—but not today.
...A time in this country when, after a lifetime of hard work, a man could
look forward to retirement. But not today.*

*...A time in this country when we respected the women and men who
worked in our schools,
protected our cities, made all levels of government work. But not today.*

*Somebody has changed the rules,
And we should not be silent about it.*

*First came the Wall Street gamblers who crippled our economy,
gave themselves obscene bonuses and told
The Big Lie: That those to blame are Labor Unions and the Middle Class.*

*This is a lie—and we should not be silent about it.
When they couldn't fool us on that one, Lord,*

Certainly we can all pick singular phrases we can debate, but the gist of the invocation applies to all of us. It was the old directive that we should remain neutral and not be involved. Many believe that the other guys are rank-and-file union members, and we're artists who have to belong to a union. We shuffle around uncomfortably and pretend that we're different. A stanza from a famous poem written about the Holocaust reads, "And then they came for the trade unionists, but I did not speak out because I was not a trade unionist." We come from a long line of creative, talented, exquisitely skilled artisans who are trade unionists and should be proud that our predecessors stood strong and led the way. We have to speak out and stand up for ourselves.

But the playing field has changed tremendously in 2011. The new leadership of the International is now asking each and every member, no matter if you work in film, television, commercials, theater, theme parks, trade shows—all of us—to become involved in the Stand Up, Fight Back campaign in response to the relentless assault on our rights. Our "at home" issues of film production tax incentives, digital theft, or collective bargaining are only part of the bigger picture. Giving to the PAC allows us to individually support the fight for legislation that benefits the IATSE and against legislation that hurts us. When you read about the struggles of our brothers and sisters in Wisconsin, also know that Ohio, Michigan, Florida, Massachusetts, Iowa, Indiana, are also under attack. It is a completely planned, strategized attempt to destroy unions. If we look away and pretend that it won't affect us, think again. As a Local, we cannot pretend to be autonomous and let everyone else fight the battles. We cannot remain silent anymore.

In order to participate in the political process and have a greater voice on issues impacting you as a member of Local 706, I encourage you to become part of the IATSE's Stand Up, Fight Back PAC campaign. There are fun incentives to get involved (like a trip to Hawaii). Even a small contribution equal to the cost of two lattes per month will help immensely: Go to www.iatse-intl.org/pac/pac.html. Speak up, become involved, and do what you can to help. Even if you can't do the legwork, a small financial contribution will go a long way. Thanks!

SUSAN CABRAL-EBERT
President



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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A PLEA FROM YOUR BUSINESS REPRESENTATIVE:

Inasmuch as the eligibility rules have changed from 300 hours to 400 hours for health coverage under the MPIPHP, Motion Picture Industry Pension and Health Plans, I am asking for your help. For some of our members it is going to be harder than ever to get those all important hours. **PLEASE HELP THOSE IN NEED.** If you have the opportunity to give someone some work to help keep them from losing their benefits, please do so. It will be one of the greatest gifts you can give. Besides helping someone save their benefits, you could also be putting food on the table and a roof over their heads, not just for them, but their families too. I am a firm believer that you get what you give. It is called karma; if you treat people like you would like to be treated, it will be returned to you in so many positive ways. May your lives be full of positives!

Sincerely,
TOMMY COLE

As many of our more seasoned artisans know, the MPTF, Motion Picture and Television Fund, was founded in 1921 as the Motion Picture Relief Fund. This Fund was established by such iconic thespians as Mary Pickford, Douglas Fairbanks, D.W. Griffith and Charlie Chaplin. These generous folks had a vision to put together an avenue where workers in the movie industry, above and below the line, could help those less fortunate in their time of need. It started out with a simple coin box where employees could deposit their spare change for fellow workers who had fallen on rough times; with passing time, this coin box morphed into something much more structured and beneficial, that being the "Payroll Deduction."

Way back when, the majority of workers in the major studios, who had steady employment, felt an obligation to give something back in order to help those workers in need. With the studio system in full swing, and most industry workers being on full time with those studios, it was fairly simple to have a payroll deduction taken out of their weekly salaries. Employees would fill out a pledge card at the start of their employment, and from then on, they wouldn't have to do anything else. A donation would be taken out automatically every week ... it was just something the majority of us did, and no one seemed to miss what was being deducted. It was pretty painless!

Now, jumping to the present, the MPTF has had a difficult task in getting their pledge cards out to the industry. Today, with the studios for the most part using a half-dozen different payroll companies instead of their own in-house accounting departments, and with a boatload of freelance folks from coast to coast, working under a myriad of different contracts and different production houses, it is much more difficult to set up regular payroll deductions. Consequently, the Fund is taking a different direction. They are asking for your help. They have joined with the IATSE to launch the "Every Member Campaign," a fundraising and awareness drive that is encouraging 100% participation by IA members. 100% may sound like a high order, but just think, if every IA member, along with eligible members from other unions and guilds located in Southern California were to pledge a dollar a week, that would total more than \$200 million annually coming into the Fund. And that is what one dollar would do. Imagine what that total would be if more was given each week. I know that some of you already donate to the fund, and are continuing to do so, but those who haven't, I am asking you to participate at whatever



“ They have joined with IATSE to launch the Every Member campaign. ”

Please enjoy this issue of *The Artisan*.

Tommy Cole

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

level your pocketbook can afford. Something of note is that all the Hollywood locals, along with the West Coast IA, are attempting to show by example that all walks of life, be it union or non-union, are part of this campaign. That being said, I am proud to say that we have 100% participation in a weekly pledge to the MPTF by those who work at Local 706.

Fortunately for many of our make-up artists and hair stylists, Local 706 has had a long working history with the Motion Picture Television Fund, in that they have been there for so many of our members when they needed help. As an example, between January 1, 2008, and March 1, 2011, 51 of our members have been given financial aid by the Fund in the amount of \$86,761, and that is only the financial help. Whenever one of our members has had an issue, be it medical, psychological, or just needing personal advice on family problems, we have been able to refer them to the Fund, and they have been given support in one way or another without fail. MPTF, which started out 90 years ago as just a vision in some celebrities' eyes, has become the lifeline, support and haven for thousands and thousands of union members, including our own.

A pledge, be it for one time, once a month or each week, will help to ensure that the Television Fund will be there for you to use for years to come. Please be generous and remember, besides being tax deductible, what you give, you can and will get back in services and help if needed in the future. MPTF is there for you ... in essence, when you help the Fund, you are "Taking Care of Our Own"!

Besides the MPTF Health Centers (seven clinics), where many of our members go to utilize their healthcare benefits for everything from colds to full physicals, injuries or referrals, the Fund supplies many more services. To give you an idea of the services that are provided, I am including in this issue a separate page and a short synopsis of MPTF's services that are available, and their contact numbers.

Please give what you can to support the MPTF either by donations or by volunteering. By your passionate support, you are taking pride in being part of the same spirit of generosity that has been a tradition since 1921. Your contributions will carry on the vision of those four caring thespians, who carved a way to give back to their brothers and sisters in the entertainment industry.

Who We Are...

The Motion Picture & Television Fund
has been serving people in the entertainment industry for over 90 years.

Here are some of the services MPTF has to offer:

MPTF Health Centers

The Motion Picture & Television Fund has seven health centers located throughout the Los Angeles, San Fernando Valley, San Gabriel Valley and Santa Clarita Valley areas providing entertainment community members and their families with quality medical care. **800/876-8320**



Retirement Living

The MPTF retirement community offers accommodations for entertainment industry retirees and their spouses seeking an independent or assisted living retirement community. Located on the Wasserman Campus in Woodland Hills, MPTF's retirement living is complete with a library, computers, acres of walking paths with manicured topiaries and rose gardens, and the Louis B. Mayer Theater, where first-run films are shown twice a week. **818/876-1552**



Social & Charitable Services

The Motion Picture & Television Fund is a safe haven, providing a vast array of social and charitable services including temporary financial assistance for eligible industry members, counseling, referral to community resources and more to industry workers who are going through a difficult time. **323/634-3888**



Elder Connection

MPTF's Elder Connection is a trusted resource for entertainment industry members or parents of industry member age 65 and older who face challenges living on their own. The Elder Connection program provides assessment of care needs, financial assistance, supportive counseling and referrals to top quality community based agency services. **323/634-3866**

MPTF Volunteer Program

The Motion Picture & Television Fund offers an array of volunteer opportunities to assist industry retirees who wish to remain independent in their own homes. These volunteer opportunities include: Rebuilding Together, Home Safe Home, Pet Care Program, Friendly Visitors, Phone Buddies, Grocery Shopper, Fitness Floor Buddies, and Pool Buddies. **323/634-3860**



Saban Center for Health and Wellness

The Saban Center for Health and Wellness is located on the MPTF Wasserman campus in Woodland Hills. This state-of-the-art fitness center features a warm water pool for aquatic therapy and exercise. Fitness classes range from aquatic aerobics to yoga. The facility also includes a high-tech gym, trainers to assist, and various wellness education programs for those of all ages (18 years of age and older). **818/876-1777**

The Samuel Goldwyn Foundation Children's Center

The center provides progressive day care for children ages eight weeks to six years of age. Early education professionals guide specialized programs for infants, toddlers, preschoolers and kindergarten age children. **310/445-8993**

For more information about these services and more, please visit our website at www.mptvfund.org/ia

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*This event is open to all Backstage Card members, make up artists and industry professionals. Attendance is complimentary. Space in educational programs is limited and on a first-come, first-served basis. For more information please visit www.makeupforeverpro.com or email us at artistrelations@makeupforeverusa.com.



IMATS Make-Up Artist Trade Show

The IMATS Make-Up Artist Trade Show held the weekend of June 25-26 was certainly a big event.

On Friday evening, they had a pro-only showing for professionals so they could shop and see old friends. It's a great idea! They seemed to have some new exhibitors and also a photo gallery by photographer Deverill Weekes, of make-up artists and hair stylists from Local 706.

There was almost 50 talks, master classes and even free classes throughout

the weekend plus one by Sue Cabral-Ebert about getting to know Local 706.

There were hands-on master classes from industry leaders in addition to the free classes you got all weekend plus the runway shows, the Make-Up Museum and the afterglow party.

All this was due to *Make-Up Artist Magazine*, published by Michael Key. What a great event this was! See you again next year!

—Editor Jeff B. Angell



Visiting the Set of *I Hate You, Dad*



After the conclusion of General Executive Board meeting in Boston, Tommy & Sue visited the set of the Adam Sandler feature I Hate You, Dad in Hyannis on Cape Cod. Left to right: Aileen and Tommy Cole, Sue Cabral-Ebert, Larry Waggoner, Carme Tenuta. Crew not shown: Brandi Sharp, Liz Bernstrom (798), Thomas Real, Dena Fayne, Clarisse Morgan (798), Cheryl Daniels (798), Raul Hernandez (798).

I Hate You, Dad set visit in Massachusetts: Tommy Cole, Sue Cabral-Ebert, Larry Waggoner, Carme Tenuta. Crew not shown: Brandi Sharp, Liz Bernstrom (798), Thomas Real, Dena Fayne, Clarisse Morgan (798), Cheryl Daniels (798), Raul Hernandez (798).

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EVENTS CALENDAR OF EVENTS

2011

- September 5** Labor Day Offices Closed
September 11 Board of Trustees Meeting
September 12 Executive Board Meeting
- October 2** Board of Trustees Meeting
October 10 Executive Board Meeting
October 31 National Holiday for Make-up Artists Happy Halloween
- November 6** Board of Trustees Meeting
November 7 SF General Membership Meeting
November 14 Executive Board Meeting
November 20 General Membership Meeting
November 24-25 Thanksgiving Offices Closed
- December 4** Board of Trustees Meeting
December 12 Executive Board Meeting
December 23 Office Closes at 2:30 for Holiday
December 26 Christmas Holiday Observed Monday
December 30 Office Closes at 2:30 for Holiday

CORRECTION

I would like to make a note that there is a mistake with the most recent *Artisan* article regarding *One Tree Hill*. It is stated that Justin Raleigh of Quantum Creations supplied all of the silicone appliances, but it should say Justin Raleigh of Fractured FX, Inc.... I am no longer with Quantum. I sold my shares nearly 1.5 years ago.



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GUILD
GUILD NEWS

The Academy's Makeup Artists and Hairstylists branch welcomes the submission of portfolios demonstrating excellence in motion picture makeup for the 2011 awards year.

While portfolios are not required for achievements to be considered, they do help the branch members identify potential nominees. Portfolios should be no longer than 12 pages and include before-and-after photos whenever possible, continuity progressions are also useful.

Send portfolios by **December 1, 2011**, to:

Michelle Ayala
Academy of Motion Picture Arts and Sciences
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Beverly Hills, CA 90211

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—Ve Neill

Ve Neill and Andrew Garfield (Peter Parker) at work on the upcoming *The Amazing Spider-Man*.

Cinema Makeup School and Fangoria Magazine are pleased to announce their co-sponsorship of The Ve Neill Legends of Makeup Scholarship.

It's a **\$10,000 scholarship award** to be applied towards any Cinema Makeup School program at their Los Angeles campus, and will be awarded to one person who is looking to further his or her education in the area of makeup artistry. For more information, please visit our website at www.cinemamakeup.com

The 2011 Legends of Makeup Scholarship has been named in honor of Ve Neill. Ve Neill has been nominated for Oscars a total of eight times and won for *Beetlejuice*, *Mrs. Doubtfire* and *Ed Wood*. Her other nominated films include *Batman Returns*, *Edward Scissorhands*, *Hoffa*, *Pirates of the Caribbean: The Curse of the Black Pearl*, and *Pirates of the Caribbean: At World's End*. See her artistry in the upcoming films *Priest* and *The Amazing Spiderman*. She is also a regular makeup competition judge on SyFy's *Face Off*.

FANGORIA

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

Cirque du Soleil's new flagship production *IRIS* has begun previews at the Kodak Theatre in Hollywood, and will celebrate its Gala Opening on Sept. 25. Vanessa Dionne is (doing a fabulous job as) the department head wig & make-up, Donna Levy and Armando Licon are full-time wig & make-up technicians, and Vanessa has a half-dozen Local 706 members rotating through as on-call/part-time technicians.

Theme Park member Kathleen Brown-Zablan has received the prestigious Walt Disney Legacy Award, in recognition of her ability to *dream* innovations and elements, *create* an improved experience, and *inspire* positive behaviors and actions in fellow cast members. Kathleen is one of 100 recipients throughout the entire West Coast Disney Corporation to be honored as a top performer and "Imagineer." Also, Kathleen has been nominated to the Disneyland Hall of Fame! Owing to Kathleen's 25-plus years with the Disneyland Cosmetology Unit, numerous contributions and outstanding work history, she has been so honored at a recent ceremony. Hair and make-up wise, only

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This and That



Local 706 member Kathleen Brown-Zablan, Walt Disney Legacy Award recipient

ngtime Disneyland hair designer Jackie Phillips (in 2002) and our own Ralph Wilcox (in 2005) have received this latter tribute before. Congratulations Kathleen, on both stupendous achievements!

Pink Contract/ yellow Card

productions: The economy has certainly affected the touring attractions and had productions. Once, these tours were practically "economy-proof"; now we

have seen a dramatic turndown in their numbers. This summer, we barely had 18 shows crisscrossing the nation; a year or two ago, there were three dozen. First National Tours are sitting for shorter spells in major cities; we have even seen a few major tours canceled outright—such as the recent *Billy Elliot* production in San Francisco. Certain theater producers are snatching up touring shows and ‘busting’ them down to non-Actors Equity casts with skeleton I.A.T.S.E. crews: *Beauty and the Beast*, *Young Frankenstein*, and most recently—*Shrek*. “Light Pink” contracts (lower wages, reduced benefits) used to be an anomaly; now these lower rates are becoming the norm—even on “major” tours such as *Dreamgirls* and *Les Misérables*. Still, we (our Pink Contract and Local Hire Theater members) are grateful for—and rely upon—the work these fewer shows provide... Let’s hope that the downward trend turns to more prosperous times soon!

Speaking of the Disneyland Resort's Cosmetology Unit, a number of Local 706's brightest and most successful members have passed through this department: Jennifer Barrios, Armando Licon, Carol Mitchell, Lori Sanders, Jennifer Singleton, Audrey Soto, and Mary Still to name a few. Back when I worked at Disneyland, Ralph Wilcox ran the unit; he was passed the baton by Joy Zapata,



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THEATER
THEATER NEWS


who was taking a little time off to do a movie with a young actor named Jack Nicholson. Joy knew Ralph from makeup school, and asked him to "hold down the fort" until she was done with the movie ... and well, the rest is history. Ralph remained at Disneyland for 30 years, retiring in 2006—just as the entire Cosmetology Unit was coming over to Local 706. (Observing Ralph's professionalism, skill, and innovative artistry firsthand is the no. one reason why I decided to enter this industry.) Although "retired" from Disneyland, Ralph is still one of the talented makeup artists working on CBS's *The Young and the Restless*.

Please remember to support the Motion Picture & Television Fund—in this, its 90th year of supporting our members. They are asking every member or group or department to contribute "90 Dollars for 90 Years" during its "Every Member Counts" campaign. Our members benefit from the Motion Picture & Television Fund and its many forms of assistance such as the Bridge to Health, Health Wheels, MPTV Health Centers, and social and charitable services, etc. Please contribute a few dollars weekly or monthly—or donate your time and presence—to the Motion Picture Television Fund! I do.

See you in the wings!



Local 706 Celebrates Our Own 2011 Primetime Emmy® nominees

ACADEMY OF TELEVISION ARTS AND SCIENCES


MAD MEN
("HANDS AND KNEES")

Lucia Mace
Theresa Rivers
Terrie Owen

MAD MEN
("CHRISTMAS COMES BUT ONCE A YEAR")

Sean Flanigan
Gloria Casny
Lucia Mace
Theresa Rivers
Jules Holdren

Outstanding Hairstyling for a Multi-Camera Series or Special
AMERICA'S GOT TALENT
(EPISODE 529)

Russell Patrick Latham
Annette M. Jones
Carol McCoo
Justina Tuck
Desiree Dizard
Mary Lum

DANCING WITH THE STARS
(EPISODE 1106)

Mary Guerrero
Kimi Messina
Jennifer Mazursky
Cynthia Romo
Cyndra Dunn
Rachel Dowling

ICARLY
("I START A FAN WAR")

Maria Valdivia
Kimi Messina
Cyndra Dunn
David Larson
Sean Finch
Cindy Costello

Outstanding Hairstyling for a Miniseries or a Movie
CINEMA VERITE

Terry Baiel
Carol Pershing
Beth Miller

Outstanding Makeup for a Single-Camera Series (Non-Prosthetic)
GLEE
("THE ROCKY HORROR GLEE SHOW")

Eryn Krueger Mekash
Jennifer Greenberg
Robin Luce
Mike Mekash

MAD MEN ("THE REJECTED")

Lana Horochowski
Ron Pipes
Maurine Schlenz Burke
Mary Kay Morse-Witt
Tricia Sawyer

TRUE BLOOD ("9 CRIMES")

Brigette Myre-Ellis
Lana Horochowski

Outstanding Makeup for a Multi-Camera Series or Special (Non-Prosthetic)
DANCING WITH THE STARS
(EPISODE 1205)

Melanie Mills
Zena Shteysel
Patti Ramsey Bortoli
Angela Moos
Barbara Fonte
Nadege Schoenfeld

HOW I MET YOUR MOTHER ("BAD NEWS")

Jennifer L. Turchi
Megan Moore
Bradley M. Look

ICARLY ("I START A FAN WAR")

Michael Johnston
Patti Brand-Reese
Melanie Mills
Tyson Fountaine
Patti Ramsey Bortoli
Kim Perrodin

Outstanding Makeup for a Miniseries or a Movie (Non-Prosthetic)
CINEMA VERITE

Mindy Hall
Kim Felix Burke
Julie Hewett

Outstanding Achievement in Makeup
THE ELLEN DEGENERES SHOW

Jeanette Ostergard

THE BOLD AND THE BEAUTIFUL

Christine Lai-Johnson
Melissa Sandora

THE CAPE
("RAZER")

Camille (Calvet) Della Santina
Karen Iverson
Mary Kay Witt
Suzanne Diaz
Chris Nelson
Greg Nelson
Matthew Mungle

GLEE
("THE SUE SYLVESTER SHUFFLE")

Eryn Krueger Mekash
Jennifer Greenberg
Kelley Mitchell
Robin Luce
Mike Mekash
Melissa Buell
Christien Tinsley

GREY'S ANATOMY
("SUPERFREAK")

Norman Leavitt
Thom Floutz
Bari Dreiband-Burman
Sue LaPrelle
Ed French
Tom Burman

THE WALKING DEAD
("DAYS GONE BYE")

Garrett Immel
Jake Garber
Howard Berger

Outstanding Hairstyling for a Single-Camera Series
GLEE
("THE SUE SYLVESTER SHUFFLE")

Janis Clark
Sterfon Demings
Monte Haught
Susan Zietlow-Maust
Stacy Black

LOCAL 706 PROUDLY CONGRATULATES OUR 2011 DAYTIME EMMY WINNERS

Outstanding Achievement in Makeup
THE ELLEN DEGENERES SHOW

Jeanette Ostergard

Outstanding Achievement in Makeup for a Drama Series
THE BOLD AND THE BEAUTIFUL

Allyson Carey

Outstanding Achievement in Hairstyling for a Drama Series
ALL MY CHILDREN

Joe Edward Matke III





introducing THE IMMORTALS

BY NIKOLETTA SKARLATOS
DEPARTMENT HEAD
MAKE-UP/DESIGNER

IMMORTALS, THE LATEST CINEMATIC CREATION OF VISUALIST TARSEM SINGH, WAS A MAKE-UP DESIGNER'S DREAM. I KNEW OF TARSEM FROM THE CELL AND HIS IRREPRESSIBLY BEAUTIFUL AND AMAZING FILM, THE FALL.

When we met, I presented Tarsem with my designs for each of the many make-ups. Our sensibilities conjunct, I presented my copious research which included renderings by the contemporary painter Odd Nendum, also a favorite of Tarsem. He has described *Immortals* as "Caravaggio meets *Fight Club*." We discussed the fact that although there would be CG, there would be more than 30% of a practical environment. The sets, costumes, and make-ups would be done as if part of a visceral Renaissance painting. Fabrics were used to determine the delineation of the social hierarchy in the ancient villages. I worked with iconic costume designer Eiko Ishioka. Collaborating and creating alongside Eiko was a wonderfully insightful experience. Her costumes were vivid, harsh, constructed, deconstructed, linear, abstract, sculptural, beautiful: A make-up artist's dream.

The film takes place in ancient Greece and is a mythological tale of enormous proportions. Each character had a specific make-up design and wore extensive make-up. The film was shot in Canada and my crew was comprised of many department heads. Being fluent in French, communication was not a problem. The effects supervisor was the very talented and collaborative Adrien Morot. Ken Diaz came to Montreal for Mickey Rourke and designed Mickey's make-up. After Mickey's portion of filming was finished, I convinced the producers to keep Ken on our production. Diaz, with his amazing talent, generosity of spirit and vast knowledge, worked with all of the background team of 25 artists. He was an inspiration and a great help.

For each of the make-ups, the 1st AD allowed only 30 minutes per application and was notorious for excluding

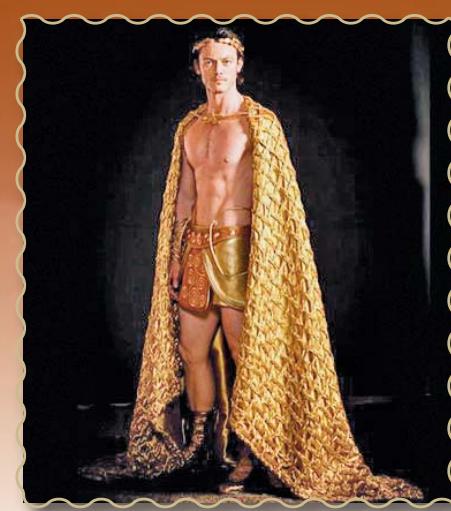
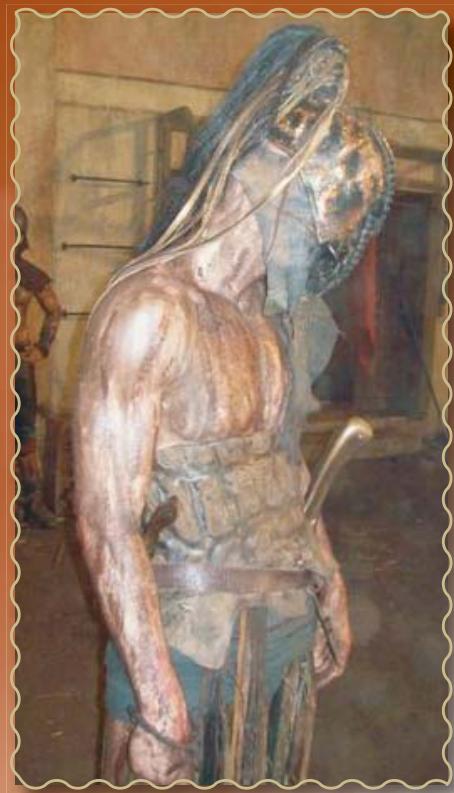
the make-up department from conducting "last looks." Fortunately, my crew was well seasoned, boldly attempting to stay on top of that situation at all times.

MAKE-UP DESIGN

The film is about ancient Greece, however, I created our make-up world by using influences from many ancient cultures and contemporary extant artistry of all kinds. I utilized the editorial medium frequently, and Rajasthani, Greek, Cambodian, Peruvian, Aztec and Mayan influences and research from personal experience. We created our own ancient "Greek" paradigm. There was no hierarchy of skin tone; rather the status of an individual was determined by their costume and levels of distress in their make-up. The townspeople, Greek politicians, and all of the characters were of every race and color. The design team created our own ancient alphabet. I incorporated this alphabet into the scarification design on Stephen Dorff. One can see many subtle references to the alphabet throughout the film.

THESEUS

The lead character Theseus played by Henry Cavill, worked every day and in almost every scene of the movie. Henry is naturally quite pale and needed to be swarthy skinned. Each day, he received head-to-toe body make-up: Jantana base, PPI glazing sprays (two varieties), Fleet Street Dirty Works, Blood Works (scab, lymphatic, blood), Dark and Fresh PPI drying bloods for his many wounds, Skin Illustrator, sunburn stipple Ben Nye. All wounds and effects done out of kit (on the spot), third-degree sculpts, bruises. Henry was a joy to work with, patient and extremely professional. He maintained a strict exercise and diet regimen. There were no "abs" painted on Henry or any of the actors for this movie. The gradations of make-up grabbed his musculature and at times he looked like a Greek sculpture, quite beautiful!



PHAEDRA

Theseus' love interest and woman of great mystical power, the "Oracle" Phaedra, was played by Freida Pinto. Tarsem and I saw eye to eye regarding Freida's make-up. I did not want to lighten her skin under any circumstances and neither did he. I wanted Freida to be a synthesis of high-fashion editorial meets ancient organic Mesopotamia. Tarsem and I battled the studio on this one. They wanted Freida to look like a traditional Rajasthani with thick inner-lined khol on the eyes. Ultimately, we won. Serendipitously, Freida was familiar with my work with Indian cinema and Bollywood through news and editorial publications in Mumbai. I had designed the special effects for the movie *Blue* and the make-up for Bollywood superstars Lara Dutta and Sanjay Dutt.

KING HYPERION

Mickey Rourke's character is an evil despot. His face is scarred (designed by Ken Diaz), and his army called the Heraklions, each have been scarred/clawed by King Hyperion. I wanted to create an avant-garde but menacing group of hoodlum soldiers. Again, out of kit creations: third-degree sculpts, grease paint, powdered dirts, the Alchemy Illustrator palette to add accents on the more "important henchmen," gafquat, bondo sculpts and some effects scarification appliances by Adrien on character Lysander, and a featured Heraklion slave. The Heraklions were covered in make-up head to toe. My

inspiration for the Heraklion make-up design came from Jean-Paul Gauthier, a runway model in a frightening mask, covered in dripping oil and unstructured clothing. Eiko's costumery was superb. The costume was layered, textured, and fierce. I had the make-ups be stylized with layers of slick/oily/dirt and gafquat streaking, and blackened eyes to create the notion of a hollow empty gaze. This served to emphasize the Heraklion's "layers" of pervasive psychosis and evilness. I was asked to quickly create a scarred face one evening to echo Mickey. This character became his most pathetic henchman.

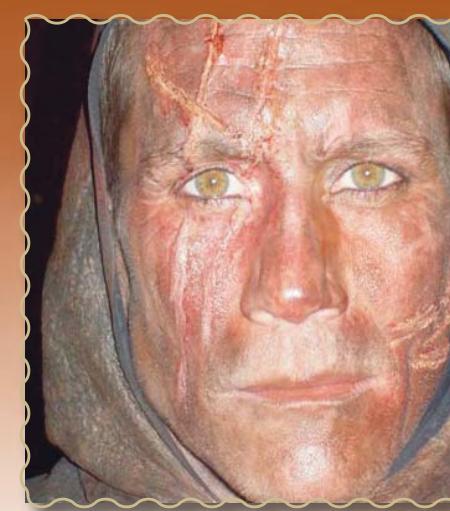
FREIDA'S ENTOURAGE

Included a Monk. His back bore a large tattoo which I designed to echo the secret symbol of the Oracle. I also had a very small rendition of this tattoo revealed on her lower back. The Monk had no tongue, burned hands, and many deep cuts and varying injuries. Her maidens were beautiful; echoing high fashion and earthiness.

THE OLYMPIAN GODS

I wanted the Olympian gods to glow from underneath emanating outward. The gods were to be young, virile and powerful. They had a primary base which reflected light under their body make-up. They had a healthier glow than the Earth's people and an ethereal quality about their skin.

The god Poseidon, played by Kellan Lutz, inflicts his wrath upon Earth by



STAVROS AND THESEUS ENTOURAGE

Stavros was played by the talented and completely tattooed Stephen Dorff. His tattoos had to be 100% covered before his make-up application, superbly executed by my Canadian key, Annick Chartier. Because Stephen was always nude from the chest up, he was the filthiest of the entourage. I designed two hand-scarified tattoos. Within our created alphabet, "K" was "T." Stavros was a thief and so he is branded as such. Kleptos is the ancient Greek word for thief, so our "K" possessed the perfect hidden meaning for a movie about ancient Greek mythology. Stephen was in exceptional shape and neither were any "abs" painted on him.

My hope is that the editors read all of my copious notes. Every department was preoccupied with continuity and perfection, including the script supervisor! It was challenging to arrive in a city knowing no one and start working with a crew who were not familiar with me, nor I with them. However, the project was extremely rewarding. The French Canadian and English crew were wonderful. The city of Montreal is exquisite and a fabulous place to experience.

THE TITANS

My design for the Titans, who have been locked away for 20,000 years by the gods, was heavily influenced by the photography of Dieter Appelt. I wanted them to look like something not seen or done before, with cracked decomposing ancient levels of caked skin. The formula for this look was achieved through multi-testing led by Ken Diaz, Jocelyne Bellemare, Nathalie Trépanier, Louise Mignault, Gillian Chandler, and a team of French Canadian artists, who mixed and tested various formulas for days. The final mix achieved the look that I had envisioned, and the Titans were amazing. They were horribly menacing yet frighteningly beautiful at the same time. •

GRIMM TALES

BY ANDREW CLEMENT
DEPARTMENT HEAD MAKE-UP

THE WORLD OF THE NBC TELEVISION SERIES GRIMM IS FILLED WITH CHARACTERS FROM THE BROTHERS GRIMM, REIMAGINED AS REAL, FOR AN ADULT AUDIENCE. MY COMPANY, CREATIVE CHARACTER ENGINEERING, WAS FORTUNATE TO BE AWARDED THE PILOT EPISODE, WHICH WE COMPLETED IN RECORD TIME.

While we were waiting for the show to be cast, I began doing concept artwork to try to get a feel for the direction of the show. I had brought a book of Arthur Rackham's illustrations to an early concept meeting which got an enthusiastic response, so I tried to infuse the designs with as many of these classic elements as I could.

I was lucky to have Steven Anderson come up to Portland with me as my key artist. I had known Steven for years, and he had applied several of my prosthetics, but this was the first time we had worked in a trailer together. It turned out to be a fantastic choice. Steven's superior knowledge of hair goods and other skills dovetailed with mine well, and he was able to lend a hand in the make-up trailer when effects days were light.

The work for our department would be: Marie, a chemotherapy patient who was to be completely bald; Hulda, a menacing troll creature; Monroe, one of our heroes who happens to be a werewolf; The Postman, also a werewolf but taken to the design's extreme.

Hulda and The Postman were going to be applied to stunt doubles that matched the actors who portrayed them prior to their transformation, but I pressed for doing the Monroe make-up on the actor and not a stunt double. I wanted the audience to still recognize the actor as a werewolf, and there was dialog that I didn't want them to have to loop. The other two designs were extreme enough that I thought we could get away with doubles. Despite our using stunt doubles, all the casting decisions were made at such a late date that we were

only left with about 2½ weeks to generate all three make-ups.

I wanted to do silicone make-ups for all the creatures. Silicone is usually my preference, although I still do quite a bit of foam latex work. We had to work quickly, and my mold shop is very clever in choosing different mold materials depending on the appliance needs, and the time we had. We wound up making molds out of Ultracal, epoxy, Epoxical, and fiberglass. Smaller appliances could be run out of stone molds, but larger pieces with their greater injection pressure, would need a plastic mold of some type. Many of these molds had differing core and negative material, and every run came out perfectly.

The character of Hulda the troll was a full silicone head and shoulders make-up, with contact lenses and teeth. Once I sculpted the character, we broke the make-up down into a cowl piece, face piece, and lower-lip appliance. Often when I do a silicone cowl, I like to put a bald cap on my actor, so I have something to anchor the piece to, so it doesn't slide around on the head. I also imbed wig lace into the silicone where the hair is, so there is no stretching in that area. This make-up was problematic since the best place to divide between the cowl and the face piece happened above the actor's hairline. I knew application time wouldn't allow me to cap the actor, and I needed to secure the front of the cowl somehow. My solution was to incorporate a plastic cap front into the cowl. I sprayed cap material onto the actor's lifecast and laminated the silicone cowl to it.



From left:
The Postman
close-up vs.
The Postman
sculpture



Clockwise
from top left:
Complete set of
Monroe pros-
thetics; Monroe
sculpture;
technician ventilates Monroe's hair; completed Monroe;
Marie with bald cap; Marie with injuries; Hulda cast;
Hulda complete.

I sculpted the Monroe werewolf very thin to really see the actor underneath, only changing the areas I needed to make him more animalistic. There was also some age added, which gave some nice depth to the character. The make-up wound up being a face piece, lower lip, ears, a wig, dentures and lenses. There was also a neck piece with some stretching neck muscles that we were able to use on both werewolves.

I wasn't sure how to approach The Postman werewolf at first. I did a sculpture of the same sort of design that I had done for Monroe, but I exaggerated the forms. It was good, but I wasn't sure it was extreme enough. I also roughed out a sculpture where the teeth were not the actor's own, but were extended in front of his mouth. I photographed both and sent them to production. The extended muzzle design won hands down. I was still concerned about doing the make-up this way. I knew there was no dialog, but I wanted movement in the mouth, and for it not to look ridiculous. I kept the sculpture as tight to the face as possible and devised clips for his teeth to extend the palette. Ultimately, it worked very well, and although he couldn't bare his teeth, he could open and close the mouth almost completely. The Postman wound up being a one-piece silicone face, with ears, a neck, lenses, a wig, and clip-on extended dentures.

Both the Monroe and Postman versions of werewolves were envisioned with a long ruff of black hair running down the back. To save time, I purchased a dark brown duplicator wig, and had it stripped and dyed to give the hair some added color variation. Then I had it fronted with a widow's peak, and extended with weft and lace down the back. This one wig, when combined with the different pattern of hair punching into the silicone appliances, would look like two different hairpieces. Ultimately, Steve spent quite a long time thinning out the wig when we got it up to Portland to make it look more like a mane and less like a wig.

We took great pains to make sure the hair on the werewolf's face tapered off very gradually, to a point that would not have been practical with a lace piece. We determined a line around the edge of the wig, where the density of hair made sense to do as a lace piece, and then marked each piece with this line, and hand-punched hair into the silicone beyond it. When we applied the make-ups, we would lay down the pieces, fold back the punched hair, carefully glue the lace under the punched hair, then dress the punched hair back over the lace.

All of the make-ups were pre-painted with skin illustrators and pigments dissolved in Michael Davy's Silicolor. We primarily glued the pieces with Telesis 5. All of the silicone appliances were Platsil, and our contact lenses were painted by Cristina Ceret, who had just formed her new company Optical Illusions.

The character of Marie, played by Kate Burton, was scripted to play one shot fully bald, then quickly put on a scarf until her final scene in a hospital bed, where she would have her head exposed again. Steven did such a fantastic job on her cap the first day that it was decided to play her bald the entire shoot. In addition to everything else he was doing, Steve fabricated great custom rubber caps in our trailer for each day's filming.

All of the make-ups were met with very positive reactions, and we were very happy with the results. My desire to have the Monroe make-up on the actor never materialized. We wound up applying the make-up to two different stuntmen on the two days it was applied, never on the actor it was intended for, and in one of the scenes it is a digital copy taken from a still shoot of the make-up. All in all though, since the make-up was silicone, it was pliable enough that it looked good on both stuntmen, although clearly different.

We had a great time on the pilot, and have since moved on to a similarly themed pilot for FX called *Powers* that we have already been doing some innovative work on that I hope to share with you in a future *Artisan* article. •



The Perfect Gift!

Akina Sky Wedding, baby girl, was born to make-up artist **Keiko Wedding**. She was welcomed into the world on February 3, 2011. She weighed 7 lb, 14 oz.



Mini-Golf Tourney

The "Heartbeat of Hollywood Lite" winning team (miniature golf!): **Vince Mata**, Local 600; **Rachael Stanley**, Local 892; **Tommy Cole**, Local 706. All contributions went to the Motion Picture Television Fund.



A Good Cause

The Abbott family walks for Autism Speaks.



Wedding Announcement

Leonor Esqueda would like to share her wedding picture of her and her husband **Alan Viola** with her fellow union members. Their wedding took place in Cancun, Mexico, on July 16, 2011.



In Memoriam

Wava (Green) Reed (1910–2011)

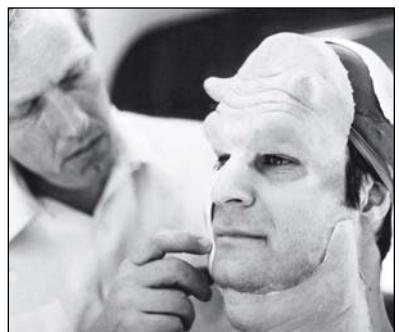
After the passing of her first husband, journeyman hair stylist Wava Reed was already in her 40s by the time she became a Local 706 member. Wava, her second husband Ailee, and brother were originally members of Local 44. At the end of World War II, she was fortunate to work at all the bustling studios—20th Century Fox, Warner Bros., Republic Studios, Hal Roach Studios, RKO, MGM, Universal and more—when the work was plentiful and they used "auxiliary" hair stylists when all the union hair stylists were working and no longer available. She was fortunate to work with hair styling legends of the time—Larry Germain, Helen Turpin, Carmen Dirigo—and the tutelage paid off well. In July 1954, Wava Reed applied to Local 706 with the following statement: "My desire to become a member of the Make-up & Hair Stylist Local 706 I.A.T.S.E. is because I like this type of work very much, also to better my standard of living." She worked consistently throughout her career and her credits varied from the "B" movies of day with wonderful titles such as *The Mini-Skirt Mob* and *Hell's Belles*, and she was one of more than 160 make-up artists and hair stylists who worked on *Around the World in 80 Days*. From *Lady Sings the Blues* to *Hogan's Heroes*, *Lassie* and *The Mod Squad*, Wava was always a dependable, consistent journeyman. She served on the Local 706 Executive Board in the 1960s and as Hair Styling Craft President in the early 1970s. She and her husband retired in the early 1970s, moved to San Marcos, California, then eventually to Nampa, Idaho. She had two sons, both deceased, and her husband passed in 1992. Wava is survived by two granddaughters, eight great-great-grandchildren and one great-great-great-grandchild, her "adopted family" and a special friend, Tina Clark. The family suggested that memorial contributions be made to the Nampa First Christian Church, 619-12th Avenue, S. Nampa, ID 83651.



Wava (right) in Hong Kong

Michael McCracken Sr. (1940–2011)

Born in Empire, Colorado, Mike became interested in the fine arts after seeing the wonderful diorama art of the Denver Natural History Museum. He first took art lessons in Denver and was educated at the



Michael McCracken & Jeff Daniels

University of Colorado. Later, he studied and eventually taught at the prestigious Colorado Institute of the Arts under the guidance of artist John Jellico. He moved to California in the 1960s, brought his portfolio when he applied for work at Disney Studios, and was hired on the spot. For several years, he sculpted projects for Disneyland and Disney World, then met John Chambers who helped usher him into the film industry. Mike had always loved movies, so a career as a sculptor and make-up artist seemed perfect. He worked with Chambers and Dan Striepeke on the 1970s version of *The Island of Dr. Moreau*, where he designed and sculpted the wonderful animal men and applied "The Boarman" character on location. Later, he teamed up again with Chambers and Striepeke on the pre-production for *Dick Tracy*, but unfortunately, that version never went into production. Universal Studios Department Head Make-up Nick Marcellino often put him to work in the make-up lab, and he even created pieces like the whimsical decorative frame of the "Magic Mirror" for the Land of a Thousand Faces attraction. His collaborations with Stan Winston used innovative techniques that are still being copied or refined.

Journeyman make-up artist Mike McCracken's work contributed to many features and television production for more than 30 years, credited and uncredited: *Close Encounters of the Third Kind*, *The Wiz*, *Heart Beeps*, *Poltergeist*, *Psycho II*, *Twilight Zone: The Movie*, *Ice Pirates*, *Rocky IV*, *Rambo II*, *The Kindred*, *Communion*, *Dumb and Dumber* and many others. His television credits include *Tales of the Gold Monkey*, *The Hulk*, *V*, *Abe Lincoln*, *Buck Rogers*, *Manimal*, *Dark Shadows* and many others.

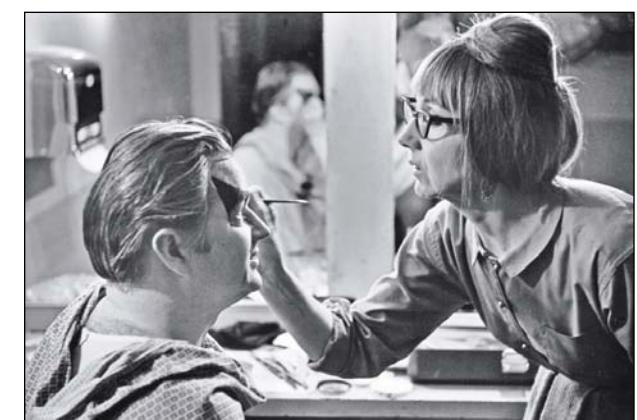
No matter the budget, McCracken always devoted himself to delivering superlative make-ups that outshined even the largest features of the time. He was an artist's artist. His talent and artistic ability constantly amazed professional and layman alike. He inspired and mentored many of today's top make-up artists. Though known primarily as a sculptor and make-up effects artist, there was no artistic medium beyond his reach. He was years ahead of his time with his use of silicone make-up pieces and special mold-making materials. Everyone marveled at his talent, but those who knew him well also appreciated his sense of justice and fair play. There were far too many times Mike did outstanding, award-winning work behind the scenes for others, but received little or no credit. However, when he was running a show, he fought long and hard to get everyone the credit they deserved. When he took you under his wing, you learned not only lab craft, but you learned artistic theory as well. After the closing of the make-up department at Universal Studios, he had a full-scale effects shop. He welcomed other make-up artists to come by and say hello, and invariably they would end up getting involved with the newest project. His enthusiasm was infectious and his skill and sense of innovation were a joy to behold. He was a won-

derful raconteur and his knowledge of art history was staggering. Even if you had opposing viewpoints on an issue, you could sit and talk with him—after a time you felt like you'd solved the problems of the world. Not only was he responsible for so many uncredited sculpts for other make-up artists and studios, he did stage work for the Seattle Opera Company, Wax Museums, Epcot Center, Disneyland and Disney World, toys and advertising sculptures for McDonald's, Bob's Big Boy and even a Clydesdale horse for Budweiser.

Mike McCracken passed away on Memorial Day after a recent bout with cancer and pneumonia. He is survived by his son Mike, Jr. and his daughter Melinda.

The Local has not been notified of any services.

Lillian "Lilli" Rogers (1924–2011)



Lilli Rogers (right) applying make-up

Make-up artist Lilli Rogers passed away on June 19. Lilli, along with her husband Rex Rogers, Stan Dufford and Charles Mullen, were the charter members of the Local 706 regional membership formed in 1962. She earned her Local 706 Gold Card in 2001. She was the San Francisco theatrical representative for *The Artisan* in 1971.

Lilli was an accomplished artist with a background in fine arts and illustration from the University of Washington and Cornish College of the Arts. She painted and designed costumes for theater and ballet. Combining her love of art and learning, Lilli spent most of her career as a teacher for Cal State Hayward and San Francisco State. She taught drama, make-up and supervised the costume shops. She caught the eye of the legendary designer, Jean-Pierre Ponnelle, while working at Goldstein's Costumes. He introduced her to the wig master of San Francisco Opera, Stan Dufford. Lilli stayed at San Francisco Opera for 40 years. She retired from San Francisco Opera in 2002.

Lilli also taught classes for Richard Stead's Make-up and Wig Training School held at San Francisco Opera for many years. As a fine artist, her costume renderings and make-up sketches are works of art all by themselves. We still use some

of her sketches today at San Francisco Opera.

She married her husband, Rex, during WWII and they enjoyed more than 50 years of married life. Lilli and Rex loved to travel, especially to Mexico. Rex also worked at San Francisco for many years and we all remember him as the best crew foreman ever.

We will remember Lilli best at San Francisco Opera not only as a highly skilled make-up artist, but as a teacher, generous and gracious with her knowledge, skills, and great stories. What a great legacy and what a GREAT LADY.

—Susan Stone, Local 706 steward

Mel Berns, Jr. (1940–2011)

From the beginning of Local 706 in 1937, there had always been a Berns in the membership. Irving Berns was a charter member in 1937 and Mel Berns, Sr. was department head make-up at RKO Studios.

Esther Berman was a founding hair stylist and Jack Barron, a cousin, was a make-up artist who did dozens of Westerns and early television series. Mel Berns, Jr. came upon his profession as a desire to follow in his father's footsteps. Mel became an admired journeyman make-up artist in his own right, with a resume that spanned more than 30 years until his retirement in 2002. His work was watched, copied and set trends across the country. Millions of people saw his work every week on *Charlie's Angels*, *The Partridge Family*, *The Flying Nun*, *Starsky and Hutch* and *Hotel*.

His feature films included *Wayne's World*, *Gidget Goes to Rome* (2nd unit), and *Waterworld*. Whether it was the fresh-faced Sally Field, the All-American beauty Farrah Fawcett or smoldering brunette Connie Selleca, Mel's talents kept him continually working in television. *Vanity Fair* wrote "*Charlie's Angels* was the hottest show on planet Earth, and Farrah was everyone's ideal." His infectious humor and lightheartedness made him a well-known and loved character—he was just fun to be around. An adept sailor, fisherman and golfer, Mel was never all work, he liked to play. He loved his family and friends. Sadly, Mel suffered a stroke



Mel Berns (right) & Farrah Fawcett

in 2006 after he had retired. His rehabilitation was largely successful for a while, but the last year brought numerous health problems. His passing sadly ends generations of a beloved and respected family of make-up artists in our Local. He is survived by his loving wife of 43 years, Ronee, and sons Evan and Tony. Mel was cremated and his ashes were spread out at sea.

Richard "Dick" Cobos (1925–2011)

Prior to becoming an Emmy Award-winning make-up artist, Richard "Dick" Cobos served in the Coast Guard during WWII and was known for training war dogs. He began his make-up artist apprenticeship in 1956 at Columbia Studios under the tutelage of Irving Pringle and became a journeyman in 1959. Throughout his more than 30-year career, he valued the importance of the craft examinations and served on the committee to maintain the quality and integrity of the craft. Dick always believed that every make-up artist should have the inventiveness to work directly out of their kit, to be reliant upon their own knowledge and ability to make magic out of nothing.

Dick was integral to the make-up teams that produced some of the most iconic make-ups in the 1970s: *A Man Called Horse* (along with George Lane, Frank Griffin and Keester Sweeney) and the team that John Chambers, Dan Striepeke and Tom Burman assembled for *The Island of Dr. Moreau* (1977). He was credited for *The Woman in Red*, *Stir Crazy*, *Pocket Money* and other films, but the predominance of Dick's career was in episodic television and movies of the week that rewarded him well for his excellence. He won a Primetime Emmy for his work on *How the West Was Won* and was nominated *The Red Pony*. His talents could be seen on some of the best-known television series of the time—*Cimarron Strip*, *Family Affair*, *CHiPs* and *The New Mike Hammer*. He served as Vice President of our Local in the mid-1970s and was an Executive Board member for more than 20 years. Always with a sense of wry humor, Dick was always the one dissenting vote no matter what motion was made. He never wanted it to seem as though everyone was always in agreement on every subject.

Dick Cobos retired in 1988 to his home in Ventura County. He is survived by his wife of 67 years, Janis, and three daughters Fawn, Chyrelle and Leslie, sons-in-law David and Don, and two grandchildren Portia and Wade.

The Local has not been notified of services.

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The Finishing Touch



Local 706 member Robert Bouvard (Retired Pink Contract hair stylist) and Yvonne De Carlo. Most may remember her as "Lily Munster," but she was one of the great film beauties of the 1940s & '50s. She co-starred with such leading men as Clark Gable in Band of Angels & many others. She was dubbed "The Most Beautiful Girl in the World" by Universal Studios when she starred in her first film, Salome Where She Danced. Robert worked with her on several Broadway productions such as Hello, Dolly!, Pal Joey and Applause to name a few. Stephen Sondheim wrote the Follies tune "I'm Still Here" for her, which was based on her life.

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